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MOTION PICTURE EXHIBITOR

AUG. 1, 1956 VOLUME 56 NUMBER 14
IN THREE SECTIONS • THIS IS SECTION ONE

5419 FEATURE MOVIES NOW IN TV CHANNELS

(SEE SEPARATE SECTION)

Congress Okays Tax Reduction

(page 10)

"Drive-In Evils Grow-No. 3"

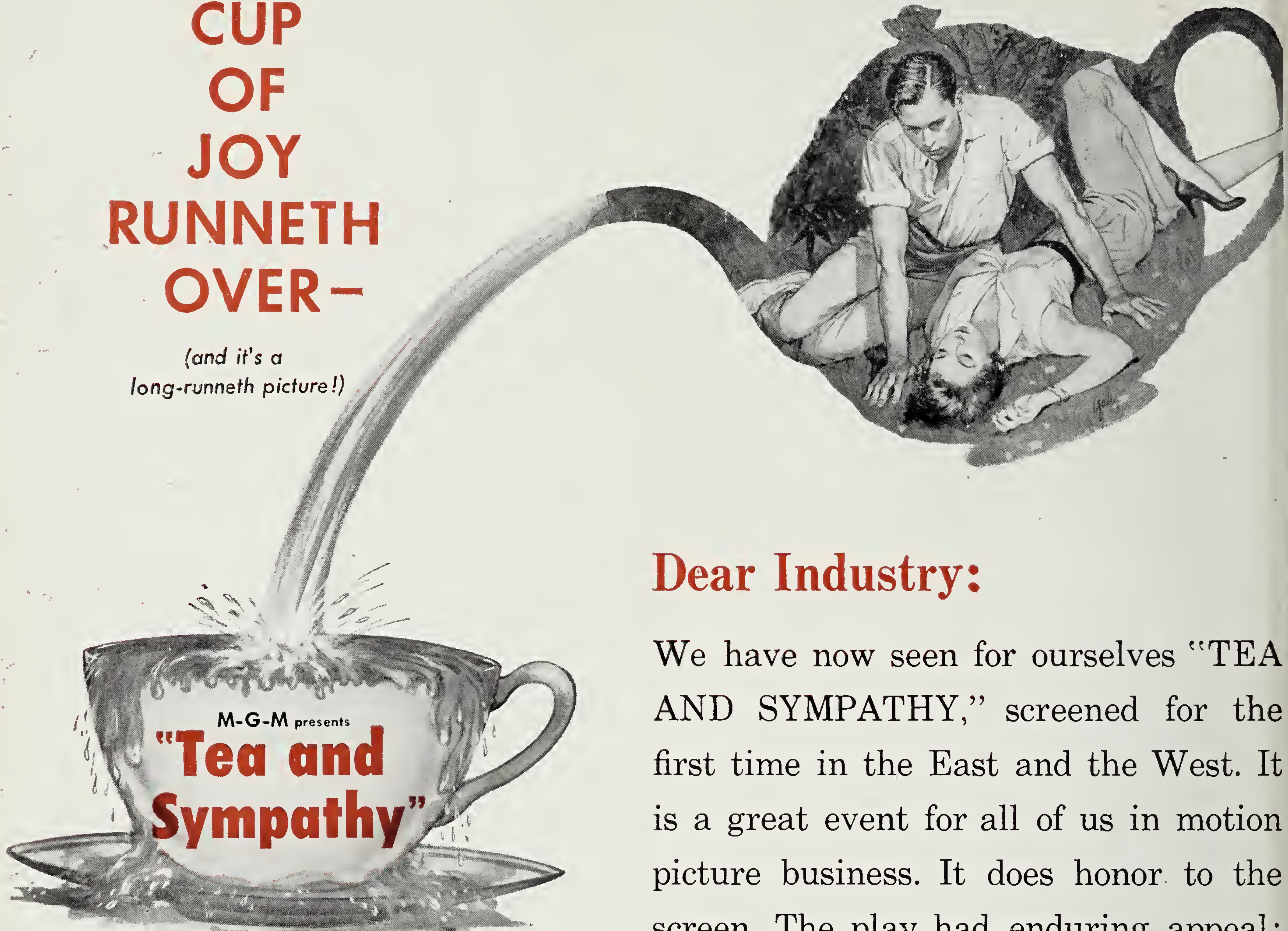
(editorial)

AND FEATURING: STUDIO SURVEY

← Jack Warner announced last week that he has signed a five-year pact as head of the company that bears his name under its new management setup.

OUR CUP OF JOY RUNNETH OVER—

(and it's a long-runneth picture!)



In CINEMASCOPE and METROCOLOR
Starring
Deborah Kerr
John Kerr
with
Leif Erickson • Edward Andrews
Screen Play by
Robert Anderson
Based on the Play by **Robert Anderson**
Directed by
Vincente Minnelli
Produced by
Pandro S. Berman
★
(Available in Magnetic Stereophonic,
Perspecta Stereophonic or 1-Channel Sound)

Dear Industry:

We have now seen for ourselves "TEA AND SYMPATHY," screened for the first time in the East and the West. It is a great event for all of us in motion picture business. It does honor to the screen. The play had enduring appeal: 91 weeks on Broadway, packed legitimate theatres in cities from Coast to Coast. The picture, with the same stars who made the stage play famous, does infinite justice to a delicate theme, which Hollywood has never before dramatized. In a season when the screen promises fine attractions from all companies, we are proud to contribute one of the all-time Greats!

—*Sincerely,*

M-G-M

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BALTIMORE, MD.

Major distributors must change their sales policies. The small theatre must get a break, and must get it now!

I have been in the motion picture business since 1927. I like it! It is the only business I know. I have faith in it and I want to stay in it. I operate the Pennington, a small last run 500 seat theatre here.

I find the going plenty tough. One of the things most discouraging is the sales policy of several major film companies.

I want to go on record by saying that if all the film companies would give the small theatre a break as MGM, Paramount, 20th Century-Fox, and United Artists have, I would not be writing this letter. Their sales policies have kept me in business.

I have no kind words for the sales policies of Warners, Columbia, RKO, and Disney. If all the companies had their type of sales policies I would be out of business for sure.

My 21 day break, 1,000 seat competitor plays all the product ahead of me. All top pictures are given double preferred playing time. They are also double-featured in two drive-in theatres which have a 14 day break. The films are milked good in my area before I can have their last run.

Warners, RKO, Columbia, and Disney sales policies for my last run house are top percentage with preferred playing time. Otherwise you don't get the pictures until they are good and ready to give them to you, months later, when patrons have forgotten them. Then, in most instances, you will be serviced with beat-up, spliced, or warped prints. And at the very top terms the small theatre can't stand.

For example, I find Warners sales policy towards the small theatre the toughest. "Mr. Roberts" played my competitor many months ago with doubled preferred extended playing time totaling six days, yet today if I want it I must pay top percentage terms with preferred playing time. "Helen Of Troy" is the same. And on the latest, "The Searchers," for which I offered three days at 35 per cent, I was refused.

Columbia's "Picnic" and RKO's "The Conquerors" are still quoted at top percentage preferred playing time for last run small theatres.

Why can't Warners, RKO, Columbia, and Disney give the small theatres a sales policy break with top pictures by letting them have them on availability at stay-in-business terms? As I see it, when a last run theatre does not play the pictures the only other places they can play are the corner grocery store or television.

I don't think these majors with the tough sales policies for small theatres will get the maximum national gross for their producers, because if the small theatres can't make money they will just do what I am doing and not play them. There is no one behind me, so that is revenue completely lost:

R. T. MARHENKE
Pennington Theatre

EDITOR'S NOTE: There is certainly nothing new about [illegible] going being rough for the distributors, too. More than half their releases don't bring back their costs. However, there is no question that some sales policies are unfair, particularly to the small theatres such as you describe. They mainly stem from rules-of-thumb, instead of considering each situation separately, but we can't feel that any distributor is actually trying to put his customers out of business.

We have plenty of letters in file from other theatremen attacking the very companies you praise, and praising some of the ones you attack. A lot seems to depend on the salesman, and on whether the salesman and the theatreman can trade without losing tempers and getting into hassles.

It is usually a good policy to play a couple of any distributor's pictures on percentage, in order to let the distributor gauge that he is getting a fair price. Also, pictures like "Picnic," "Conqueror," and "Searchers" are top pictures that deserve top percentage and preferred time. Otherwise, nobody will be able to afford to make them. There can be many interpretations of what are tough selling policies. Some of the trouble starts from everyone thinking of his own plight, so that neither side ever gets to understand the plight of the other.

We have another letter from the Pennington Theatre in which Mr. Marhenke says he "loves" Warners for understanding and taking action on his problem. This resulted from bringing the matter to the film company's attention.

We're happy, too, for hate has turned to love.

From ATLANTA, GA.

I have read with a great deal of interest your two editorials on "Theatre Mortgages" (June 6 and June 20, 1956).

We built a new deluxe 620 seat theatre at the Belmont Hills Shopping Center, Smyrna, Ga., which is half way between Atlanta and Marietta. We secured an insurance company loan to construct this building in a place where we believe that a theatre was needed. The Belmont Hills Shopping Center is the largest shopping center in the south; the national stores there are doing a constantly expanding business; and the entire community is growing probably faster than any other community in the south.

We do not believe we are in a competitive situation, either to Atlanta or to Marietta, Ga. We are in the process now of a doorbell ringing campaign in the many subdivisions surrounding our theatre. We have called on over 3,000 houses already and practically none of them attend the theatres in Marietta or Atlanta.

Your guess as to whether our theatre is a success or not is as good as ours at this time. We are doing the best we can.

Our big problem is the problem of clearances of the film companies. They insist that we play about 30 days behind Atlanta and also 30 days behind Marietta, which means that in many cases the pictures we play are 60 days old and absolutely no benefit is derived from the film distributors advertising. In my opinion, if our theatre fails because of playdate clearances, then the motion picture industry absolutely deserves no consideration from the insurance companies and I am quite sure that the company that loaned us our money will not believe the next man who asks them for a theatre loan. We told them that the clearance situation was different than it was a few years ago, but it seems as if we were mistaken.

We have actually had two pictures pulled from us at the last moment due to conflict in clearances with Marietta and Atlanta.

EDWARD H. STEVENS
Shopping Center Theatres, Inc.

EDITOR'S NOTE: Clearance has always been a problem and we're no Solomon able to advise you at long range. Because it seems as though you are about 10 miles from either city, if your grosses, admission prices, and general facilities are in order it would certainly seem that 30 days clearance on either-or-both is too much. You must realize that Atlanta represents an important chunk of film rental so its first-run must be protected. Reasonable clearance is important but any either-or-both clearance can be rough—and suspect. Have you appealed it to the top distributors?

From TORONTO, CANADA

Please accept my thanks to you, and to the Circuit Executive Judges who were kind enough to choose my entry for a first prize in your popular weekly SHOWMANSHIP SWEEPSTAKES.

Your "Achievement Citation" will be given a place of honor in my office, and will serve both as a reminder and as an incentive for future campaigns.

Your award is both practical and substantial, and I appreciate it.

DUDLEY DUMOND
Westwood Theatre

EDITOR'S NOTE: Keep up the good work, Mr. Dumond! With the MOTION PICTURE EXHIBITOR issue of June 27, we completed the first year of SHOWMANSHIP SWEEPSTAKES, during which we gave away a total of $5,200 of our own prize money in addition to the extra Producer-Distributor bonus prizes. We have ample proof that all real showmen like such a contest. Watch for its continuance and expansion in succeeding issues.

MOTION PICTURE
EXHIBITOR

MEMBER
AUDIT
BUREAU
OF
CIRCULATIONS

AUGUST 1, 1956
VOLUME 56 NUMBER 14

DRIVE-IN EVILS GROW (No. 3)

MOST CERTAINLY IN THE GIMMICK CLASS, but possibly not as dangerous to the future as "dollar-a-car" nights, and "dusk-to-dawn" shows, are the many variations of the "FREE-admission" offer. They aren't as dangerous because the very fact of giving something away for FREE seems to carry a connotation that the perpetrator will not be in business very long. But all "FREE-admission" offers are bad for this business in one way or another. And all put us in the ridiculous position of criticizing free TV, but providing free theatre.

In the early days of drive-ins, when old and reissue double features were sufficient to attract business, the admission of "children-under-12" completely free and without a charge of any kind was a stimulant or gimmick that wasn't too objectionable. All of the films were pretty well played out, and children-under-12 were not normal evening patrons at any theatre, either roofed or drive-in. Also, sitting in their parent's car, they weren't using any seating capacity, and they were contributing mightily to the consumption of soft drinks and popcorn. But things are different now. Drive-ins in many instances play first-run product, either in advance of, or day-and-date with, their first-run roofed competitors. After the drive-ins have finished their runs, many small town and neighborhood theatres that must depend on children's matinees for a good part of their income, must play the very same pictures and *sell tickets* to "children-under-12." It is very possible that this single drive-in theatre policy, even more than the much talked about free TV, is responsible for the many small town and neighborhood theatres that have closed.

The obvious solution is the same as that for "dollar-a-car" nights. Film distributors can't dictate an admission price, but they can insist that an admission price must be paid to see their products. And to protect themselves against the lost revenue from children's admissions behind the drive-in's run they certainly seem in bounds to increase their drive-in pricing terms wherever the policy remains "children-under-12 FREE."

But, there is another FREE gimmick that is far worse. We have before us the newspaper ad of an important large drive-in in an eastern state that apparently plays a split week (three and four day) policy. On Sunday, Monday, and Tuesday, July 8, 9, and 10, its advertised show is "JUBAL," the current Technicolor western from Columbia, and "ROSE OF CIMMARON" a Technicolor "oldie" from 20th Century-Fox. After its stock lines such as: "All Children under 12 are always admitted FREE," "Pony Rides every Fri., Sat., and Sun.," and "Large Free Playground," comes the following:

> *"HERE'S NEWS! THE FIRST 100 CARS WITH SIX OR MORE ADULTS in them will be ADMITTED FREE this coming Sunday, Monday, Tuesday. SO PACK THEM IN AND GET READY TO COME OUT SUN., MON., or TUES."*

That's news alright! That's news that an important picture like "JUBAL" can be forgotten as a possible boxoffice attraction in a big segment of an entire state! If a minimum of 600 adults are to be "ADMITTED FREE" on any one of three different nights, then who in the world is going to be silly enough to pay admission *anywhere* and at *any* later date?

One possible explanation is that some drive-ins have decided they can exist on confection and food sales even if there are no admission charges. If so, we feel they should forget the theatre business and go into the restaurant business.

In any event, the industry has the same solution available. If we are an industry depending for our existence on admission charges, let's insist that there be admission charges. Let's not try to exist half charge and half free!

Nobody can fix a price, but it would seem that producer-distributors can insist that you don't hold their best efforts up to ridicule, by renting them for a night or two and giving them away "for FREE."

* * *

This concludes our thoughts on drive-in evils. We don't feel that we have been all-inclusive. We don't feel that this is a complete study. We do welcome subscriber comment. And we promise that such comment will be carefully read and studied. Operating two drive-ins currently, our criticisms can't be considered unfriendly.

"IS A PUZZLEMENT!"

WE MUST ADMIRE the idealism and courage of Alex Harrison, general sales manager of 20th Century-Fox, when he announces his company's new policy of making "CINEMASCOPE trailers only" on all future productions starting with "THE KING AND I." There is no questioning the fact that it would require a large screen CinemaScope trailer to adequately describe, or sample, a coming CinemaScope show. But there is always the problem of fitting any such policy to the day-in and day-out operation of the nation's theatres. The ideal is everyone's desire, but it is often limited by facilities and by practical considerations.

We can see that Mr. Harrison's policy is very possible to accomplish in the large first-runs where two or more projectionists run two or more machines, and shows aren't changed more frequently than once each week. Such theatres would never show more than one or two trailers anyway, and if they have a CinemaScope show coming in, one projectionist can concentrate on the CinemaScope lens changing, or they can let a third projector stay set up for CinemaScope, and throw it over for that one job, at will.

But what about the key runs, the downtown subsequents, and the drive-ins, many of which play a double feature policy with resultant double trailers? Or, what about the split-week houses across the country that return such an important chunk of the national gross? In all of these cases they can be using trailers on four or six coming shows, on any given night, and it is silly to hope that all will be in CinemaScope. If the current show is in CinemaScope, we can see that any CinemaScope trailers can be hooked onto it, even out of their booking continuity, in order to sell the public. But what if the current show is regular wide screen and even one of the four or six trailers is CinemaScope?

Projectionists will tell you that, with nothing else to do, it will take a fast man two minutes, and a slow man from five to eight minutes, to change lenses and thread up an optical sound CinemaScope print on just one mechanism. Make the print four-track magnetic sound and even the fast man will need more time.

But those minutes aren't the problem! All of that activity can be done while the other mechanism is running the current show.

However, the average current CinemaScope trailer is only two minutes long. So, if only one CinemaScope trailer is to be shown on mechanism two, the projectionist will have only two minutes to start, check the sound, and check the picture, and then get around to the still hot mechanism one, pull the used reel from the lower magazine, thread the projection head, thread the sound head, check the carbon trim, and start the show. Two men in a booth might make it. For one man in a booth it's impossible—unless he's that fabulous character, "DOCTOR T," whom Columbia Pictures credited with having "5,000 FINGERS." And if mechanism one uses a high-intensity lamp, "DOCTOR T" is going to need that many fingers, because a lot of them will be burned off to the elbow if he doesn't give it time to cool.

Come to think of it, if the screen masking dimensions are to be changed also, "DOCTOR T" is going to need 5,000 legs as well, or a couple of stage hands who will respond to his cue.

In any event, Mr. Harrison says that regular screen trailers that have been used to advertise CinemaScope pictures have given such a bad presentation that they would prefer no trailer at all if the CinemaScope trailer can't be used; that they feel regular screen trailers actually hurt their pictures, far more than they could have been hurt had there been no trailer at all. Well, maybe so!

We've always wondered what would have happened to CinemaScope product if Spyros Skouras could have afforded to stick to his guns and insist on magnetic stereo sound? Mightn't that have provided the distinguished touch of superiority that the public would recognize as the Cadillac or Tiffany in motion pictures? Mightn't that single factor have had more influence on the later successes of "THE KING AND I" than a CinemaScope trailer will?

Ah well! To use the words of the inimitable "King" himself, "IS A PUZZLEMENT!"

5,419 OLD MOVIES NOW IN TV

As a separate section of this issue, subscribers will find the FOURTH compilation of "Feature Motion Pictures in TV Channels." Originally pioneered by MOTION PICTURE EXHIBITOR in the issue of April 7, 1954, when only 2,830 features, mostly westerns, independents, and imports, had found their way into TV, an accelerated pace that brought the total to 3,498 features made re-editing and re-publishing necessary in the issue of July 7, 1954. Quarterly supplements kept subscribers up-to-date through the following year until Aug. 3, 1955, at which time another complete re-editing and re-publishing showed a total of 4,077.

This current re-edited CHECK-LIST includes the three supplements of the past year plus all current knowledge. and the total continues to rise to 5,419 features.

This is the *only* service of its kind published by *any* motion picture trade paper. It, therefore, remains *an exclusive service* to the subscribers to MOTION PICTURE EXHIBITOR. We are happy to bring it to you and plan to continue the clerical effort.

GRIN OF THE WEEK

Columnist Drew Pearson recently headed his Washington Merry-Go-Round with: "Harmful Radiation From TV Sets Reported," and went on to tell how even normal black-and-white picture tubes give off a "soft" X-ray radiation, while large-screen theatre projection tubes can "give off dangerous amounts of radiation." That "a large dose of X-ray radiation, absorbed by the body over a long period, can produce such harmful effects as cataracts on the eyes, malignant tumors and even leukemia." And that, "Main danger to the average TV viewer would come from a set in need of repair," and children should be "kept from sitting too close to the TV set."

Of course we're not scientists, so we wouldn't know. We have heard claims, however, that X-ray also produces sterilization. Because no one has ever made such charges about the beam from a movie projector, we suppose these evils only apply to TV, and we do hope the word gets around.

It couldn't happen to a nicer competitor!

Jay Emanuel

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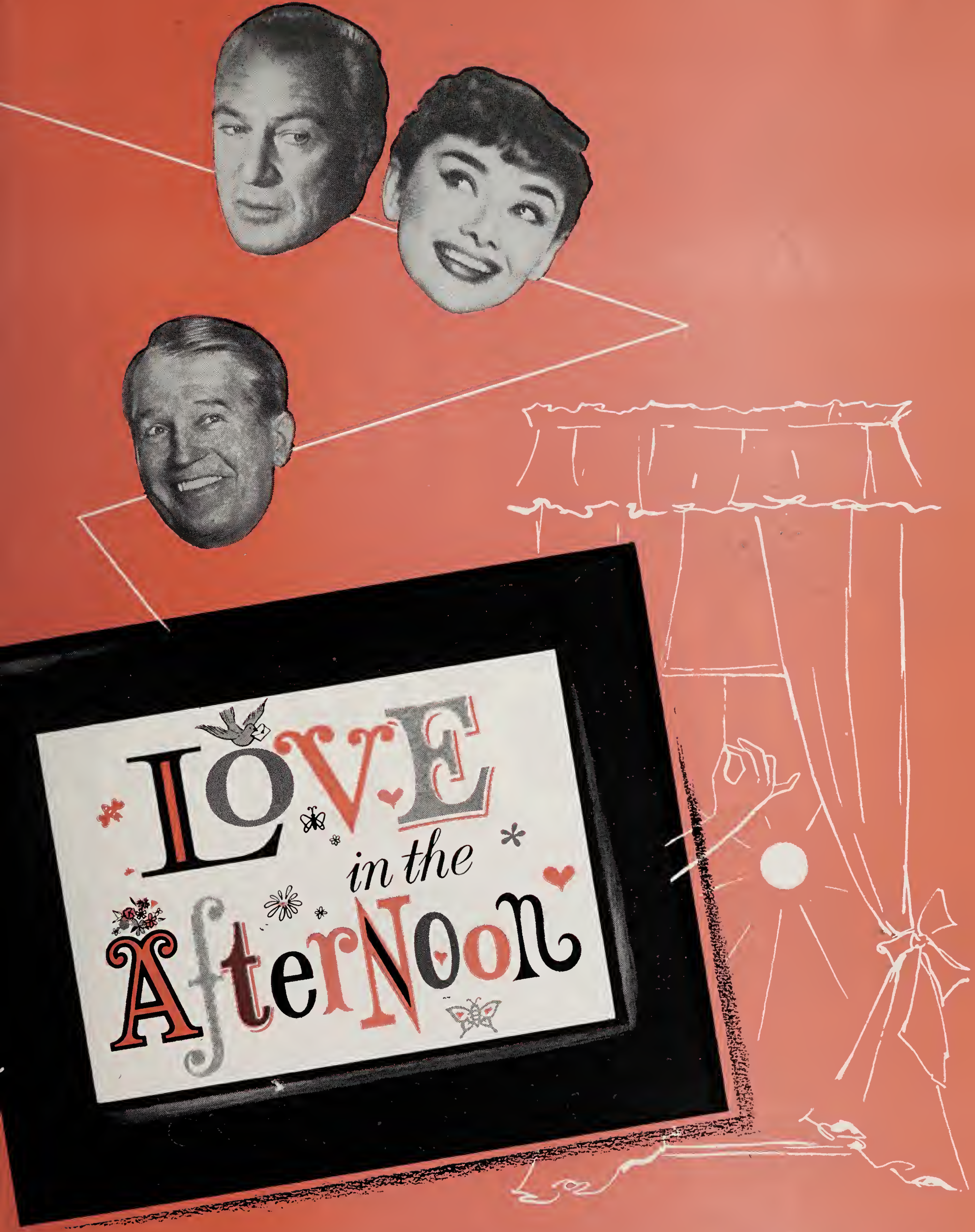
Allied Artists
takes pleasure in announcing...

AUG. 20 IN PARIS

Billy Wilder will start the
love affair that will be felt
around the World!

GARY
COOPER · AUDREY
HEPBURN · MAURICE
CHEVALIE

IN *Billy Wilder*


LOVE
in the
AfterNoon

Screenplay by BILLY WILDER and I. A. L. DIAMOND

Produced and Directed by

BILLY WILDER

Boxoffice
1

MISSION ACCOMPLISHED!

Away All Boats!

HELD OVER

Everywhere!

RKO MEMORIAL, Boston; RKO GOLDEN GATE, San Francisco; PARAMOUNT, Baton Rouge; T & D, Oakland; JOY, New Orleans; BROADWAY, Portland; UNITED ARTISTS, San Jose; LOEW'S STATE, Norfolk; HOLLYWOOD, Atlantic City; GOLDMAN, Philadelphia; MULTIPLE RUN—12 Theatres, Los Angeles;

Universal International

BROADWAY GROSSES

(As of this Monday)

Holdovers Dominate Scene

New York—With only one opening, Martin and Lewis in Paramount's "Pardners," the grosses of the Broadway first-runs reflected the summer weekend when patrons evidently sought amusement outdoors.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Santiago" (Warners). Paramount ($45,300) Third week dropped to $20,000.

"The King And I" (20th-Fox). Roxy ($40,000)—Fifth week was sure of a mighty fine $100,000, with $48,586 in the till for Friday through Sunday. Ice show on stage.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall ($144,000)—Sixth week was sure to hit $120,000, with Thursday through Sunday accounting for $71,000. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—Fourth week was great at $38,500.

"Trapeze" (UA). Capitol ($49,800)—$23,000 was claimed for the eighth week.

"The Fastest Gun Alive" (MGM)—Globe ($14,800)—Third week was satisfactory at $15,000.

"Pardners" (Paramount). Mayfair ($15,600)—Opening session swell at $29,000.

"The Proud and Profane" (Paramount). Astor ($29,000)—Down to $13,000 on the seventh and last week.

"Foreign Intrigue" (UA). Victoria ($20,400)—Only $12,000 in sight for the third week.

"Somebody Up There Likes Me" (MGM). Loew's State ($28,700)—Fourth week expected to hit $19,000.

TOA Readies Film Fair

New York—A Film Fair will be held in the Museum of Modern Art for six days preceding the annual convention of Theatre Owners of America, to be held here in the Coliseum from Sept. 20 to Sept. 25, it was disclosed last week. Films will be screened Sept. 12, 14, and 17-20, inclusive, from outstanding British, French, Italian, and Japanese product, aimed at convincing foreign producers that domestic exhibitors are interested in their product, provided it has "boxoffice value," it was stated.

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Section Three

Feature Movies In
TV Channels .... 36 Pages

The NEW YORK Scene

By Mel Konecoff

"THE TREND TODAY is to reduce the number of pictures made and improve the quality of those that are produced." Thus spoke producer Sam Spiegel. Some exhibitors may not agree with the "reduction" part of the statement, especially those who have had difficulty finding pictures to keep their houses open on a full time basis, but like someone once said, he's entitled to his opinion.

Elaborating, Spiegel opined that production today has not only gotten away from mass production, but more care and effort must be put into each film; perhaps as much as went into an entire program in the past. The public no longer turns out because a film is lavish or because a huge amount of money was spent thereon; instead, according to Spiegel, they attend because the films are exciting and entertaining. The time may be at hand when the larger companies may break their production setup into small units responsible for individual films.

The industry must get away from mediocrity in its production because the run-of-the-mill films are available for free to the public via TV. As for that medium being the ruination of the business, Spiegel felt that given time the public would have tired of mediocre films, TV or no. It just came about quicker this way.

Questioned about location production vs. Hollywood film-making, Spiegel stated that the cheapest place to make films these days is in Hollywood in a studio. It seems that location setups are expensive everywhere, to which are added technical difficulties, etc., whereas the studio overhead costs have come down and the finest of technical help is available.

Spiegel never did say why he was making his next two films on location. First is "End As A Man" in black and white, being filmed in Florida with a cast of "new faces" or stage veterans who he hoped would stimulate public reaction and keep exhibitors happy. The second film will get under way in Ceylon in September with an initial budget of two millions. Director David Lean has been there for a number of months supervising the building of a bridge which will be blown up as the film ends. This will be in Technicolor and wide screen with no cast set as yet. The title is "Bridge On The River Kwai." Both are for Columbia release.

Come 1957 he'll make two more, "The Chase," to be filmed in Texas, and "The Second Man," to be made in England, and these may also go through Columbia.

Yessir, pix certainly can be made cheaper in Hollywood.

PRIDE OF THE CENTURY: The other night we took a ride out to the newest drive-in to open in the area, courtesy of Coca-Cola, on route 110 on good old Long Island. It's called, appropriately enough, the 110 and is the first such operation of Century Circuit. From the enthusiasm of circuit executives who were getting a wonderful headache due to the continual clicking of the cash registers, it doesn't promise to be the last.

According to president Leslie R. Schwartz, the ozoner can accommodate 2,500 cars, and as we were preparing to leave, that number had almost been reached. Patrons were enthusiastic over the appointments and luxurious extras that were made part of the setup, such as spacious rest rooms, a free kiddie playground that was jammed from opening to picture-time, extra wide lanes, six boxoffices to permit fast entry, and one of the largest screens for such an operation.

The refreshment center evoked much enthusiasm from opening day visitors with its modernistic decor, cafeteria style of serving, and variety of foods and other items. They were almost cleaned out by the horde of customers who waited in line for some time prior to opening. Incidentally, the first film was "The Eddy Duchin Story."

Some day we'll find out who should be credited for what and we may pass it on to you-all. (Aside to Charlie Okun and Ray Wilbur: Thank you for the pause that refreshes.)

THE METROPOLITAN SCENE: Comes the dawn and 20th Century-Fox is set to try something new in the way of premieres, or different anyway, when they open "Bigger Than Life" tomorrow (Thursday) at the Victoria. It will be a morning world premiere with stars of the film in attendance, plus any other show biz personalities, etc., that can be induced to rise early. There will be no searchlights aimed skywards. . . . Incidentally, the film got a big play in a recent edition of Newsweek in the medical section, yet. . . . Something a little different in pressbooks hits our desk from Columbia, whose release on "Storm Center" has a page devoted exclusively to drive-in theatres; special selling angles are stressed.

"Oz" Goes To TV

New York—"The Wizard Of Oz" will be the first MGM feature released to television, it was reported last week when the film company and CBS completed negotiations for the TV network to pay $900,000 for four showings of the classic film. Charles C. Barry represented MGM in the agreement. It was understood further that CBS has the right to cancel the contract after two presentations.

Columbia's "Leaves" In S'Scope

Hollywood—A deal to convert Columbia's "Autumn Leaves" into Superscope 235 anamorphic wide-screen process for exhibition in the Latin American market was consummated last week between Joseph Tushinsky, Superscope, Inc., president, and the film company. The Joan Crawford starrer is the second Columbia feature release to be so converted for that foreign market.

Congress Passes Tax Reduction Measure

Enthusiastic Response For Showmen's Meet

New York—Enthusiastic response to invitations to exhibitors for the Theatre Owners of America showmanship conference held in Chicago's Edgewater Beach Hotel this week was reported in advance of the forum by chairman Ernest G. Stellings, Charlotte circuit executive.

Stellings stated that those attending would thoroughly discuss current proven promotion activities which might have been successfully used in one part of the country and never tried in another, in addition to exchanging creative thinking on new and original boxoffice boosters.

It was expected that between 40 and 50 exhibitors in all would attend the Chicago meeting. Among those who had accepted last fortnight were Douglas Ames, Myron Blank, Joseph Emma, Edward Fabian, Harry Goldberg, Marvin Goldman, Alex Halperin, Philip F. Harling, Herman Hunt, Dave Jones, Tom Jones, George Kerasotes, Nathan Lapkin, Walter Morris, Robert Moscow, Carl L. Patrick, Albert Pickus, Abe J. Platt, Henry Plitt, Walter Reade, Jr., Samuel Rosen, Joseph Rosenfield, Ed Ruben, Thornton Sargent, Edwin Silverman, Philip Smith, Jr., Dave Wallerstein, Dan Wilkinson, and Claude Munde and Joseph Alterman, TOA's New York office.

Columbia Pacts Schneider

New York—A new seven year contract between Columbia and its first vice-president and treasurer, A. Schneider, retroactive to Sept. 15, 1955, has been negotiated, it was disclosed last week. The agreement provides Schneider with weekly remuneration of $2,750 up to Sept. 14, 1957, and, after that, with $3,000 per week until the contract expires on Sept. 14, 1962.

Schneider, under the terms of the contract signed by Columbia executive vice-president Jack Cohn, has been granted stock option rights to 35,000 shares at $17.76 per share which he can begin to acquire after Dec. 14, 1957 until Sept. 14, 1965. At the termination of the new contract, Schneider can sign a new long term agreement or retire under a provision allowing him $1,000 a week in an advisory capacity.

The new seven year contract, signed on June 14, also contains a beneficiary clause calling for $500 per week, and not to exceed $260,000 over a period of years, to be paid Schneider's heirs in the event of his death.

RKO Set For O'Shea Drive

Boston—The first of a series of exchange meetings with RKO sales personnel in the east to prepare for the "Dan O'Shea Drive" was held last week with Nat Levy, RKO's eastern sales manager, and his home office assistant, Frank Mooney. The RKO sales drive begins Aug. 13 and will run for 16 weeks. The eastern sales chief and his assistant were to cover the RKO branches with the district manager of each territory.

Warner Signs Five Year Pact; Stock Option Mulled

NEW YORK—Warners stockholders were advised by letter last week from president Jack L. Warner that he has signed a five year employment contract with the film company as its principal executive officer.

Warner stated that he continues to hold more than 200,000 shares of Warners stock and revealed that the board of directors was considering a plan, to be submitted to stockholders, to grant stock options to key personnel in the interest of good management.

Warner-Pathe News Service Discontinued

New York — The discontinuance of Warner-Pathe newsreel service, effective Aug. 23, was announced last week by Warner News, Inc., the subsidiary operated for the last nine years by Warners. The pioneer news film enterprise was founded in 1900 by Charles Pathe.

In a brief statement, Warner News disclosed that negotiations were being conducted for the sale of the large library, representing more than five decades of world events, aggregating 25 million feet of original negative footage, some of it known to date to 1898. According to reports, demand for the theatre newsreel has dropped since 1950, and some of the news services have been operating at a loss. Although the initial challenge of television was overcome by the quality of the theatre reel, economy moves on the part of exhibitors have been credited for figures showing that little more than half of the nation's theatres program newsreels today.

The demise of the newsreel service was the latest change in the Warners economic structure, undertaken by a new management installed following acquisition of the film company last month by a group of investors headed by Serge Semenenko.

More than two dozen trophies, plaques, and scrolls, awarded Warners for "bests" in films shown in Japan during the last year, were presented recently on behalf of film fans, press, and cultural groups to Jack L. Warner by Shigeru Nakamura, Japanese Consul General in Los Angeles. Assisting in the ceremonies was Mrs. Nakamura.

Bill Removes Levy On Tickets Under 90 Cents; President's Signature Is Only Obstacle To Relief

Washington—Tireless efforts of the most prominent industry exhibitors for admissions tax relief were rewarded with success late last week when the Senate passed by voice vote a bill to cancel the 10 per cent Federal excise levy on theatre admissions costing 90 cents or less. The House had earlier passed a similar bill, and industry proponents of the measure were engaged most of last week in a race against time to bring the bill to the floor of the Senate for a vote before the adjournment of the legislative body. The enacted bill was sent by Congress to the White House for what was hoped would be the approval of the President.

The admissions tax relief legislation originated in the House, as required by the Constitution, under the sponsorship of Representative Cecil R. King (D., Cal.), and proposed to eliminate the levy on admissions up to one dollar. Last fortnight, a compromise on King's original bill was effected, providing to tax from the first penny when the admission was over one dollar, with the result that the House Ways and Means Committee reported favorably for the legislation, bringing about the House passage in the course of the weekend before last. A further compromise in the Senate reduced the exemption to 90 cents. Similar tax relief legislation enacted two years ago exempted admissions up to 50 cents only.

The first problem for the tax bill to overcome after House approval was the reluctance of the Senate Finance Committee, which was to handle it, to schedule further meetings through which it would bring the measure to the floor. Chairman Byrd (D., Va.) was reported opposed to further Committee meetings for political reasons.

However, Senate Small Business Committee chairman Sparkman (D., Ala.), and Senator Humphrey (D., Minn.), chairman of the subcommittee which conducted hearings recently on industry problems, at mid-week called for action on the tax relief bill in a letter to Byrd, which advised the latter that the legislation would be a "tremendous benefit" to independent exhibitors, many of whom charge admissions between 50 cents and one dollar. Altogether, the chances for Senate action was interpreted as even, but when the bill passed, it remained for the President to sign it before it could become law. The absence of Administration opposition to the measure while it was in the House was interpreted as a favorable indication of final White House approval.

Key figures in the industry's tax relief crusade, originally preached by American Theatres president Sam Pinanski last summer, included Robert J. O'Donnell, tax campaign chairman, and Robert W. Coyne, COMPO counsel, who were persistently optimistic during tense maneuverings last week to secure Senate Finance Committee cooperation.

THE WORLD'S TOP STAR-POWER COMES YOUR WAY FROM *Universal!*

Universal International

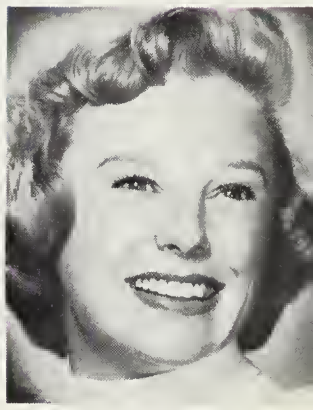
PRESENTED IN ALPHABETICAL ORDER

JULIE ADAMS

in "AWAY ALL BOATS"

JUNE ALLYSON

in "INTERLUDE"

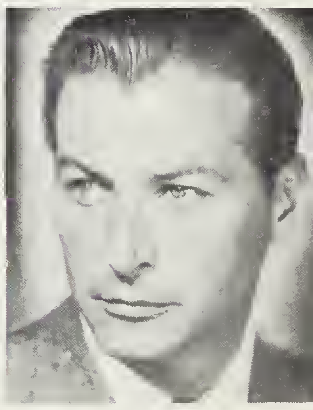


LAUREN BACALL

in "WRITTEN ON THE WIND"

LEX BARKER

in "AWAY ALL BOATS"



RNELL BORCHERS

in "ISTANBUL"

ROSSANO BRAZZI

in "INTERLUDE"

JAMES CAGNEY

in "THE MAN OF A THOUSAND FACES"

RORY CALHOUN

in "RAW EDGE"

JEFF CHANDLER

in "AWAY ALL BOATS"

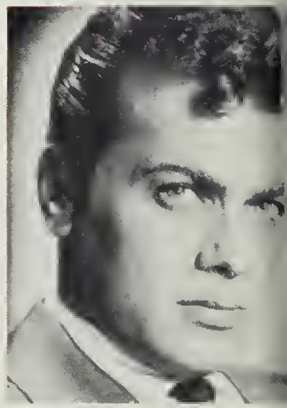
MARIANNE COOK

in "FOUR GIRLS IN TOWN"

JEANNE CRAIN

TONY CURTIS

in "THE RAWHIDE YEARS"



LARAINE DAY

in "TOY TIGER"

DAN DURYEA

in "BATTLE HYMN"

JOSÉ FERRER

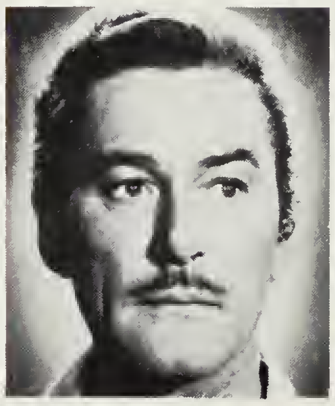
in "THE GREAT MAN"

O.W. FISCHER

IN HIS FIRST AMERICAN PICTURE

ERROL FLYNN

in "ISTANBUL"



VAN HEFLIN

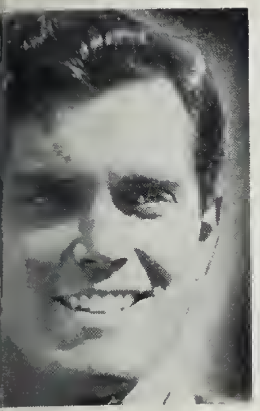
in "IF I SHOULD DIE"

TIM HOVEY

in "MAN AFRAID"

ROCK HUDSON

in "BATTLE HYMN"



JEFFREY HUNTER

in "GUN FOR A COWARD"

MARTHA HYER

in "MISTER CORY"

VAN JOHNSON

in "KELLY AND ME"

CURT JURGENS

SENSATIONAL EUROPEAN STAR

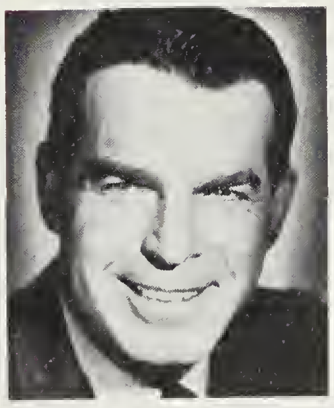
ARTHUR KENNEDY

in "THE RAWHIDE YEARS"

PIPER LAURIE

in "KELLY AND ME"

JANET LEIGH



FRED MacMURRAY

in "GUN FOR A COWARD"

DOROTHY MALONE

in "PILLARS OF THE SKY"

VIRGINIA MAYO

in "CONGO CROSSING"

AUDIE MURPHY

in "WALK THE PROUD LAND"

GEORGE NADER

in "CONGO CROSSING"

MAUREEN O'HARA

in "THE WORLD AND LITTLE WILLIE"

DONNA REED

DEBBIE REYNOLDS

in "TAMMY"

ROBERT STACK

in "WRITTEN ON THE WIND"

JAMES STEWART

in "NIGHT PASSAGE"

LANA TURNER

in "MY MAN GODFREY"

ESTHER WILLIAMS

in "THE UNGUARDED MOMENT"

JANE WYMAN

Yes...THE WORLD'S TOP STAR POWER
keeps coming from Universal...

Universal International

Italian Production Dip Spurs IFE Economies

New York—Curtailment of Italian film production, and the concomitant decrease in product available here, last week caused IFE to undertake a retrenchment program. Dr. E. R. Zorgniotti, board chairman, stated on his return from Rome that he was awaiting the return of Seymour Poe, vice-president and managing director, from the Italian capital, to determine the extent of the economies that would be initiated.

It was learned also that general sales manager Manny Reiner resigned, together with Charles Handel, publicity director. Also going off the payroll were some members of the office staff and a number of field men. Zorgniotti said the company would "mark time" until more Italian product becomes available with the stimulus of a new film law in Italy.

At the same time, Reiner's association with Television Programs of America as European sales manager was announced by Michael M. Sillerman, executive vice-president. Handel, it was reported, would return to free lance publicity activities.

AIP Schedules 90

Hollywood—The release of 90 features in the next three years is scheduled by American International Pictures, it was announced last week by James H. Nicholson, president of the distribution company founded about 20 months ago, who said that at least 20 features are slated for the 1956-57 year which began on July 1. Next year's calendar calls for 30 films, to be increased to 40 in the following year. Several will be released, it was learned, as double bill packages.

Nicholson stressed that new conditions have been created by a change in audience age, the shifting of population, increase of costs, and keener competition for the amusement dollar. AIP is represented by exchanges in all domestic key cities and distributes overseas through major franchised agencies. Its release schedule to date has consisted of Corman, Golden State, Sunset Milner, and Nacirema product, to which features of two new companies, Hy and Alco Productions, have been added for release this year.

Republic To Credit Producers

Hollywood—Republic contract producers henceforth will be credited with full screen credit, in reversal of the policy in the past limiting them to associate producer credit, it was announced last fortnight by Republic president Herbert J. Yates. Contract producers frequently had cited the film company's limited credit policy as a reason for preferring to work in other studios, where the custom long has been to give a producer full screen credit, in line with the Screen Producers Guild demands.

Anti-Trust Suit Settled

New York—The anti-trust action filed against the major film companies by the New Dyckman Theatre Corporation, operator, Dyckman, last fortnight was settled and discontinued in Federal District Court. Charging discrimination of first neighborhood runs, New Dyckman had asked $240,000 in trebled damages.

Legion Of Decency "Storm Center" Stand Hit By MPIC As Censorship

Hollywood — By placing Columbia's "Storm Center" in its so-called separate classification, described as a category for films which, while not morally offensive, require analysis for the uninformed, the Catholic Legion of Decency is aspiring to become a censoring body "dictating and controlling" film content, contrary to the principles of freedom of thought and expression, it was charged last fortnight in a statement issued by the Motion Picture Industry Council, representing guilds, crafts, and management.

At the same time, the MPIC stressed that it neither approves nor disapproves the film in question, nor does it question the Legion's right to "offer moral and religious leadership."

The Legion, the statement went on to say, is believed to have gone beyond the realm of standard criticism and spiritual advice, and "by implication and inference . . . this action is a form of censorship . . . ," it was asserted. The official statement on "Storm Center," issued last month by Legion executive secretary Monsignor Little concomitant with the separate classification, held that the "highly propagandistic" theme of the picture oversimplifies a complex problem with a "warped" and "strongly emotional solution." The "specious arguments" of the film, which concerns civil liberties, "tend seriously to mislead . . . by reason of an inept and distorted representation," the Legion stated.

Preminger Film Goes From MGM To Columbia

NEW YORK—Otto Preminger last week moved his independent production of "Bonjour Tristesse," adapted from the best selling French novel, from the MGM studios to Columbia, following an amicable disagreement with the former concerning a mutually satisfactory starting date for the picture, also to have been released by Loew's.

The agreement reached by Preminger for Columbia distribution of the film is a non-exclusive multiple picture contract, under which "Bonjour Tristesse" will be the first production. An existing arrangement with Columbia for Preminger to make "The Wheel" was included in the new contract.

Phila. Area Exhibs Win Anti-Trust Suits

Philadelphia — Several area exhibitors last fortnight were reported receiving favorable in and out of court settlements to various suits which involved alleged infractions of the anti-trust laws by the distributors.

Abe and Lewis Sablosky, Norris Amusement Company, reportedly received a settlement of $887,000 and a run move-up on Philadelphia first runs to settle their $1,275,000 Norristown, Pa., litigation with the major companies.

Mel Fox, Towne, Levittown, Pa., is reported to have received a $100,000 settlement from the distributors and a change in clearance whereby he will follow Trenton, N. J., first runs instead of Philadelphia.

It is understood payments will be made over a three-year period due to a tax situation.

Herb Elliott, Fern Rock, Philadelphia, meanwhile, is said to have settled a pending suit against the distributors and a contemplated suit against William Goldman's Esquire out of court. He is said to have obtained a run move-up and $5,000 for legal fees.

MPAA Supports Credit Plan

New York—Up to $25,000 was allocated last week for a survey of boxoffice credit plan potentialities by the Motion Picture Association of America, which will retain a research organization to conduct the investigation in Indianapolis and surrounding Marion County. It was reported that an MPAA subcommittee headed by William C. Gehring, 20th-Fox vice-president, would undertake the study shortly, and that it would be completed in about two months' time.

The funds allocated, a spokesman stated, are for the survey only, and would be augmented by others if the credit plan, designed to boost theatre attendance, were launched following a favorable investigation.

UA Drive Winners

New York—The third phase of United Artists' fifth anniversary sales drive has been won by the Philadelphia, Pittsburgh, and Milwaukee branches, it was announced last week by drive co-chairmen William J. Heineman, vice-president in charge of distribution, and James R. Velde, general sales manager.

The campaign, lasting 32 weeks, is bringing a total of $50,000 in cash prizes to winners in the 32 domestic and Canadian exchanges, marking the fifth anniversary of the management of president Arthur Krim, board chairman Robert S. Benjamin, vice-president Max E. Youngstein, and Arnold M. Picker, vice-president in charge of foreign distribution.

The Philadelphia, Pittsburgh, and Milwaukee branches won first place in each of three groups of equal grossing potential, managed by Gene Tunick, James Hendel, and Joe Imhof, respectively. The drive is being climaxed by a 10-week home stretch campaign terminating Sept. 8.

"80 Days" For Rivoli

New York—The world premiere of Michael Todd's "Around The World In 80 Days," the second Todd-AO production, last week was reported to be set for the Broadway Rivoli, already equipped for the new film process for its current showing of "Oklahoma!". The final deal, it was understood, had not been consummated, but was to have been within a short time. The opening date of the engagement was to have been about Oct. 15, with Todd to operate the house.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 57

George Nonamaker
Editor

Rock and Roll Craze Helps Exhib Win $100

PHILADELPHIA—The rock and roll dance-music craze not only has proven a shot in the arm boxofficewise at many of the nation's theatres, but also is crashing through as a SHOWMANSHIP SWEEPSTAKES winner for the hep lads who have jumped on the exploitation bandwagon with stunts for Columbia's "Rock Around The Clock." Another case in point is this week's $100 winner, W. N. Hanson, who had things jumpin' down at his Gaylynn, Beaumont, Texas.

WINNING ENTRY

MORE ROCK 'N' ROLL

Submitted by W. N. Hanson
Gaylynn, Beaumont, Texas
1191 seats • 65 cents top admission
Suburban patronage.

In conjunction with our showing of Columbia's "Rock Around The Clock" we promoted a Gaylynn Center Merchants' Rock 'N' Roll Celebration on the north side of the theatre.

This was heralded by a trailer one week in advance; stage announcements from four circuit theatres; lobby card; over a half-page co-op newspaper ad from nine Gaylynn Center merchants; at least three plugs on television and counter cards placed on counters of all participating merchants.

Radio station KTRM and its Jerry Boynton went all out for the stunt with Boynton broadcasting the event direct from the Center. One entire 15-minute program was devoted to the stunt; two spots from each participating merchant were used in advance; 50 spots, five for each merchant and five for the theatre, were also used in advance; and disc jockeys plugged the stunt at least 50 times.

Heralds were distributed on school campuses to teen-agers.

All advertising sold the "See the movie —'Rock Around The Clock'" with Bill Haley and His Comets after the Rock 'N' Roll Celebration." We used the catch line: "See you later, Alligator!" The stunt was sold to the merchants on a flat amount deal with the theatre getting all the publicity at no cost above the usual expenses. Three merchants sponsored contest, with entries to be made only during the celebration. A truck was used for a stage and was promoted from International Harvester. A public address system was borrowed from the Sheriff.

The master of ceremonies not only plugged the merchants and the theatre, but also plugged the midnight show at the Jefferson the next night.

The outdoor dance was held from seven 'til nine p.m., so that participants and onlookers had sufficient time to make the show afterwards. Special promoted lights flooded the area and music was furnished by a half dozen local and area combos specializing in the rock 'n' roll stuff. Some of the merchants' prizes were $50 in merchandise to girls between the ages of 12 and 18; a $5 collection of rock 'n' roll records from a record shop; and $5 permanent from a beauty shop.

RUNNER-UP NUMBER 1

DRIVE-IN GOOD WILL GETTERS

Submitted by Pearce Pankhurst
Lansing Drive-In, Lansing, Mich.
988 cars • $1.00 per car
General family patronage.

This is an old gag; but with a little different twist to it, and it's amazing how many people write in and tell us that they appreciate this service.

When a patron comes in we hand him a "Thanks for attending" card. This is a self addressed business reply card on which no postage stamp is necessary, but on which we pay the postage; and is imprinted as follows:

> "Thanks for attending The Lansing Drive-In Theatre! I would appreciate any comments you would like to make —good or bad—concerning this theatre, its appointments, services or pictures. Print your comments below, sign with name and address, and hand to any employee or drop in any mail box, no postage required. Thank you—The Management. Please add my name to your mailing list.
> My birthday is ....
> My wedding anniversary is ...."

When the big dates arrive they get special personalized passes and free refreshment cards good for two hot dogs, two boxes of popcorn and two hot or cold drinks. Also a stage money $1,000 bill printed on imitation rubber, which stretches and which is imprinted as follows, "Save wisely. We wish this was a real $1,000 bill that we are giving you on this, your special day, but it isn't—and wishing won't make it so . . . so we thought we would do the next best thing and send you 1,000 good wishes and many happy returns of the day along with your passes and refreshment cards. If you like us just a little—do us a favor, huh? Tell your friends about us—ask them on their next trip to the movies to make it the Lansing Drive-In—okay? Thanks a lot, we'll appreciate it. Your friendly LANSING DRIVE-IN THEATRE."

Envelopes bearing the passes have heart shaped stickers attached reading, "Happy Birthday" or "Happy Anniversary," whatever the case may be, and "From the heart of Lansing Drive-In Theatre."

RUNNER-UP NUMBER 2

MYSTERY LETTER NIGHT

Submitted by Garland Morrison
Starlite Drive-In, North Wilkesboro, N. C.
290 cars • 40 cents a person
Rural and city patronage.

This promotion did not cost the drive-in anything, and built it interest over a period of weeks.

Every car entering our spot on "Mystery Letter Night" received a letter enclosed in a sealed envelope.

All except one contained the following notes written during the week by our cashier, "Sorry. You did not win in our 'Mystery Letter Night.' Try again next week. Hope you enjoyed the movie."

The winner received a note in a sealed envelope, reading: "YOU ARE THE WINNER of our Mystery Letter Night. Present this letter at our Snack Bar and receive your prize."

This was done purposely so that the winner might make a purchase while receiving the award. Upon presenting the winning letter, the lucky patron then received another sealed envelope with a note reading: "Congratulations. You are the winner of THE MYSTERY LETTER through the courtesy of Starlite Drive-In Theatre and Call's Esso Service. Present this letter at Call's Esso Service for 20 gallons of gasoline free. We appreciate your patronage and hope you will visit us again soon."

The winner does not know what he has won until this letter is opened. The gasoline is promoted in return for advertising on our screen. The stunt is promoted by special window cards and a trailer and it was announced over our public address system.

RUNNER-UP NUMBER 3

THEATRE CLUB

Submitted by C. A. Morris
Morgan, Morgan, Minn.
360 seats • 50 cents top admission

I think one of the hardest problems in a small town is getting the merchants and professional people to attend the theatre.

It seems their spare time is taken up by meetings, clubs, outdoor sports, and some are just plain television addicts.

These people are lost patrons and to offset this situation and create interest in the theatre I recently organized a "Theatre Club" and set a goal to sell 50 season passes payable yearly or semi-annually as per the following schedule. One adult year pass was $32; a man and wife yearly pass $52; one adult semi-yearly pass, $16, man and wife, $32.

The passes are good for as many shows as one wishes. Bearers may come and go as they like.

The plan is very successful and it seems to make the patron feel that he is part of the theatre. I sold my goal with very little trouble and believe me, when these people have a pass ticket, they will come.

I have had very good turnouts on Sunday nights when as high as 90 pass tickets are credited. Word of mouth the next day really helps the following nights' business.

In addition I have these folks' movie money in advance—and I am sure many other exhibitors would like to adopt the "club" plan in their spots.

One of the many action scenes from Columbia's "The Harder They Fall," on which the company has posted $500 as an inducement for exhibitors to submit exploitation campaigns in SHOWMANSHIP SWEEPSTAKES.

RUNNER-UP NUMBER 4

SOLIDIFYING STUDENT GOOD WILL

Submitted by J. W. Beach
Appalachian, Boone, N. C.
953 seats • 35 cents top admission
College and rural patronage.

This is a small college town and about 50 per cent of our patronage comes from the college.

Each year we issue a "Welcome Appalacian College Students" card, which when presented to our cashier serves as a get acquainted pass. Copy on this reads: "The Appalachian Theatre congratulates you upon your selection of Appalachian State Teachers College, one of North Carolina's finest, as the College of your choice. We wish you a happy term. Permit us to welcome you to the theatre for an evening's entertainment as our guest."

Then, when the student becomes a senior and graduates, he is presented with a "good luck" pass reading: "The Appalachian Theatre has enjoyed your stay in Boone. We wish for you a happy life. Permit us to welcome you to the theatre for an evening's entertainment before you depart."

We have found this to go a long way in solidifying goodwill with the student body at this college.

$\$1{,}850^{00}$ IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

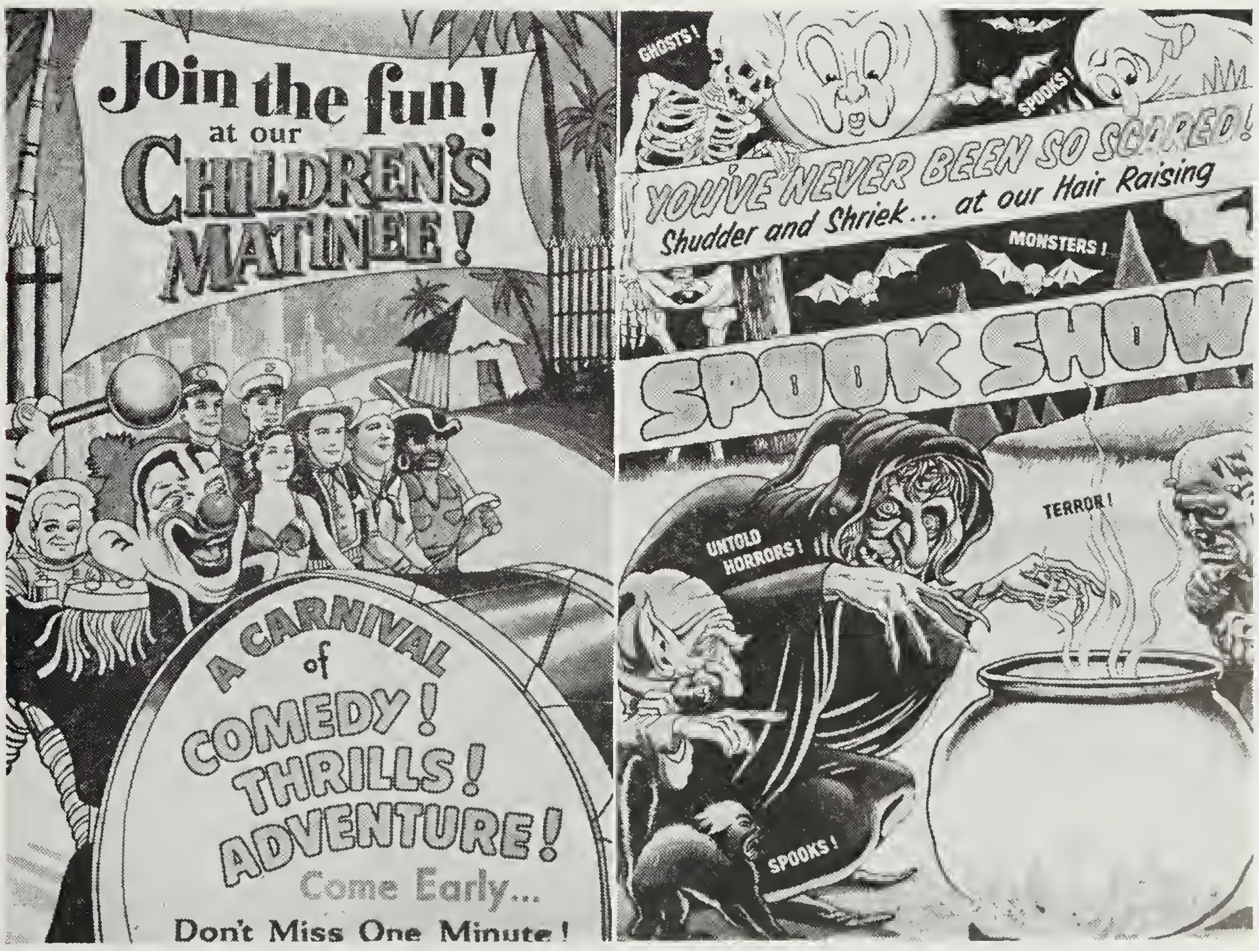
DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES
$\$500^{00}$ on—
"The Harder They Fall"
(This Prize Offer expires October 3, 1956)

UNITED ARTISTS
$\$750^{00}$ on—
"Alexander The Great"
(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES
$\$500^{00}$ on—
"Earth vs. The Flying Saucers"
(This Prize Expires December 5, 1956)

"THE BAD SEED"


Join the fun!
at our
CHILDREN'S MATINEE!
A CARNIVAL of COMEDY! THRILLS! ADVENTURE!
Come Early...
Don't Miss One Minute!
GHOSTS!
SPOOKS!
YOU'VE NEVER BEEN SO SCARED!
Shudder and Shriek... at our Hair Raising
MONSTERS!
SPOOK SHOW
TERROR!
UNTOLD HORRORS!
SPOOKS!

National Screen Service has created these two new, full-color 40x60 posters, a Children's Matinee display and a Spook Show display.

"THE
BAD
SEED"

Warners' Haines Sees Healthy Film Future

New York—Expressing unlimited confidence in his firm's distribution organization, Roy Haines, newly-appointed Warners general sales manager, opened a two-day conference of the company's district managers and divisional sales executives at the home office last week.

"With the important product which is available over the next few months, and the magnificent plans which Jack Warner has blueprinted for the immediate and long-range future," Haines stated, "I know that I can rely upon the experience and know-how of this great sales force to equal and surpass any previous selling which you have ever accomplished. With such pictures as 'The Bad Seed,' 'Giant,' 'The Spirit Of St. Louis,' 'Baby Doll,' 'The Wrong Man,' 'The Burning Hills,' and 'Seven Men From Now' on our immediate distribution schedule, I know that you will be geared and ready to handle this product in the successful manner it deserves, and which we will give it. . . . We are ready and able to supply the exhibitors of this country with product of unparalleled quality, and to back this product up with a dynamic advertising, publicity, and exploitation campaign. . . . We urge the exhibitors taking part in the 'grass roots' selling to utilize this tremendous sales effort in their own situations, to bring this top-quality product to the ticket-buyers."

Towne Appeal Denied

Chicago—The Federal Court of Appeals last fortnight rejected pleas of Frances and Spiro Papas for a reversal of District Court Judge William Campbell's ruling favoring ownership of 200 shares of the Towne, Milwaukee, by United Artists, currently held in escrow by attorney Lazarus Krinsley. The stock was held in the name of United Artists because the company gave Connie and Spiro Papas assistance in securing product and in modernizing the theatre in 1952. Thomas McConnell, attorney for plaintiffs, contended that the stock was secured in duress.

Rhoden Sees "Journalistic Suicide" In Newspaper Buildup Of Radio, TV

Los Angeles—The nation's newspapers are committing "mass homicide of motion picture theatres" and "journalistic suicide" by building up their biggest advertising competitors, radio and television, with free publicity running two to one for paid advertising, it was charged last fortnight by Elmer C. Rhoden, National Theatres president, in announcing the results of a comparative publicity survey conducted by the circuit in 16 newspapers serving metropolitan areas.

Motion pictures, according to Rhoden, use five times as much advertising space as radio and television, but receive publicity and news on a ratio of 50 per cent to paid advertising; if the logs for radio and TV were included in the figures, he said, the ratio of free space for TV would be greater. While newspapers donate directory listings to their worst competitors, they charge theatres for the same kind of listing at rates higher than the commercial ones, Rhoden pointed out, adding that such practices may prove harmful to other service business clients. The demand for luxuries and for more practical items "can well diminish through the influence of TV, making us a race of moles living in dark, dank rooms illuminated only by a dim TV set," the executive declared.

Rhoden stated that he had instructed all National Theatres house managers to visit newspaper editors and publishers and to acquaint them with the trend revealed by the survey. In a recent compilation of statistics covering representative national newspapers, the radio-TV percentage of publicity over advertising was 183.1 per cent, while the same percentage for theatres was 50 per cent.

20th-Fox To Release Three Made By Selznick Firm

NEW YORK—Three Selznick Company features will be financed and distributed by 20th-Fox in 1957 under the terms of two independent production agreements, it was announced last fortnight by David O. Selznick on his return here from Europe. The producer's first for 20th-Fox, he said, will be Ernest Hemingway's "A Farewell To Arms," to go before CinemaScope and color cameras in February.

Selznick stated that he was concluding negotiations with 20th-Fox on his second production agreement, under which two additional features would be produced by him for the film company, one of which is "Tender Is The Night." Concerning the sale of some of his old films to television, Selznick said he approved of the arrangement, but that his company will not sell any more of its backlog to TV interests.

Stock Notes

New York—Albert A. List, board chairman, List Industries Corporation, increased his holdings in the firm to 614,423 shares as a result of his acquisition on June 28 of 104,370 shares through the distribution of the Cleveland Arvade Company, in liquidation, it was reported last week to the New York Stock Exchange.

Cleveland Arcade distributed 1,043,706 common shares in a reorganization agreement in which it became a part of List Industries, formerly the RKO Theatres Corporation. Vera G. List, a director, acquired 104,371. Mrs. List, in the capacity of trustee for her daughter, Viki Laura List, reported June 28 holdings of 521,853 shares of the company, while the latter on that date also became owner of an additional 52,185 shares.

It was reported further that Dudley G. Layman, vice-president, sold 10,000 common shares and made a gift of 500 shares, reducing his directing holdings to 7,000 shares.

Leo Pillet, special events manager, was recently appointed 20th-Fox national magazine contact.

Tragedy At Cinerama Location

New York—James Parker, 45, an explorer accompanying the Cinerama expedition that is filming "The Search For Shangri-La" in Pakistan, was drowned last fortnight in the Indus River, according to information received here last week. It was understood that tragedy overtook the expedition when a boat bearing eight members of the group, as well as film equipment, overturned in river rapids.

Also thrown into the river were director Otto Lang, cameraman Jack Priestly, assistant cameraman Michaelni Zingale, focus man Peter Passas, and property man Jack Wallace. They and two unidentified passengers were injured only slightly.

Filmack Sets Open House

Chicago—An open house to mark the opening day of a new live action studio for production of TV film commercials will be held today (Aug. 1) by Filmack Studios. The new facilities are in the Filmack buildings, 1327 S. Wabash Avenue. Irving Mack, president of the 38-year-old New York and Chicago firm, said friends in the advertising, telecasting and motion picture fields have been invited to attend. Mack announced the appointment of Harry H. Birch as executive vice-president in charge of Filmack's live action production.

United Artists president Arthur B. Krim, second from right, recently announced the company grossed an all-time record $28 million in the first half of this year, heading for an annual return of $65 million. Participating in the press conference were distribution vice-president William J. Heineman; Roger H. Lewis, director of advertising, publicity, and exploitation; and Robert S. Benjamin, board chairman.

AB-PT Profit Rises; 22 Houses Divested

New York—Net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first six months of 1956 was $4,202,000, or 97 cents a common share, Leonard H. Goldenson, president, reported last week. Compared with $3,355,000, or 77 cents per common share, for the same period of 1955, net operating profit for the first half of this year increased 25 per cent. Second quarter net operating profit, according to Goldenson, was $1,632,000, or 37 cents a common share, as against $1,438,000, or 32 cents a common share, for the same period of 1955.

In addition, during the first six months of 1956 net capital gains of $907,000, or 22 cents a common share, were realized from the sale of theatre properties and sites. Thus, consolidated half-year earnings were $5,109,000, or $1.19 a common share, as against $3,438,000, or 79 cents a share, for the same period of 1955.

Goldenson pointed out that the ABC Broadcasting Division continued to improve. The theatre business paralleled general conditions in the motion picture industry with profits lower in the second quarter. Third quarter improvement was expected with the availability of a number of quality motion pictures.

In line with the company program of building the most effective operating position by retaining theatres with good earning capabilities and disposing of less economic theatre properties. Goldenson said that 22 theatres were sold or otherwise disposed of in the first six months.

Reporting on the company's electronics interests, Goldenson said that Technical Operations, Inc., in which the Company has a stock interest, recently signed a research contract with the Atomic Energy Commission in connection with the reactor safety program.

Gallup Acquires Theatre

Princeton, N. J.—The Colonial, in nearby Hopewell, has been acquired by Dr. George H. Gallup, public opinion analyst, for use as a proving ground for motion pictures, television films, and advertised products, it was announced last week. Gallup plans to invite local audiences to the house to view films free of charge, providing him with on-the-spot reactions to product.

UA Week Bookings High

New York—Feature bookings totaling 17,420 were set by United Artists for theatres in the United States and Canada during United Artists Week, July 1-7, it was announced last fortnight by William J. Heineman, vice-president in charge of distribution. The figure signified bookings more than 20 per cent in excess of the some 14,000 domestic theatre possibilities, as a result of many situations booking two or more UA films during last week, Heineman said.

United Artists Week, a sales push involving each of the 32 UA exchanges in the U. S. and Canada, awards cash prizes to the three branches tallying the greatest number of bookings.

"THE BAD SEED"

Reade Circuit Romance

Oakhurst, N. J.—Miss Adriana Musa, secretary to the director of advertising and publicity, Walter Reade Theatres, for the past two years will become the bride of Al Floersheimer, Jr., vice-president in charge of catering for the Reade circuit.

Floersheimer, appointed last year to the new catering post, was the circuit's advertising-publicity chief for the previous eight years. Wedding plans are being made for the fall after which the couple will reside in the Jersey Shore area.

Population, Theatre Construction Indicate Higher Gross In Orient

"The Bad Seed"

Warners' filmization of Maxwell Anderson's stage play comes through as a fascinating drama of a child bent on homicide.

Producer-director Mervyn LeRoy has done a good job, and the picture is most suspenseful. Many of the cast appeared in the stage version, including Patty McCormack, excellent as the frightening child.

One thing that stands out and could be repeated again and again is returning the players for bows as is generally the case on the legitimate stage. This helps to lessen the terror the drama evokes, with the mother actually spanking "The Bad Seed."

This picture should prove most provocative, and word of mouth should create a desire to see it.

—JAY EMANUEL

RKO Promotes Seckler

New York—Walter Branson, RKO's vice-president in charge of world-wide distribution, recently announced the promotion of Ned S. Seckler to the post of Far Eastern supervisor. Seckler formerly was manager of RKO offices in Brazil. His successor will be Jose Maria Henriques.

Seckler fills the vacancy left by the resignation of Ricardo Canals. Seckler joined RKO in 1938, as home office representative in Cuba.

New York—An increase of more than 100 per cent in United Artists' gross in the Orient and Australasia was predicted last week by Alfred Katz, foreign sales executive, on his return from a six-week tour of that area. Katz explained his "rough estimate" as based on the 1955 increase of 40 per cent over the preceding year and the anticipated jump this year to 45 to 55 per cent over last year. In some territories, Japan for one, the two year increase will be well over 100 per cent, he stated.

Katz observed that he found business healthy throughout the Eastern area, covering on his tour Japan, The Philippines, Hong Kong, Bangkok, Saigon, Singapore, Indonesia, Australia, and New Zealand. In Bangkok, he said, conditions are particularly trouble free, especially for UA, while population increases in the Orient, a "theatre-minded area," and new theatre construction there contribute to the bright picture.

A notable example of theatre construction, Katz reported, is the amusement center enterprise of the Shochiku Company in Tokyo. A special building in the commercial center is under construction to house four theatres, a 2,000-seater for American product only; two smaller houses for Japanese product; and a fourth possibly for American features, too. A free bus service operated by Shochiku will run on regular schedule and bring patrons from outlying districts.

"THE BAD SEED"

Allied Plans Finalized For Annual Convention

DALLAS—The finalization of plans designed to make this year's annual Allied States Association convention the greatest in the exhibitor group's history was announced last week by Julius Gordon, general convention chairman, following a three-day meeting here in the office of Colonel H. A. Cole.

Cole will be honored for his 40 years' service to the industry and National Allied in the course of the conclave, to be held in the Statler Hilton Hotel here, Nov. 27-29. Convention coordinator Robert F. Morrell, Cincinnati, was present also.

According to literature mailed to Allied members, the convention will discuss advertising methods designed for the current market and new ways and means to boost boxoffice receipts. Members also have been promised all available information on trade practices, buying, and booking, and clinics will be conducted for the discussion of buying, availability, clearance, print problems, and sliding scales.

A trade show, to be run in conjunction with the convention, will offer the opportunity to see improved equipment for efficient indoor and outdoor operation displayed in 74 booths adjacent to the room where sessions will be held.

Fabian Theatres Ups Two

NEW YORK—Fabian Theatres announces the joint promotion of both George Trilling and Bernard Meyerson to fill the position soon to be vacated by Bernard Brooks. Brooks has been appointed assistant zone manager for Stanley Warner in the Philadelphia territory.

Trilling is a veteran showman and film buyer, has been associated with Fabian Theatres for over two decades, and has been in charge of film buying and booking for the Pennsylvania and Virginia Fabian Theatres.

Meyerson has been associated with Fabian Theatres since 1938 and for the past several years has been film buyer and booker for Fabian Theatres in the New York metropolitan area. He will assume the buying and booking for the Albany-Troy-Schenectady area in addition to his present duties.

Paramount's Salute to GEORGE WELTNER
956

George Weltner, left, Paramount's world-wide sales head, is being saluted by the company in recognition of his 34 years of service. Above, right, Sidney Deneau, western sales manager, and Hugh Owen, Paramount vice-president and eastern sales manager, show him one of the standees to be displayed in all Paramount offices.

Filmack Names Birch

CHICAGO—Appointment of Harry H. Birch as executive vice-president of Filmack Studios, producers of television film commercials and theatre trailers, was announced last week by Irving Mack, president.

Birch will assume direction of Filmack's live action production and will be in charge of the firm's new sound stage, scheduled to open Aug. 1. He formerly was chief cameraman and camera department head for WBBM-TV, Chicago CBS station. He had held the same position previously with WBKB, Chicago ABC outlet.

Goldberg Joins Publicity Firm

NEW YORK—Fred Goldberg, former advertising and publicity director, IFE, and recently associated with the Arthur P. Jacobs Company, last fortnight was named New York general manager, Blowitz-Maskel, a publicity firm opened last week.

NBC Acquires Baseball Classics; Toll-TV Whiffs

NEW YORK—Acquisition by the National Broadcasting Company of television and radio rights for a period of five years to the World Series and All-Star baseball contests, to be commercially sponsored for free consumer reception, was cited last fortnight by a Committee Against Pay-to-See TV spokesman as dispelling arguments to the effect that subscription television would offer entertainment values not otherwise available. Baseball Commissioner Ford Frick earlier sold the rights to NBC and the Gillette Safety Razor Company for $3,200,000 for the five years beginning in 1957.

It was understood that a number of other television organizations, including those handling closed circuit telecasts, had put in bids to secure the same baseball features. Exhibition last year stated its opposition to having the baseball programs shifted from free home television to closed theatrical circuits and, before that, opposed the proponents of toll-TV who had insisted that baseball would be a major source of programming to toll subscribers.

Drop In U.S. Grosses Causes Loew's Dip

NEW YORK—Consolidated net profit of Loew's, Inc., including theatre subsidiaries, for the 40 weeks ended June 7, was reported to be $2,698,261. This is equal to 51 cents per share on 5,303,447 shares outstanding, compared with $4,514,242, or 88 cents per share on 5,142,615 shares of stock outstanding in the corresponding period for the previous year.

Gross sales and operating revenue for these 40 weeks of the current fiscal year amounted to $127,992,000 against $131,272,000 for the same period of the previous year. In an accompanying letter to the stockholders, Arthur M. Loew, president, stated that the decline in net profit has been due to a drop in domestic theatre grosses generally.

He also stated, "As previously announced, the company has, during the past quarter of the fiscal year, decided that it will itself engage in the business of distributing its motion pictures for television. Since the announcement of this policy, there has been considerable activity in connection with offers received . . . from various television stations and networks. . . . Negotiations are in progress is connection with some of these offers which, when concluded, should result in considerable income, some of which may be realized during the current fiscal year."

Loew's will shortly inaugurate the distribution in the United States of 16mm. prints of its films to the non-theatrical market, Loew added.

NTA Network Formed

NEW YORK—The formation of NTA Film Network as an autonomous subisidiary of National Telefilm Associates was announced last fortnight by NTA co-president Ely A. Landau, who said that network's operations will begin in October. About 75 affiliated stations, outside the 12 top markets with four or more stations, will be involved, Landau disclosed, adding that more than 50 stations had been signed already. It was reported that stations will be offered first-run television product on a continuous programming basis. The NTA library of 52 20th-Fox films, 11 Selznick, and some 1,400 Paramount shorts will be withheld.

The new network will require major expansion in NTA programming, research, and sales, Landau said. The officers of the new subsidary are Landau, president; Oliver A. Unger, executive vice-president; Harold Goldman and Edythe Rein, vice-presidents; Raymond E. Nelson, vice-president and general manager; and Miss Rein, secretary.

Le Roy Hits Chi Censors

MONTE CARLO—The action of the Chicago Police Board of Censors is restricting exhibition of Warners' "The Bad Seed" to adults was characterized as "sheer nonsense" by the film's producer-director, Mervyn Le Roy, who was visiting here.

Chicago Police Commissioner Timothy J. O'Connor, head censor, ruled that the theme of the picture is "controversial in nature." Le Roy contended that the picture is "basically a love story" containing nothing to justify the restriction.

Roy Brewer Sees Red Danger Eased

WASHINGTON—Communist infiltration of the industry now is under control and "the situation is improving daily," the House Un-American Activities Committee was told last fortnight by Roy M. Brewer, former Hollywood vice-president, IATSE, who said that to his knowledge, "no effective effort" is being made in Hollywood today by the Communists.

Brewer testified in the course of the Committee's investigation of a Fund for the Republic report which charged blacklisting in the entertainment industries of people publicly identified with Communism. Brewer stated that blacklisting charge, in the sense of "illegal, improper, sinister activity," does not exist in the industry, but admitted that certain persons connected with the 1947 Hollywood hearings have not been hired by the studios.

That the industry has tried to make it easy for those innocently involved with Communism to clear themselves was emphasized by Brewer. The Fund report, he said, chooses to ignore the basic problem confronting the industry, the problem of infiltration, while Hollywood Communists carry on a vicious attack of their own through "character assassination of anti-Communists." Meanwhile, committee chairman Walter (D., Pa.), speaking in Philadelphia, declared that the Committee has found that further infiltration of the industry "is one of the foremost objectives of the Communists" at this time.

Mexico Bans "Rififi"

MEXICO CITY—Further exhibition of the French-made "Rififi" in Mexico has been banned by the Department of the Interior film bureau because it is described as offering a detailed analysis of how to rob a bank. Bank thieves recently have been marauding the city's banks in a series of raids netting them from $3,600 to more than $80,000. Francia Films, which had been exhibiting the release in the Prado here and in Guadalajara and Vera Cruz situations, accepted the official ban philosophically, having grossed in excess of $120,000 in 31 weeks in the Prado.

Berlin Festival Results

BERLIN—MPEAA companies took three out of four first prizes awarded by the International Jury at Berlin's film festival.

Award for the best picture went to MGM's "Invitation To The Dance." Best male acting award went to Burt Lancaster in UA's "Trapeze." Other awards went to Robert Aldrich for directing Columbia's "Autumn Leaves," and "Richard III" for second feature prize.

Top public vote rating went to the German film, "Vor Sonnenuntergang." Second place in the public voting went to the American picture, "Trapeze."

Clint Weyer Dies

PHILADELPHIA—Clint Weyer, 65, president, East Coast Realty Company, and a former officer, National Film Carriers, who had his office at Highway Express Lines, 1239 Vine Street, died last week after an illness of eight months.

A native of Kansas City, his body was returned there for burial. He is survived by his wife.

FBI, Distrib Counsel Recover 16mm Prints

NEW YORK—The recovery of 20 16mm. prints of feature motion pictures and one color cartoon was disclosed last fortnight as a result of investigations by the Federal Bureau of Investigation and by Sargoy and Stein in the Waterbury, Conn., area. Based on information furnished by Sargoy and Stein, special counsel nationally for major distributors in copyright matters, investigation resulted in the recovery of prints of eight Loew's features from a camera store, a physician, and other individuals in Waterbury.

In addition, Sargoy and Stein recovered from a pawnbroker in Waterbury with whom the same had been pledged, six more 16mm. features and a color cartoon of Loew's, four 16mm. features of Warners, and two 16mm. features of Columbia. The films are all now being returned to their distributor clients.

RKO TV Plans Set

NEW YORK—All RKO Teleradio television film properties will be sold under a new operation policy in the 32 domestic exchanges of RKO Radio, it was announced last week by C. Robert Manby, RKO Teleradio vice-president, who reported that the film syndication division of the company has had a gross of $4,500,000 annually since its inception. Initially, Manby stated, the development of operating methods will go forward under the direction of Peter M. Roebuck, together with Arnold Kaufman and Bill Finkeldey.

Screen Gems Sets TV Plans

HOLLYWOOD—One million dollars has been earmarked by Screen Gems for the development of 20 new programs for the 1957-58 television season, it was disclosed recently. Negotiations for new material with independent producers, stars, and artists' representatives will be conducted by Milton Pickman, vice-president in charge of programming.

The titles of five of the new film productions are "You Can't Take It With You," "Ivanhoe," "Shore Leave," "Captain Charlie's Showboat," and "Girls About Town."

John A. Pistor, formerly distribution manager with Eastman Kodak, has joined W. J. German, Inc., in an executive capacity in their Hollywood branch.

"THE BAD SEED"

MGM Announces 12 For 16 Week Span

HOLLYWOOD—Twelve pictures, an average of three a month, have been scheduled by MGM for porduction during the next 16 weeks, Dore Schary, studio head, announced.

"Even though there can be no let-up in the drive for sharp, down-the-line economies now being put into effect," Schary said, "there has been no change in overall planning to continue a program of quality pictures with the objective of maintaining employment at the highest possible level. This program backs up our confidence that with vigilance, the close co-operation of management and labor and squarely facing today's problems, a more realistic relationship can be achieved between costs and profits."

The pictures include "The Wings Of The Eagles," "Something Of Value," "The Vintage," "Slander," "Les Girls," "Silk Stockings," "Ten Thousand Bedrooms," "Designing Woman," "The Loved And The Lost," "Moment Of Truth," "Protection For A Tough Racket," "Tip On A Dead Jockey."

Distributor Suit Valid

OXFORD, MISS.—Judge Allen Cox, United States District Court for the Northern District of Mississippi, overruled, at the conclusion of oral argument, motions made by exhibitor defendants in four distributors' percentage fraud suits to dismiss the cases for lack of jurisdiction and for summary judgment. The distributors whose right to sue was thus sustained were Loew's, Columbia, Universal, and Warners. The actions had been brought against Mr. and Mrs. L. B. Bays and Mrs. Gloria Williams, operators, Grenada and Pix, Grenada, Miss.

The plaintiff distributors were represented by Charles Clark, Jackson, Miss., law firm of Wells, Thomas, and Wells, and John F. Whicher, Sargoy and Stein. The exhibitor defendants were represented by Walter P. Armstrong, Jr., Memphis law firm of Armstrong, McCadden, Allen, Braden and Goodman, and Phil Stone, attorney, Oxford, Miss.

This Was The Week When.......

Twentieth-Fox launched a saturation radio advertising campaign in New York ahead of the Aug. 2 world premiere of "Bigger Than Life" in the Victoria. . . . Allied Artists acquired U. S. distribution of "Yield To The Night," a Diana Dors starrer. . . . Financial World, an investment weekly, honored Columbia for its annual reports with a double merit award. . . . New York's Guild was the site of the American premiere of the British-made "Private Progress." . . . Ellis Films announced acquisition of "Villa Borghese," French-Italian production starring Vittorio De Sica. . . . Havana's Blanquita, largest theatre in the world, was leased by Miami Productions, Inc., and other business interests for conversion into a feature film production studio. . . . Stanley Warner directors declared a 25 cent dividend on common stock, payable Aug. 24 to holders of record Aug. 6. . . . Dan DeFore and Barbara Bates were signed by Amalgamated Productions for its fourth picture, "Portrait Of A Woman."

Warners' "Satellite In The Sky," next feature for New York's Globe, was commended by the World Science Fiction Society. . . . RKO announced plans for a national contest for the best ending to its "Beyond A Reasonable Doubt," starting in the September issue of Screen Stories. . . . Magna Theatre Corporation set "Oklahoma!" to open in Oklahoma City on Aug. 15 in the State, preceded by an Aug. 14 invitation premiere. . . . United Artists' "The Ambassador's Daughter" took its world bow in the Esquire, Chicago. . . . A. W. Schwalberg, Artists-Producers Associates president, announced a dual New England premiere for "The Life And Music Of Giuseppe Verdi" this week in the Paramount, Rutland, Vt., and the Knox, Rockland, Maine. . . . National Film Service signed a contract extending physical handling of Buena Vista product for another three and one half years in all 33 exchanges.

Exchange Operations Realigned

Pittsburgh—The Paramount mideast division, headed by Howard Minsky, will shift headquarters to this city from Philadelphia on July 9, it was announced recently. The move, providing for Minsky to operate out of this city in the future, was one in a general realignment of local and regional operations by major film companies. Paramount previously disclosed plans to turn over its shipping and inspection in Oklahoma City to a private concern, while MGM combined its Omaha and Des Moines operations in the latter city. RKO, meanwhile, has shifted a large amount of its bookkeeping work in the New Haven branch to New York.

Thrillarama Premiere Unveils New Process

Houston — The world premiere of "Thrillarama Adventure" is slated for August 9 in the Metropolitan, unveiling the Thrillarama process conceived by Albert H. Reynolds and Dowlen Russell. The new medium operates on a twin projector principle which flashes the picture through cross beams. A patented device insures perfect synchronization, and the picture may be shown in any conventional theatre without the expense of renovation and installation of equipment heretofore involved in the showing of dimensional films. The wrap around screen can be erected on the stage apron without disturbing the permanent screen, it is adjustable, and can be erected or dismantled in a matter of minutes. In "Thrillarama Adventure," audiences will be transported to the Bahamas, to the Winter Carnival in Canada, to Tyler, Tex., for a visit with the Apache Belles, and to Mexico City.

James A. White has been appointed western zone manager, Thrillarama Releasing Corporation, it was announced by Reynolds, president. Russell, vice-president, is acting southwestern zone manager. A central zone office will be opened in Chicago and an eastern zone office in New York. Orville McDonald Associates have been named national public relations counsel for "Thrillarama Adventure."

Brotherhood Winners Honored

New York—Metropolitan area managers, who came through with outstanding campaigns and collections during the last Brotherhood Week sponsored by the National Conference of Christians and Jews, were honored with U. S. Savings Bonds awarded during a luncheon at the Waldorf-Astoria last week. Area chairman Sol Strausberg announced that collections for 1956 topped previous years by a considerable amount with the theatres in the amusement division taking in a total of $71,450, of which the New York area accounted for $37,574. 1955 saw $55,000 collected, with the local area accounting for about half.

In addition to Strausberg, J. Robert Rubin, chairman of the amusement division, and Spyros S. Skouras, co-chairman of the drive, also spoke. RKO Theatres president Sol Schwartz and vice-president William Howard were commended for the particularly impressive work turned in by their circuit.

Receiving $150 in bonds was Clayton Pruit, manager, RKO Albee, Brooklyn. Receiving $100 in bonds were Irving Gold, RKO 86th Street; Harold Groff, Loew's Orpheum; and Eugene Santeramo, Skouras State; Jules Daniels, Warner Stanley, Jersey City. Receiving $50 and $25 in bonds were 38 managers in the metropolitan area.

"THE BAD SEED" IS THE

RECOMMENDED FOR ADULTS ONLY!

Distributor Retaliation Charged By Rembusch

INDIANAPOLIS—Alleged distributor retaliation against Trueman Rembusch, past National Allied president and now an alternate national director, Allied Theatre Owners of Indiana, for his recent testimony concerning industry trade practices before the Senate Small Business subcommittee in Washington was the subject last fortnight of an ATOI membership bulletin.

The bulletin urged exhibitors to contact Indiana's United States Senators Homer Capehart and William E. Jenner, calling upon them to discuss with subcommittee members the Rembusch charges that he is being denied Paramount, Columbia, and U-I product for his circuit, Syndicate Theatres, as a result of his activities on behalf of exhibition.

Rembusch, also a past president of ATOI, was one of exhibition's principal witnesses before the Senate body, which began hearings in March on the problems of theatre owners and operators. ATOI members were told by the bulletin that they were not required, when writing to the Senators, to pass judgment on the validity of Rembusch's claims, but that they should urge that the "facts" of the charges be "carefully examined," so that no exhibitor "can be made . . . the object of retaliation because has has had the courage to speak out in behalf of his branch of our industry." The bulletin alleged that, following the Senate hearings, the three film companies in question shut off all service to the Syndicate circuit "and threatened suit for payment according to contract."

Universal sales head Charles J. Feldman answered the Rembusch complaints by stating that "the whole thing is that someone is trying to make a martyr of himself without anything factual to go on," asserting that his company wishes to settle differences with Rembusch "just as we do with any other" exhibitor. He characterized the charges in his emphatic denial, as "sheer nonsense." Columbia sales chief A. Montague declined comment, while no Paramount spokesman could be reached for reply.

Phila. Mulls Censor Bill

PHILADELPHIA—The enactment of a film censorship ordinance by the City Council was recommended last fortnight by the June Grand Jury in its month-end report, which stated that the jurors noted a "striking" similarity between scenes in many pictures and criminal plans and operations which they had been studying.

Since censorship in Pennsylvania came to an end some time ago as an effective agency, many groups have been attempting to enact new legislation that would pass the scrutiny of the courts when reviewed in line with recent rulings.

Bud and Lou
WELCOMES YOU
TO THE
ITH ME HENRY

On the set of his Bud Abbott and Lou Costello starrer, "Dance With Me Henry," for release through United Artists, producer Bob Goldstein was recently congratulated by the comedians on his being appointed production head of 20th Century-Fox's British set up.

Dean Martin and Jerry Lewis recently held a "sneak" preview of their new Paramount film, "Pardners," at New York's Mayfair, where they are seen with Edward Lachman, left, New Jersey theatre operator and a distributor of projection arc carbons, and Wilbur Snaper, exhibitor.

Philippines Sidetrack Anti-Industry Bill

MANILA—The motion picture industry won a major victory here last week when the Senate failed to pass a "crippling" tariff proposal that opponents stated would have driven foreign film distributors from the Philippines.

The Senate deleted from the House-approved measure a section that would have imposed a tax of more than $100,000 each on most foreign motion pictures.

The victory, however, may be short-lived, since the House and Senate will ultimately meet to iron out differences, possibly in another special session or in the regular session next January.

Leo Hochstetter, MPEAA Far East manager, who led the industry fight against the tariff proposal, warned that "continued vigilance" was necessary to block any further moves to pass the legislation.

The industry's anti-tariff fight was highlighted in the closing days by a visit to the Senate by a committee of exhibitors and distributors who persuaded legislative leaders to delete the proposed motion picture tax.

The MPEAA, it should be noted, maintains a vigilant attitude in regard to such situations, alerting local exhibitor organizations, newspapers and other communication media, and related interested groups when legislation deemed detrimental to the motion picture industry is up for consideration.

The industry's campaign received widespread press support. For example, the lead editorial in the Manila Chronicle termed the tariff a "fantastic and ridiculous provision that will kill the only mass entertainment medium we have."

Such action on the part of legislative bodies in this and other parts of the world are certainly not rare. For some reason, the motion picture industry has long been a favorite target of such bills, some ostensibly designed to protect local industries and others admittedly designed to raise revenue with the thought in mind that no industry is more vulnerable to attack.

Industry sources throughout the Far East will follow this bill with considerable interest.

From WARNERS
starting this month
at the ASTOR, N. Y.

A hidden shame out in the open--
and the most terrifying rock-bottom
a woman ever hit for love!

BIG SHOCKER!

The International Scene........

Canada

Larente Is Honored As Canadian Pioneer

TORONTO—The Quebec branch of the Canadian Picture Pioneers honored Arthur Larente of Peerless Films and secretary-treasurer of the branch as the Pioneer of the Year. The annual meeting elected Romeo Vandette, president, succeeding Fred E. Peters. There was a record-breaking attendance at the meeting which was followed by a dinner attended by community dignitaries and leading industry personalities. Guest speaker was the Honorable Herve M. L'Heureux, United States Consul General in Montreal.

Other officers elected were Ernest Ouimet, honorary president; Lem Jones, first vice-president; Armand Besse, second vice-president; William Guss, third vice-president; Arthur Larente, secretary-treasurer; and Eddie Schreider, assistant treasurer. Directors are Harold Vance, Guy Bachand, U. S. Allaire, Paul Lafontaine, Mel Lodge, Bill Mannard, Nick Lazanis, Harold Giles, Lloyd Peadson, Harold Walker, Mickey Isman, and William Deveault.

Trustees elected were J. Arthur Hirsch, Ben Norrish, J. A. DeSeve, William Lester and William Singleton.

Canadian Comment

TORONTO—Feature production in Canada was recently given an examination by one of the industry's most prominent students and observers, Hye Bossin. Bossin is wondering whether Canada at last "has its hands on something solid?" He suggests that perhaps the enterprise of Leonid Kipnis in arranging the filming of Oedipus Rex and the establishment with the Stratford Foundation of a company for shooting Shakespearean dramas "will emphasize potentialities rather than create anything broad and permanent." Bossin cites the limited exhibition which such a film will have. "Limited impact" on the whole scene will be left by the LeRoy Prinz production of the Billy Bishop story, "Ace Of Aces," although it is Canadian financed. Some of the shooting on the picture will be done in Canada. Time and again articles have appeared wondering "whither and where Canada's production." Naturally, as Bossin points out, the comments have provided plenty of meat for "exaggerators, promoters, easy-money lads, and others of the ilk." Many have been the producers who have arrived in this country with good intent, but "all they need now is the money." Sometimes there is investment, said Bossin, but "the good ones don't accept any money until they know they're going ahead for sure." Bossin has kept a record of the 20 features made in Canada since the war. Most of these were made in Quebec, and Bossin states they were profitable, even though their production cost was quite modest. What Bossin fails to point out in his observations is that despite the fact that Canada has never set any real bars against the return in dollars of the distributors to their parent exchanges, none of the exchanges or distributors have done anything towards production. While many countries insist on holding back a certain amount of the returns for production, Canada has not. The only thing ever offered was the Canadian Corporation Project to assist in bringing tourists' dollars into Canada, as well as using Canada for background shooting. Bossin, however, has pointed out one very important fact: "It's doubtful if anything solid, broad or permanent will happen unless the government gets into it."

Brian Donlevy, star, Hammer Films' "Quatermass II," recently discussed the United Artists release in London with Montague C. Morton, left, UA managing director in Great Britain; and Lt. Col. James Carreras, managing director, Hammer Film Productions, at a reception at the Dorchester Hotel.

Resignation by James Hardiman, director of advertising and publicity, Odeon Theatres Canada, Ltd., effective Aug. 18, was announced. Hardiman, who has been with Odeon since 1947 after serving with the Canadian Armed Forces, has indicated only that his new place of residence will be California in the motion picture industry. He is leaving it up to his new employers to announce his connection.

Morey Goldstein, vice-president and general sales manager, Allied Artists, told a luncheon gathering in Toronto, that the support given his company "when we were small has enabled us to give you the support you need now." On a 16-city tour with Ed Morey, also a vice-president, Goldstein recalled that the industry was in panic 25 years ago, but it came back stronger than ever. Goldstein said that his company had a backlog of 17 completed features at the beginning of June, and three more were in front of the camera. This, he said, was an all-time record.

CINE CHATTER: A recent issue of Mayfair Magazine, a slick published in Canada, details the opening of "Oklahoma!" at the Tivoli with a nice picture spread as well as printed material arranged by James Nairn, Famous Players director of advertising and publicity. . . . Two drive-ins of Twentieth Century Theatres, the 400 and the North-East, are tied in with three Toronto city houses for second-run films. The city houses included are the Midtown, Odeon, and Bayview. . . . Special presentation, playing to the kids, is being shown at Eaton Auditorium, Toronto. Bill includes "Heidi And Peter" and "Little Fugitive." . . . Laurier, Hull, owned by Donat Paquin, was sold to Paul Lafontaine. Lafontaine has been operating the house for several years now. . . . Odeon's Beacon, Winnipeg, closed for three months. . . . Another on the shuttered list is the 1,350-seat Empress, Montreal. . . . Park, Sudbury, operated intermittently for the past two years by Tony Fera, has been taken over by V. Pileggi and D. Politi. It will operate on a regular basis with Italian language films. . . . First payoff in the Foto-Nite conducted in Hamilton was $1900 in cash and merchandise to a woman whose name was selected while she was at the Delta, night of the draw.

Known as Canada's oldest active exhibitor, Hector Quagliotti, 81, owner, Colonial, Vancouver, died recently. He leaves a widow and two daughters. His son-in-law, Doug Dunn, is taking over operation of the theatre. . . . Another exhibitor who died recently was Richard H. Bull, Collingwood, who was a small-town exhibitor from 1907 to 1950, operating the Regent, Collingwood. . . . The 100th graduate of Variety Village and this year's valedictorian, Robert Misch of Elmwood, Ont., told Variety barkers and ladies he had been given a different view of life since coming to the vocational training and residential institution supported by Tent 28, Toronto. . . . Patricia, London, Ont., 999-seater, has been acquired for operation by Twentieth Century Theatres. It will be remodelled. . . . Village, Toronto, will be converted to a parking garage in the business district of Forest Hill Village. . . . Operators of four theatres in Oshawa, Ont., asked City Council for reduction or elimination of the 25 cents per seat city license fee. . . . Dr. A. W. Trueman, chairman, National Film Board, will have his offices in the Kent-Albert Building, Ottawa, when the NFB completes its move to Montreal. Also located at the new address will be Tommy Van Dusen, information officer; Frank Keyes, administrative officer; and Michael Spencer, who heads the NFB inter-governmental liaison division. . . . Mrs. Mamie Guy has taken over Maynard Gray's 345-seat Rex, the only theatre in Rivers, Manitoba. The town has a population of about 1,800. . . . Joe Franklin, president, Franklin and Herschorn Theatre Company, was honored at a dinner at Saint John, N. B., in recognition of his outstanding services to the Zionist cause and the State of Israel. . . . Lorne Fleming, manager, Strand, Montreal, winner of $140,000 in the Irish Sweepstakes, said he would have to take off some time to think about what he would do with his money. . . . Norman Hull, formerly Quebec district manager, was appointed general sales manager for Associated Screen News, it was announced by Murray Briskin, executive assistant to Maxwell Cummings, president. Jack Mackay, formerly part of the Quebec sales force, has been made Ontario district manager, succeeding John J. Chisholm, who resigned recently.

—HARRY ALLEN, JR.

NEWS OF THE TERRITORIES . . .

At the New York sneak preview of Columbia's "The Solid Gold Cadillac" are seen Saul Tanner, Columbia branch manager; Rube Jackter, Columbia assistant general sales manager; Max Fellerman, Lopert Theatres vice-president; Benny Brooks, Stanley Warner; and George Josephs, Columbia sales executive.

Atlanta Is Scene Of 20th-Fox Meet

ATLANTA—The second in a series of regional sales meetings launching a 20th-Fox World Showmanship Drive was convened here last fortnight under the chairmanship of Alex Harrison, general sales manager, and Harry G. Ballance, southern division manager, bringing together managers and salesmen from four southeastern and four southwestern district offices. The two-day parley was to develop and initiate local applications of the drive.

District managers present were Paul S. Wilson, southeast, and Mark Sheridan, Jr., southwest. Branch managers attending were Daniel M. Coursey, Atlanta; John E. Holston, Charlotte; Thomas P. Tidwell, Jacksonville; William A. Briant, New Orleans; William B. Williams, Dallas; Henry F. Harrell, Houston; Thomas W. Young, Memphis; and Marion W. Osborne, Oklahoma City.

Albany

The Stanley Warner Strand collected more than $900 for the Will Rogers Memorial Hospital during the week's run of United Artists' "Trapeze." Manager Steve Barbett directed the collections four times daily. . . . Variety Club heart fund chairman Harry Lamont announced that members would make the annual pilgrimage to Camp Thacher on Aug 6. . . .Sylvester Albane, operator of a new 600-car drive-in near Ravenna, N. Y., notified the exchanges he would like to bid for first-run product against Joseph Burgess' Ravenna, Ravenna.

Atlanta

Georgia Theatre Company executive John H. Stembler, general chairman of the American Cancer Society county unit, reported the collection of approximately $237,000, topping the previous record by $30,000. . . . Lam Amusement Company closed the Gordon, Rome, Ga., temporarily. . . . George Roscoe, Columbia sales manager, resigned. . . . J. L. Raulerson, owner, Bartow Outdoor, Bartow, Fla., reopened the ozoner after rebuilding the screen tower, damaged by winds. . . . R. M. Kennedy, owner, Walton Theatres, announced that Charles S. Scherer is the new manager, Walton, Selma, Ala., replacing Hobart Lowe, resigned.

Fabian Buyer Switch Keys Welcome, Farewell

ALBANY — Branch managers bid farewell to Bernard Brooks, chief buyer, Fabian Theatres, and extended a welcome to Bernard Myerson, his replacement, at a luncheon given by the circuit in Keeler's Restaurant last month.

Brooks, who was to assume the new duties of assistant zone manager and film buyer for Stanley Warner in Philadelphia, introduced Myerson. The latter and George Trilling were reported to be sharing Brooks' longtime assignment with Fabian.

Boston

John McGrail, U-I publicist, died after a long illness. Funeral services were held from St. Mary's Church, Ayer, Mass. . . . Richard Widmark, starring in United Artists' "Run For The Sun," was expected in to meet film critics at a luncheon in the Ritz Carlton and to make radio broadcasts. . . . The local premiere of "Oklahoma!" is set for the newly-remodeled Saxon in mid-September. . . . The new Cinerama film, "Seven Wonders Of The World," has its New England premiere Aug. 27 in the Boston. . . . The Twin Drive-In, Medford, Mass., had a sensational opening when thousands flocked to see the first twin set up in New England. It is owned by Lloyd Clark, Winthrop Knox, Jr., and George Hackett. Charles Cutelis is general manager. . . . Anne Peterson is the new secretary to Eddie Ruff, Edward Ruff Film Associates, coming over from Republic, where Dorothy McIsaacs replaces her. . . . Bill Hawkins, Capitol Theatre Cupply, was a patient at Peter Bent Brigham Hospital. . . . Frances Clegg, United Artists' secretary, resigned. She is replaced by Marie Weigler.

PORTLAND, MAINE, NEWS — Mrs. Lucene A. Daggett, South Portland, has been named manager, Cape, only theatre in suburban Cape Elizabeth, replacing Donald J. Roderick, resigned. Mrs. Daggett had been employed at the Cape for about two years previously, but in recent months she had been supervisor, ABC Vending Corporation counters in the Strand and the Empire. All three theatres are under the management of Maine Theatres Corporation. . . . Bambina Giacullao has been promoted to cashier, Maine.

Sal Mineo, featured in MGM's "Somebody Up There Likes Me," recently made a personal appearance in the lobby of Loew's State, New York, where he autographed photos and met fans. At the left is manager James Bruno.

U-I Entertains Press For Biofilm Premiere

ALBANY—Universal-International invited reviewers in a dozen cities of the area booking "Walk The Proud Land" to join a group of New York City trade and daily papers, television and radio people at the film's world premiere in Walter Reade's Community, Hudson, N. Y., today (Aug. 1). Ann Bancroft was to come from Hollywood for the occasion.

Scheduled as part of the festivities was the dedication of a plaque in nearby Claverack, N. Y., to John Philip Clum, noted local Indian agent around whose life the plot revolves. A barbecue luncheon, topped by Indian dances and songs interpreted by a group of Onondagas, and a dinner also were slated. Mayor John L. Kelly planned to welcome the guests on their arrival.

Duke Hickey, U-I publicist, arranged the details in Hudson and Claverack; Norman Weitman, U-I branch manager, aided here.

Pool-Side Films Hypo Night Swim Attendance

ATLANTA—East Point swimmers now have drive-in movies, through courtesy of the Park Department. Parks director Ray Crayson says he believes that the pool-side movies now being shown at the Spring Avenue swimming pool are a "first" for such outdoor attractions, designed to stimulate night attendance at the pool.

The films are shown with a 16mm. projector and a large, rubberized outdoor screen. Features, travel films, training films, and cartoons are being shown each night. Speakers are mounted over the water.

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Visiting Cleveland on behalf of Columbia's "The Eddy Duchin Story," Victoria Shaw is seen enjoying luncheon with Hugh Kane, Cleveland Press; Don Ables, Allen; Dorothy Fuildheim, WEWS; Ward Marsh, Cleveland Plain Dealer; Dorothy Blair, Columbia studio; Bill Gross, Columbia branch.

History Slips Back 50 Years In 15 Minutes

Rochester, N. Y.—For 15 minutes last fortnight, movie history slipped back 50 years and revealed to patrons of the Palace the beginning of the industry. Piano music was synchronized with the moods and actions of a Biograph melodrama, "The Battle Of Elder Gulch," starring Mae Marsh, Lillian Gish, Robert Harron, and H. B. Walthall. The presentation of the old movie was a show within a show, one feature of an evening that not only commemorated 50 years since the opening of Rochester's old Bijou Dream, but also marked the opening of 20th-Fox's "The King And I."

In recreating the moving picture of half a century ago, the Palace brought forth a piano of 1884 vintage, still good, and which was played by Mrs. Grace Drew, who played in the old Fairyland and the old Bijou Dream. A rehearsal in advance permitted Mrs. Drew to take notes, as in the old days, on the kind of music needed to accompany the silent picture most effectively. James Card, motion picture curator, George Eastman House of Photography, introduced the picture, and a man who sang illustrated songs during the Bijou Dream days repeated the act as one of the guests of honor of the occasion. The half-hour special anniversary program also included a three-minute color reel of 1906 vintage, actually a hand-colored import from France.

A lobby exhibit in the Palace showed a hand-operated projector of the early days and a camera similar to the one used for making the old Biograph feature, loaned by George Eastman House along with some old lobby posters. Mayor Peter Barry, together with industrial, museum, newspaper, and early theatre representatives, were among those who served on an honorary committee. The celebration was sparked by RKO Theatres district manager Jay Golden.

Buffalo

Century manager Robert T. Murphy is preparing for the Todd-AO "Oklahoma!" to open this month. . . . Bad weather held up the opening of the Sheridan Drive-In, operated and managed by Sidney Cohen. Among those interested financially in the ozoner are Harry Seeburg, Irving Cohen, and Leonard Steinhorn. . . . The local premiere of the third Cinerama production, "The Seven Wonders Of The World," on Aug. 29, will benefit the Children's Hospital.

Charlotte

Police arrested three men accused of stealing a safe containing $600 from the Grand, Leaksville, N. C. . . . A total of 157 cases were examined by the Variety Club Eye Clinic in June, it was reported. . . . Myrtle Outdoor Theatre, Inc., Myrtle Beach, S. C., has been incorporated with capital stock of $15,000, Watt L. Parker, president.

Chicago

Variety Club chief barker Jack Kirsch and Harry Balaban, golf chairman, announced that reservations for the annual outing, to be held Aug. 24 at Elmhurst Country Club, are being taken by Mike Stern, ticket chairman. . . . Abe Platt, B and K district manager, was appointed TOA convention coordinator for the annual meeting to be held in New York, Sept. 20-25. . . . The Clark will participate in the Centennial celebration of George Bernard Shaw's birthday with a showing of "Androcles And The Lion." . . . The annual convention of Allied Theatre Owners of Indiana will be held Oct. 22-24.

The Chicago Association of Commerce stated that visitors have increased 15 per cent from 1955, when an estimated 6.5 million persons spent all or part of their vacations here. . . . Drive-ins in Indiana are working for a 21-day clearance instead of the present 28-day waiting period. . . . Paul Mason, operator, Lions, O'Fallon, Ill., took over the State, which had been closed there since the death of David S. Nelson, former operator. . . . The new United Artists marquee will be the largest in the nation, according to Balaban and Katz.

Attorney Wins Suit For Censor Action Fee

BOSTON — Judge Rueben Lurie, Superior Court, recently granted a finding of $6,000 to Alfred A. Albert, attorney, in his suit for fees against Times Film Corporation, New York.

The suit stemmed from Times' action last year, which resulted in the outlawing of the Sunday censorship law in Massachusetts. The case was won in the Massachusetts Supreme Judicial Court a year ago, and the film in question, "Game Of Love," played for 15 weeks in the Beacon Hill following the court's decision.

License Fee Revision Sought By Exhibitors

Boston—Motion pictures came in under a blanket ordinance revision proposal by Mayor John B. Hynes to raise fees on licenses and permits. He suggested to the City Council a fee of $300 annually for Sunday licenses; the present rate for theatres is $520 a year. Although this represents a reduction of $220, Frank Lydon, executive secretary, Allied Theatres of New England, vigorously opposed it on the ground that it is still excessive. Lydon submitted to the Council a substitute ordinance calling for $50 for the annual Sunday license.

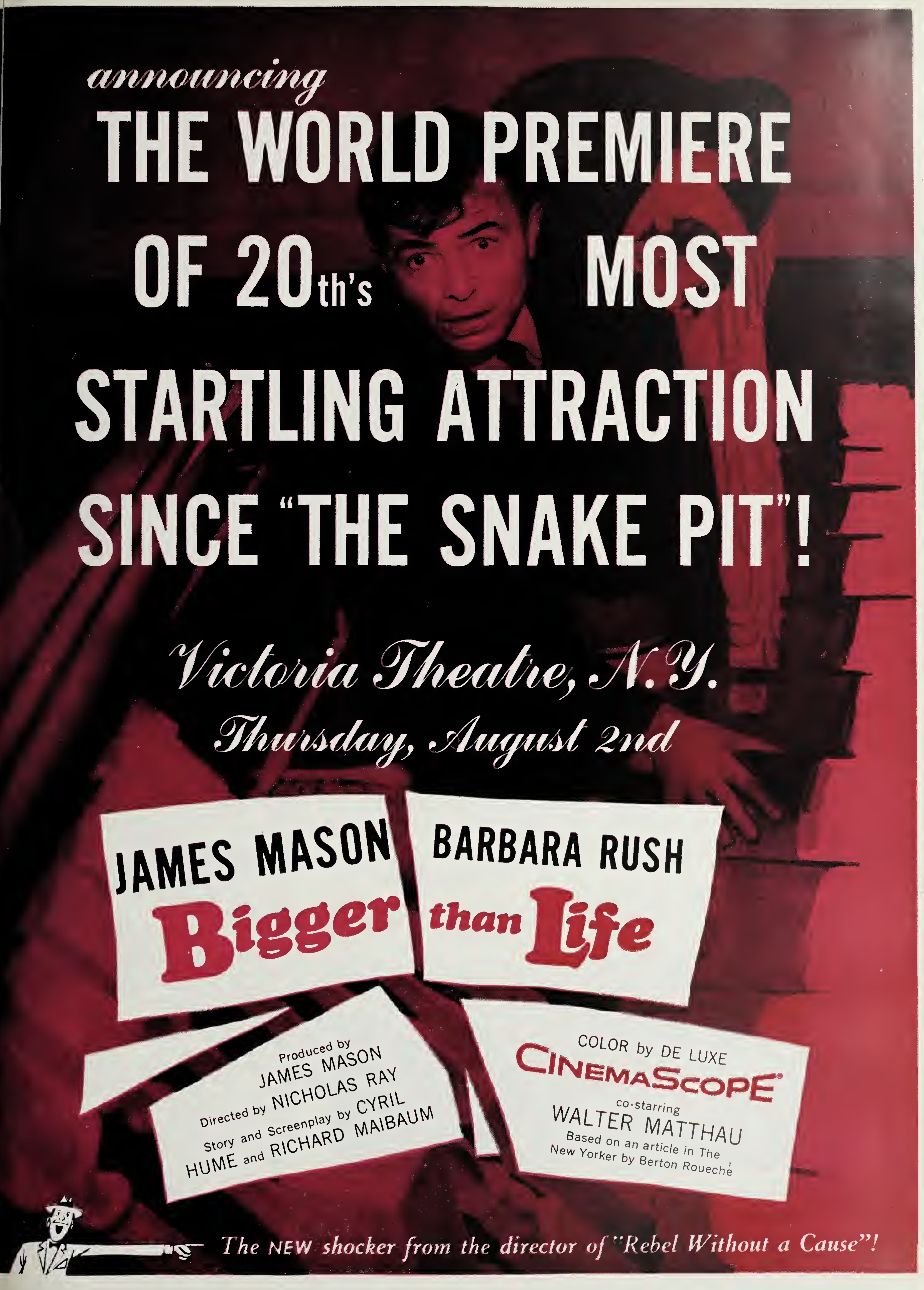
The Mayor's Sunday fee is one of 319 proposals in an effort to net $300,000 additional revenue for the city. Lydon appealed to the Council to make his substitute ordinance a separate one, to be made effective as soon as practical. The committee on ordinances now has the matter under consideration. No changes were proposed for weekday licenses, which remain at $100 per year.

Cincinnati

Robert McNabb, 20th-Fox branch manager, will observe his 20th anniversary with the firm in September. A booking drive is being staged to commemorate the occasion. . . . Midwest Theatre Supply furnished the equipment for the new Bourbon Drive-In, Paris, Ky., opened last month by Bourbon Amusement Company. . . . TOC is booking and buying for the Park Drive-In, Maysville, Ky., Earl W. Urmston, owner. . . . The Celina, Celina, O., Minnie Dwyer manager, is boosting attendance with a car giveaway Aug. 5. . . . Oscar Swain is now manager, Harrod, Harrodsburg, Ky., succeeding Robert Dodson, resigned. . . . Clinton Byrd, manager, Emery, suburban Reading, was killed in a traffic accident. . . . The MGM Club held its annual picnic in Mt. Airy Forest for employees, families, and friends. . . . William Poppe, former UA booker, is now Allied Artists head booker, replacing Philip Gelb, resigned. . . . Jean Harmon is a new general clerk for David Stadecker, Film Row attorney and accountant. . . . Lynn Savachi is a new assistant to Mae Scholle, office manager, States Film Service. . . . Marcella Ollis is now secretary to L. J. Heidingsfeld, RKO branch manager, replacing Alma Anderson, resigned.

A zoning code amendment that would make it virtually impossible to build any more drive-ins within the city's limits was vigorously supported by a group of residents who lost out in a recent court battle to prevent Tri-State Theatres from building a new zoner in the Oakley area of the city. The ordinance, which was referred to its planning committee by City Council following the hearing, would set up parking requirements and distance and screen angle standards that would make it very difficult for any exhibitor to find a city area large enough for a drive-in site, except at prohibitive land cost.

COLUMBUS, O., NEWS—Princess RudiVoravan of Thailand, granddaughter of the King Mongkut of 20th-Fox's "The



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Bigger than Life

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JAMES MASON
Directed by NICHOLAS RAY
Story and Screenplay by CYRIL
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COLOR by DE LUXE
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WALTER MATTHAU
Based on an article in The
New Yorker by Berton Roueché

The NEW shocker from the director of "Rebel Without a Cause"!

Theatres Need Slash In N. C. License Fees

Raleigh, N. C.—The State Tax Study Commission was told last fortnight that if North Carolina theatres "are to survive," the state privilege licenses must be "subtantially reduced."

W. C. Enloe, representing theatre owners in the state, called for reductions beginning at the lowest license bracket, $125, and continuing through the highest bracket, $2,500.

Enloe told the commission that "television is the strongest competitor and pays no privilege license. Furthermore, the Federal Communications Commission even prohibits a state, county, or city to levy a privilege license on television."

Pointing out that 96 theatres closed in North Carolina last year, Enloe told the commission that 45 have closed this year. "Many, many theatres are operating at a loss and the very existence of all is threatened," he said, adding that a town without a theatre becomes a "ghost town."

The commission, created by the Legislature to study the state's tax structure, must make its report to Governor Hodges by Nov. 10.

Other organizations which were heard with the theatre group included the North Carolina Railroad Association, the North Carolina Automobile Dealers Association, the state's brick and tile manufacturers, the Ready Mixed Concrete Association, and the Carolina Lumber and Building Supply Association.

At the opening of the new Loew's Building, Jacksonville, recently, are seen Harvey Garland, Florida State Theatres head booker and buyer; Rudolph Berger, Washington; and Carl Floyd, Haines City, Fla., exhibitor.

Michigan Allied Protests 20th-Fox C'Scope Trailer Stand

DETROIT—A resolution protesting the new 20th-Fox policy of releasing only CinemaScope trailers for product in that process was passed in the course of the first regional meeting of Allied Theatres of Michigan held last fortnight at the Midland Country Club, Midland, Mich. President Milton London predicted such a policy will be responsible for less effective selling because of difficulties of changeover.

Other topics discussed included exhibitor relations with National Screen Service, with NSS branch manager Ivan Calvet urging prompt return of paper and trailers for improved service; legal action to fight collection of the state sales tax on advertising paper; implementation of opposition to bingo; and the proposed adoption in this city of Daylight Saving Time.

King And I," stopped off briefly at Port Columbus en route from Cincinnati to her Washington home. Manager Walter Kessler, Loew's Ohio, greeted the royal visitor and arranged for press, radio, and television coverage. . . . Bob Hope was in on the eve of the opening of Paramount's "That Certain Feeling" in Loew's Ohio.

Cleveland

The ladies of Variety Club have come to life again with a new status and a new chairman. Now the group is officially an auxiliary of Tent 6 and its members will have membership privileges. Chairman is Mrs. Sam Weiss. On her committee are Mrs. I. J. Schmertz, secretary, and Mrs. Tom McCleaster, treasurer. . . . Approximately 145 theatres in northern Ohio participated in the Will Rogers Memorial Hospital fund drive. Loew's, RKO, Warners, Schine, and Shea houses took up collections, as well as theatres of the Skirball, Armstrong, Selected, and General Theatres circuits. . . . Jack Armstrong's new Trail Drive-In, Napoleon, O., was unveiled to an invited audience. . . . Another new area drive-in, in Montpelier, O., was to open last week, according to owners Sharpley and LoPresti. A contest will be held to determine its name. . . . The Roxy, only local burlesque house, is slated for a mid-August opening. . . . In Toledo, O., where drive-ins recently abandoned a split product policy, it was reported that an admission price war is in the immediate future.

ANTHONY QUINN
IN "LA STRADA"
GIULIETTA MASINA
DEEPLY MOVING" CUE
LIQUORS
FLEURETTE
HATS
COSTUME JEWELRY

More than 500 patrons were turned away from the boxoffice of the Trans-Lux 52nd Street on the opening day of "La Strada," Italian prize-winner released through Trans-Lux Distributing Corporation. Right, Count Leonardo Vitetti, Italian Ambassador to the United Nations, center, who hosted the premiere, is seen with Richard Brandt, Trans-Lux Distributing president, and George Roth, vice-president.

GIANT SUMMER GIVEAWAYS
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A FREE VACATION
Here's How!
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OUR NEXT ATTRACTION

Gene Pleshette, managing director, Brooklyn, N. Y., Paramount, promoted $35,000 worth of prizes for a recent audience contest designed to boost boxoffice for an 11-day double bill. Entry blanks were available in the lobby.

Dallas

Matt Freed, San Francisco, is new managing director of the Cinerama operation in the Melba. A new publicity director is to be chosen. W. J. McIlwain, Los Angeles, western division manager, Stanley Warner Corporation, announced that W. W. Lewis, managing director for the last year and a half, and Milt L. Overman, head publicist, both had resigned. . . . Jane Russell, president, Russfield Productions, was to be in to plug the company's "Run For The Sun." With her was to be her husband, Bob Waterfield, and possibly Richard Widmark, star of the film released by United Artists. . . . Ray Jones, district manager, Continental Distributing Company, has opened new offices here. . . . Lou Walters has completed a new building which will house his projector repair shop. Walters, formerly associated with a supply house, has opened his own business.

Denver

Marvin Goldfarb, Buena Vista district manager, went to California for a sales huddle. Previously, he named Patrick Halloran, former 20th-Fox salesman, as salesman, BV Omaha territory. . . . John Pietrantonio, Lippert booker, was flown to Los Angeles to attend an Allied Artists booking meeting, Pietrantonio moves to Allied Artists this week as office manager and booker. . . . Clarence Batter, booker and buyer, is back at work following several weeks in a hospital. . . . Denver Film Center has moved into a new building at 1021 21st Street. Azteca Films has turned over shipping and inspection to this company. . . . E. G.. Jeppe has reopened the Vida, Manitou, Colo., which he has leased. . . . Pauline Hall, Paramount, was elected delegate to the WOMPI convention. Mary Ann Hogle, WOMPI president, also will be a delegate to the Atlanta meeting Sept. 28-30.

Des Moines

Rex Wright, U-I booker recently transferred from Kansas City to Des Moines, has resigned and returned to Kansas City. . . . C. V. Hunnerburg, Parkersburg, Ia., has sold the equipment at his theatre at Hedrick, Ia., and the building is up for sale. . . . Robert Paul, Burlington, Ia., has been named manager, Majestic and Ritz, Centerville, Ia., succeeding Harold M. Johnson, who has moved to Plattsmouth, Neb. . . . Don Christensen has been named manager of the theatre at West Bend, Ia., succeeding Herman Sanders.

(*Continued on page* 35)

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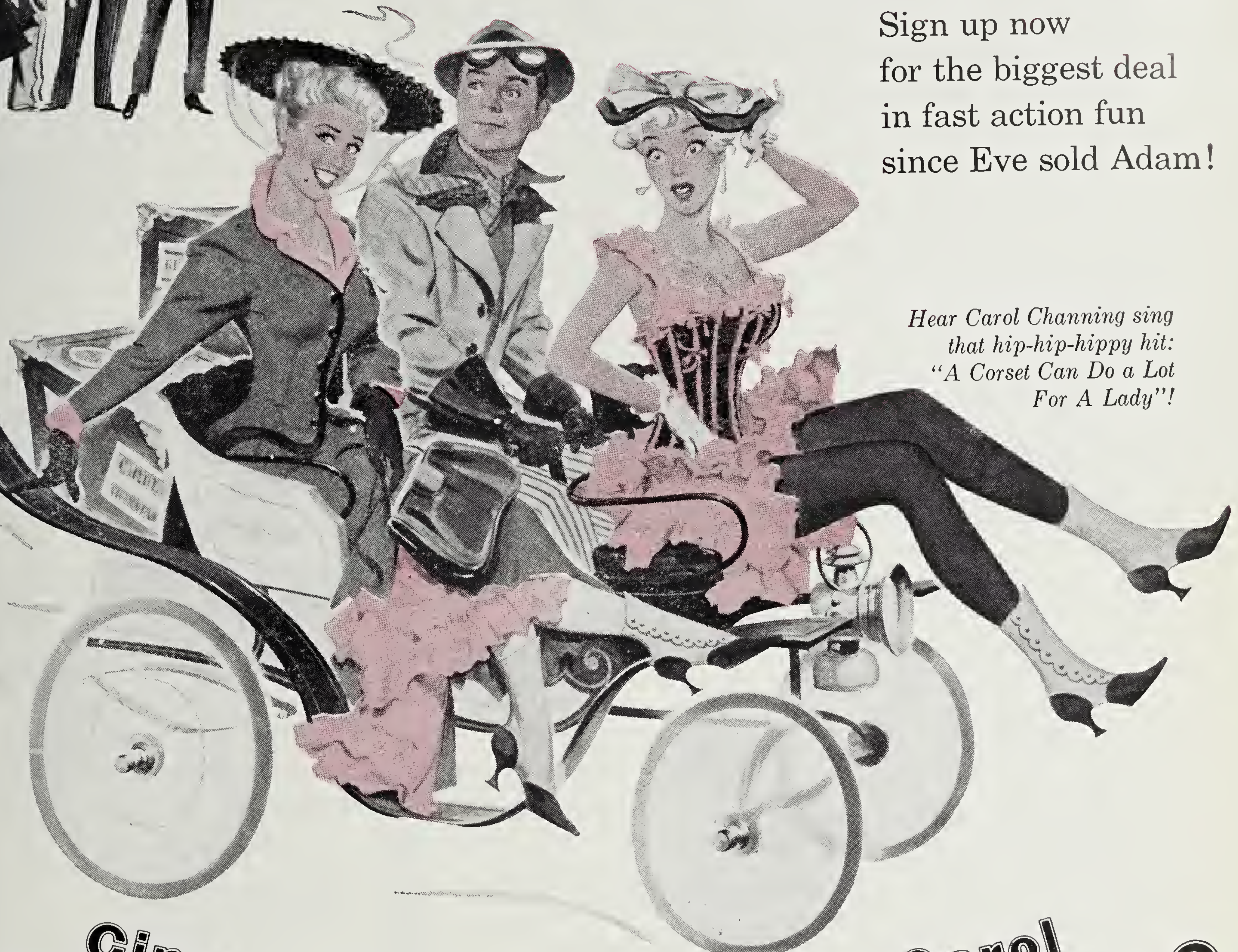
since Eve sold Adam!



Hear Carol Channing sing
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For A Lady"!

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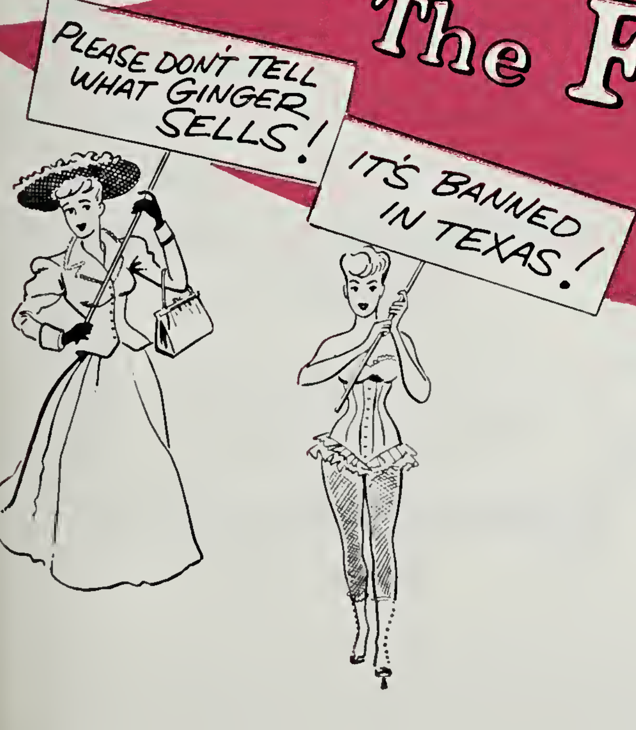
PLEASE DON'T TELL WHAT GINGER SELLS!
IT'S BANNED IN TEXAS!

co-starring

David BRIAN · James ARNESS

Written by DEVERY FREEMAN and STEPHEN LONGSTREET.

Produced and Directed by ARTHUR LUBIN.

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RKO RADIO PICTURES

Drive-Ins Picketed In Labor Argument

PROVIDENCE, R. I.—Three Rhode Island drive-ins were being picketed last fortnight in a dispute over whether there should be two men, or one man, in the projection booth. E. Harold Dick, theatre counsel, said, "The theatre owners feel it is featherbedding to have two operators on duty at the same time." Herbert F. Slater, business agent, Local 223, Moving Picture Operators, stated, "We are insisting on two men, the same as in the city of Providence. We expect the drive-ins to be the same as the rest of the theatres in our jurisdiction." The pickets appeared at the Pike Drive-In, Johnston; Route 44 Drive-In, Smithfield; and the Cranston Auto Theatre, Cranston.

The old contract between the local union and the theatres expired Sept. 1, 1955. Previous union contracts called for two men in the projection booth. The union had demanded a five dollar increase for the operators. The companies offered to boost operator wages $22 per week, provided the union would agree to only one operator in the booth. Wages were $63 per week under the old pact.

Dick allowed that there was some justification for two men in a booth when the old film was used because it was composed of nitrate, a flammable substance. He said that since there was no danger today with the acetate substance, there is no need for a second man in the booth. He added that eight other drive-ins within a 30-mile radius use only one operator in the projection booth. He said some of the one-man booth competitors are non-union, while others are union but employ operators out of another local which does not insist on a two-man operation.

Slater argued that the government gave the three struck theatres "a 10 per cent decrease in the amusement tax last year, but they did not pass it along to the public. Instead," he went on, "they went up on prices 30 per cent this year and we feel we are entitled to a little of it." The situation is being watched with interest.

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Sales: Robert Stevens. Emerg Phone: None.

COLUMBIA, 11 North Ocean St.—ELgin 3-5501
Br. Mgr.: Martin Kutner. Office Mgr.: Ernest Pellegrin. Sales: Edward McLaughlin, Marvin Schubert. Bookers: Danald Weidick, Allen Phybus, Charlotte Greene. Cashier: Philamena Eckert. Emerg. Phone: EXbrook 8-5501.

GOLD COAST PICTURES, 3780 West Flagler, Miami—83-3556
Br. Mgr.: Arthur Davis. Emerg. Phone: None.

HOWCO, 122 E. Bay St.—ELgin 5-2505
Br. Mgr.: Abner Camp. Sales: Roland Fairchild. Cashier: Irene Pierce. Emerg Phone: None.

METRO-GOLDWYN-MAYER, 501 E. Forsyth St.—ELgin 6-1536
Br. Mgr.: Fred Hull. Office Mgr.: Max Stepkin. Sales: Charles Turner, Bab Capps. Bookers: Sarah Keller, A. J. Terranova, E. J. Vanvaorhis. Cashier: Kathleen Willis. Field Exp.: Narm Levinson. Emerg. Phone: Stepkin, POplar 4-4372.

PARAMOUNT, 128 E. Forsyth St.—ELgin 6-7162
Br. Mgr.: Ed Chumley. Office Mgr.: Walter Mack. Sales: Dixon Regan, Fred Mathis. Bookers: Herman Allen, Douglas Walker, Ray Chambers. Cashier: Marian Stowe. Emerg. Phone: None.

RKO, 128 E. Forsyth St.—ELgin 6-0427
Br. Mgr.: R. Cameron Price. Office Mgr.: Gene Hudgens. Sales: Paul Harrisan, Ed Bledsae, Bookers: Gearge Andrews, Bob Tylo. Cashier: Betty Mitchell. Emerg. Phone: None.

20TH CENTURY-FOX, 341 E. Bay St.—ELgin 6-2426
Br. Mgr.: Thomas P. Tidwell. Office Mgr. and Cashier: K. F. Jackson. Sales: Philip Langdan, Walter Powell, Marvin Skinner. Bookers: Louis Pauza, Richard Lewis. Emerg. Phone: ELgin 6-8287.

UNITED ARTISTS, 137 E. Forsyth St.—ELgin 3-4476
Br. Mgr.: Byron Adams. Sls. Mgr.: C. H. "Buck" Robuck. Office Mgr. and Booker: Dan Hassler. Sales: Jack Galloway. Booker: Doris Pasten. Emerg. Phone: None.

UNIVERSAL-INTERNATIONAL, 331 E. Bay St.—ELgin 4-3761
Br. Mgr.: Bufard Styles. Sls. Mgr.: James Kirby. Office Mgr.: O. O. Ray, Jr. Sales: Jerry Jernigan, George Jones. Bookers: Oliver Mathews, Barbara Greenwaad, Garrett Newman. Cashier: Jean Weiman. Emerg. Phone: POplar 4-4700.

WARNER BROS., 128 E. Forsyth St.—ELgin 4-3647
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Issue of August 8
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Issue of August 15

Save them!

STUDIO SURVEY

The Editor Speaks

"THE KING AND I" is truly great motion picture entertainment! I have now seen it three times, and enjoyed it more each time. I am looking forward to my fourth visit to Grauman's Chinese Theatre in Hollywood, where it is doing a sensational business.

PAUL MANNING

PRODUCER Charles Brackett and director Walter Lang have zoomed their professional rating mighty, mighty high with this magnificent extravaganza. It will be a hard one to top, or even equal!

AS IS TRADITIONAL in movieland, there is now a grand rush to remake old boxoffice hits into lush musicals. Fox has hit the jackpot with "The King And I," and Metro seems certain to score heavily with "High Society." Even though these two films boast tremendous budgets, music by our very top composers, the finest producers-directors-writers, et cetera, et cetera, et cetera (please go see "The King And I"), if either story had lacked that little mysterious quality which hits the masses like a bombshell of pleasure, they would have laid a monstrous egg! We all know many multi-million dollar epics which did just that.

THEREFORE, all ye producers, clever imitators though ye may be, pay cautious heed to the story ye plan to put to music. For, as ye know, the play is the thing!

BRAVO to Messrs. Brackett and Lang for "The King And I" and to Messrs. Sol Siegel and Charles Walters of Metro for "High Society," two boxoffice blockbusters.

Paul Manning

●

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 8 August 1, 1956

Motion Picture Exhibitor Laurel Awards Nominations

20TH CENTURY-FOX's

"THE KING AND I"

starring

DEBORAH KERR, YUL BRYNNER, RITA MORENO

with

MARTIN BENSON, TERRY SAUNDERS, REX THOMPSON, CARLOS RIVAS,
PATRICK ADIARTE, ALAN MOWBRAY, GEOFFREY TOONE

Produced by Charles Brackett. Directed by Walter Lang.
Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein II.
From their musical play based on "Anna And The King of Siam" by Margaret Landon.
Dances and musical numbers staged by Jerome Robbins.
A CinemaScope-55 picture. Color by DeLuxe.

MGM's

"HIGH SOCIETY"

starring

BING CROSBY, GRACE KELLY, FRANK SINATRA

co-starring

CELESTE HOLM, JOHN LUND, LOUIS CALHERN, SIDNEY BLACKMER

and

LOUIS ARMSTRONG AND HIS BAND

Produced by Sol C. Siegel. Directed by Charles Walters.
Music and lyrics by Cole Porter.
Screen play by John Patrick, based on a play by Philip Barry.
A VistaVision production. Color by Technicolor.

MGM's

"SOMEBODY UP THERE LIKES ME"

starring

PAUL NEWMAN, PIER ANGELI

with

EVERETT SLOANE, EILEEN HECKART, SAL MINEO

Produced by Charles Schnee. Directed by Robert Wise.
Screen play by Ernest Lehman based on the autobiography of Rocky Graziano
written with Rowland Barber.

RKO's Four Traveling Starlets are seen, top, with Phil Smith, Smith Theatre Enterprises, Boston; center, with Pittsburgh RKO branch manager Dave Silverman and Harry Breger, Stanley Warner district manager; and, bottom, in Atlanta with Noble Arnold, Fox managing director; Emil Bernstecker, Wilby Theatres district manager; and Frank Vincent, Fox house manager.

Stopping in Chicago on their tour of 18 cities for RKO's "The First Traveling Saleslady," starlets Gloria Kristy, Peggy Creel, Dawn Richard, and Kathy Marlowe call on John Balaban, Balaban and Katz president, and his general manager, Dave Wallerstein, standing.

Traveling Salesladies For RKO

THE first production under the aegis of the new RKO management, "The First Traveling Saleslady," was advertised, exploited, and publicized with a trans-continental tour of four RKO starlets for more than a month before the production was scheduled for release.

Following an intensive schedule prepared by RKO fieldmen in 18 cities, the girls devoted a major share of their time to local tie-ups with the Jantzen Company, makers of fashion swim wear, and the Chrysler Corporation, assisted by branch managers and J. Walter Thompson, RKO's advertising agency.

The principal theme of the Jantzen promotion, presented through department stores, was, "In the days of 'The First Traveling Saleslady,' Jantzen suits were all the rage—today smart women still prefer Jantzen." Displays in stores where the girls modeled the bathing wear, as well as Jantzen sports clothes, also carried the information that "These Hollywood starlets are from the RKO Studio, distributors of 'The First Traveling Saleslady'." Jantzen ran in each city a full-page and a half-page advertisement in local newspapers in advance and on the day of the fashion show.

The national promotion with Chrysler featured the latest Plymouth convertible in each of the cities visited. Keyed to a photograph of the girls in an ancient jalopy, the auto promotion theme was, "In the days of 'The First Traveling Saleslady' this transportation was satisfactory—but today smart women demand the new Plymouth." The girls served also as hostesses in Plymouth showrooms for a limited period of time, extensively advertised in advance by the Plymouth dealers.

In addition to press, radio, and TV interviews, the starlets participated in local civic and philanthropic events that coincided with their visit.

Below, Bennie Blaushild, Cleveland Dodge dealer, greets the RKO starlets when they visit his showroom. Blaushild's salesmen wear Jantzen Bermuda shorts as part of the national tie-up for "The First Traveling Saleslady." Above, right, R. B. Wilby, Wilby Theatres, Atlanta, is with two gals.

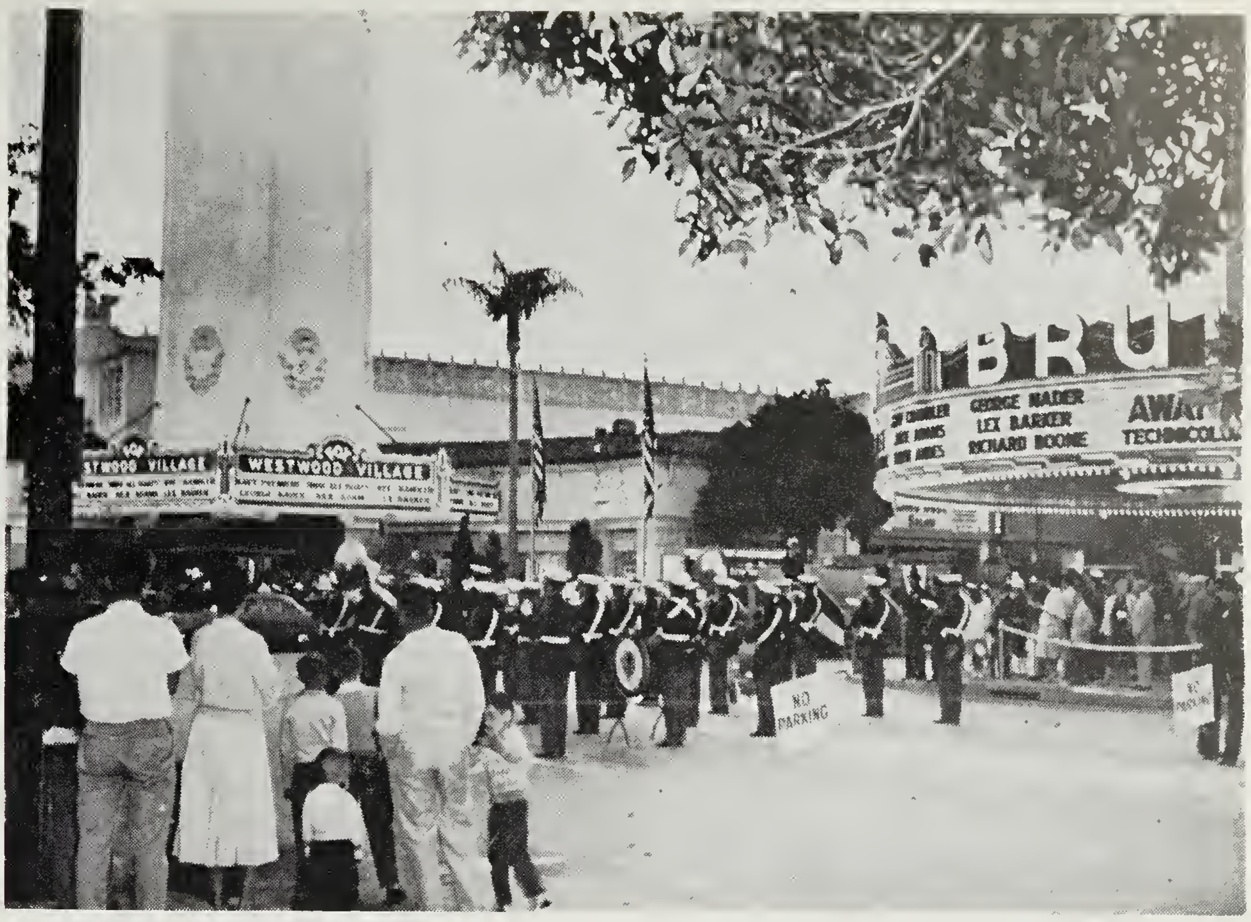
BLAUSHILD'S
Ohio's Largest Dodge Dealer
BENNIE BLAUSHILD
Welcomes
HOLLYWOOD STARLETS
from RKO PICTURES
The First Traveling Saleslady

"Away All Boats"

HAVING hailed U-I's "Away All Boats" as one of the greatest Naval films of all time and having directed all Naval commands and installations to cooperate with exhibitors when the picture is shown, Naval commands in New York, Boston, and Los Angeles recently gave a preview of the type of support they intend to give the picture.

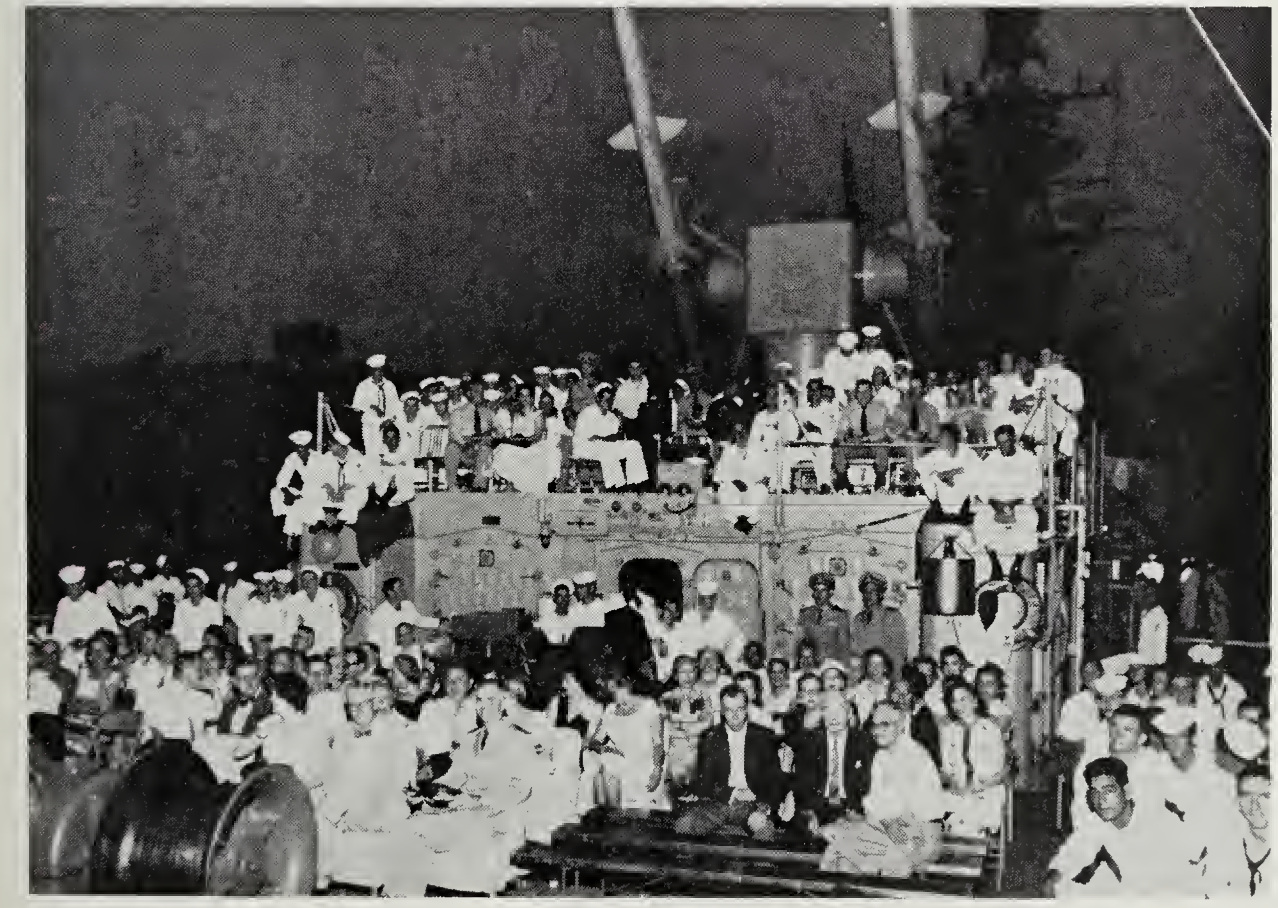
In Los Angeles, an invitational preview-premiere was given wide radio covering via NBC's Monitor show, the Armed Forces Radio Service, and George Saunders, whose KRKD show is carried on 245 independent radio stations. Newsreel cameramen in a Navy blimp photographed the area around the Village and Bruin theatres, where activities included music by the Leatherneck musicians of the Aircraft, Fleet Marine Force, Pacific Band and a spectacular drill demonstration by women Marines. Rear Admiral Robert L. Campbell, Los Angeles Naval Base Commander and local Navy Relief Society head, assigned 36 WAVES to act as ushers in both theatres and an equal number of Navy Shore Patrol to help handle the crowd.

In New York, starting in buses from the Universal Building, a one-day press junket for the preview included a cruise down New York harbor in a U. S. Navy tug, an inspection tour of the Brooklyn Navy Yard, a reception at the Officer's Club, dinner in the crew's mess aboard the aircraft carrier "Champlain," and, after a tour of the carrier, the screening of the picture on the flight deck. In Boston, the first visit of the "U. S. S. Boston" became the occasion of an invitational preview of the picture aboard the ship, with the Variety Club acting as host.



The Leatherneck musicians of the Aircraft Fleet Marine Force Pacific Band, draw up in front of the Bruin and Westwood Village, Los Angeles, prior to the west coast previews of "Away All Boats."

Bottom, the scene on the fantail deck of the Cruiser USS Boston in Boston harbor just before the screening of "Away All Boats," hosted by the Variety Club of New England, which gave a festive dinner for members, invited guests, and critics. Above, right, Edward Muhl, U-I production vice-president, receives a citation from Los Angeles Naval Base commander Rear Admiral Robert L. Campbell.



At preview festivities aboard the USS Boston, top, are Lieutenant Russ Harney; Larry Herman, Snider Circuit; Phil Smith; Captain C. B. Martell; U-I district manager Joe Gins; and Michael Redstone, Variety Club assistant chief barker. Center, at the Officer's Club reception in the Brooklyn Navy Yard, USS Champlain Captain DeMetropolis is joined by George Nader, U-I vice-president Charles J. Feldman, and Philip Gerard, U-I eastern publicity manager. Bottom, Nader lines up for chow on the Champlain.

Meet Pat Ford

PAT FORD

Patrick Ford, 35, whose most recent assignment was associate producer for C. V. Whitney Pictures' "The Searchers," starring John Wayne, started his motion picture career as a writer at MGM in 1946.

Merian C. Cooper, vice-president in charge of production for the Whitney organization, has assigned Ford as associate producer for "The Missouri Traveler," picturization of the John Burress novel to be filmed this summer in Missouri.

Son of four-times Academy Award winner director John Ford, Pat is a native Californian, whose sister, Barbara, is married to actor Ken Curtis. Pat attended Punahow Academy in Hawaii and graduated with degrees in engineering and journalism from the University of Maine.

Before embarking upon his motion picture career, Pat served four years as line and deck officer in the U. S. Navy and currently is a lieutenant commander in the U. S. N. R.

After four years as a writer with MGM, Republic, and Argosy Pictures, Pat's love of horses and riding skill led him to become a stuntman. He worked in scores of pictures over a four-year span.

Pat had just finished a stunting job with a location company in Utah when he received word to prepare for a special stunt for another film company nearby.

The director for whom Pat would work was his father, who, when he put in his request for a man to do "the most sensational fall and stirrup drag," had no notion the stunter would be his own son.

Pat kept out of sight until the time came for the scene. With cameras rolling he came into view, hell-for-leather, taking his fall from the saddle directly in front of the cameras, and with his foot in a stirrup was dragged at a gallop, his face averted.

As the scene ended, Ford stepped forward and directed that a double check be given the stunt man who had done a brilliant neck risking job.

Then Pat rolled over, arose, and faced the director. Recognition dawned in John Ford's face. "Pat!" he exclaimed, then turned away and was ill.

A stunt injury in 1952 sent him into second unit production, managing stunt and horseback riding scenes, and took him all over the United States and to Ireland, England, Greece, and Africa.

He joined Universal as a writer in 1953, became an associate producer, and went with Whitney Pictures in 1955 as associate producer for "The Searchers."

Pat maintains and trains his string of horses on his 20-acre San Fernando ranch. His avocation is horse training and dealing. A casual person, Pat may always be found during the day in riding trousers and western style boots, usually quietly puffing on a pipe.

Pat is a charter member and first president of Los Aficionades De Los Angeles, a Spanish-American social club devoted to the enjoyment and understanding of bull fighting, which they journey to Tijuana, Mexico, to view.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Paramount's "The Proud And Profane"

"The Proud And Profane" is no easy going picture. It deals with war, adultery, and the bitterness of human beings caught in this maelstrom called life. It is built on a rugged platform, with William Holden, Deborah Kerr, Thelma Ritter, and Dewey Martin all smashing home top performances.

Holden again proves that he is an actor to be reckoned with, by taking the role of hardened and seemingly ruthless Colonel Colin Black and giving it a smashingly powerful portrayal. Crude, relentless and yet with a deep and hidden kindness, he blasts his way into the life of genteel but confused Debora Kerr. Their love story is not very sweet, not very simple, but rather is the love story of a human tempest born out of the chaos of war, misunderstanding, and inner needs.

George Seaton directed with great sensitivity, a constant reminder that in Seaton we have one of our truly great movie makers. William Perlberg produced with authority and mounted the picture with telling visual impact, particularly the love scenes which capture a mood seldom achieved by the motion picture camera.

Summing up, "The Proud And Profane" is bed rock screen entertainment for those who like their film fare realistic, not dusted on lightly with a powder puff. This hits with a punch, the knockout punch of a heavyweight champion.—P. M.

In the top row, Deborah Kerr and William Holden are seen in two moments from the forthcoming Paramount release, "The Proud And Profane," a VistaVision entry produced by William Perlberg and directed by George Seaton, bottom row.

RKO, Galahad Sign Pact

New York—Daniel T. O'Shea, president, RKO Radio Pictures, announced last fortnight the signing of a contract with Galahad Productions, Inc., for the release of four pictures annually during the next three years. Galahad Productions is headed by Hian Brown, TV-radio producer and president of the recently-finished Production Center, Inc., fully-equipped modern motion picture sound stages in Manhattan. All of the pictures will be filmed entirely in New York using acting talent from the Broadway stage and television.

The first production in the RKO-Galahad deal will be "Brave Tomorrow."

News Of The Territories

(Continued from page 28)

Houston

Rocky Graziano was to be brought here by the Variety Club, according to Mack Howard, past chief barker, to spend time with the Boys Club sponsored by the club. A press luncheon was arranged and, on the following day, a special screening of Columbia's "Somebody Up There Likes Me" was to be held at Loew's State for members of the Boys Club. . . . Mark Sheridan, district manager, 20th-Fox, was a visitor.

Jacksonville

Hans Vige's Pinecrest Drive-In resumed operations after getting a new screen to replace one recently destroyed in a storm. . . . Marvin Skinner has been promoted from booker to salesman, 20th-Fox. . . . The Lake Forest Drive-In entered the first-run fold here when June Faircloth booked in Howco's "Two-Gun Lady." . . . Bob Pollard, Republic salesman, came in from Tampa, Fla., to screen "Lisbon" and set up playdates with Florida exhibitors.

MIAMI, FLA., NEWS—Managerial shifts included Randy Covington from manager, Strand, to manager, Bunche, Opa-locka, Fla.; Bill Bosper, from Wometic relief manager, to manager, Strand. Ed Stone was assigned as assistant, Tower. . . . In cooperation with the Miami Beach Chamber of Commerce, Mrs. Lillian Claughton was hostess to 35 underprivileged children at the Normandy for a free show. . . . Joseph LaPlante was assigned as relief manager, Wometco's Ft. Lauderdale, Fla., theatres, with Del Powell transferred to the Gateway there as assistant to Keith Hendee.

Milwaukee

Harry Hollander, Jam Handy, Detroit, was a visitor to Bennie Benjamin's Screen Guild Exchange. . . . Robert Brill, former manager, Gran's Century, has been transferred to the Myers and the Outdoor, Jonesville, Wis. John McKay, formerly with Fox's Modjeska, succeeds him in the Century. . . . Norman Bieringer, retired Warners salesman here, died in his Los Angeles home. . . . The censors have asked for the banning of Allied Artists' "Crime In The Streets" from further area showings. It recently played the Warner and AA will fight the ban if it is imposed. . . . John Isley, manager, Alliance's Fond du Lac, Fond du Lac, Wis., resigned. He is replaced by Kenneth Finlay, Newburgh, N. Y. . . . Jimmie Doctor, who recently closed the Climax, has reopened the Liberty.

Key West Drive-In Construction Planned

KEY WEST, FLA.—This town will get a new drive-in if the city commission okays a permit. Guy Hevia, Spring Lake, N. J., announced he will build the theatre on Roosevelt Boulevard, pending city approval.

Hevia and Dan Marden, Miami Beach, Fla., realtor, have formed the Riviera Drive-In Corporation. The theatre will handle 700 cars and have seats for 500 patrons. The cost of land and construction is estimated at $300,000.

Committee members for the annual golf tournament of Motion Picture Theatre Owners of Connecticut included, seated, Herman M. Levy, secretary; Sam Weber, treasurer; and Harry Feinstein and George Wilkenson, Jr., co-chairmen. Standing are Henry Germaine, distributors' committee; Lou Brown, publicity; and Al Pickus, gifts committee.

200 Golfers Enjoy N. E. Industry Tournament

New Haven—The annual Motion Picture Theatre Owners of Connecticut golf tournament and dinner at the Racebrook Country Club, Orange, Conn., was held last week. According to treasurer Sam Weber, there were more than 200 persons present. Joe Carroll, who handled scoring, reported that 77 golfers competed.

Following dinner, Herman Levy, TOA general counsel, handled the speaking part of the program. Prizes for golfers and non-golfers wound up the event. In the gross score division, Artie Taento, Bernie Gollinger, and Sperie Perakos were top. Those who showed up well in the net play included Reginald Neunien, Marshall Fashano, A. J. Edmon, Jerry Govan, and John Patno.

In addition to Connecticut theatre and motion picture people, there were many prominent film people from New York, Massachusetts, Rhode Island, and other parts of the country present. The committee included George H. Wilkinson, Jr., and Harry Feinstein, co-chairmen; James Bracken, James Darby, Ted Jacocks, Harry F. Shaw, Max Hoffman, and John Perakos. The distributors' committee included Henry Germaine, Irving Mendelson.

Minneapolis

A "see now, pay later," plan for unemployed miners on Minnesota's iron range has been put into effect by Minnesota Amusement Company in Hibbing and Virginia, Minn. The credit plan covers all mine workers idled by the steel strike and their families, according to Charles Winchell, MACO president. . . . Further hearings on the recommendation of the amusement division of the wage advisory board for a one dollar an hour minimum wage in Minnesota theatres and amusement places was to be held in St. Paul last week. The board recessed after two days of hearings last month. . . . A stipulation agreeing to the dismissal of an appeal by the Volk brothers in the Terrace anti-trust suit has been signed by opposing counsel. It was forwarded to the Eighth Circuit Court of Appeals, St. Louis. The stipulation remands the case to Federal District Court here and discharges a $1,300 cost judgment which the Volks had been ordered to pay to the eight defendants.

Walt Whitmore sold his Star, Stanley, N. D., to Mrs. Mathilda Hovda and her son. . . . Owen Knudson and Norman Olson purchased the Fox, Fertile, Minn., from Ray S. Hanson, who is moving to Galt, Calif., where he purchased a theatre. . . . Glenn Wood sold his Roxy, Onida, S. D., to Robert Demery. . . . Elmer Afseth sold his State, Red Lake Falls, Minn., to Laddie and Lubert Forst.

Mrs. William A. Burke, president, Southern California Motion Picture Council, presents an award for U-I's "Away All Boats" to William Reynolds, one of the stars of the film. The award with four stars was the highest commendation given by the organization in its 30-year history

New Haven

Republic was scheduled to close the New Haven branch last week with bookings for the area to be made in the future through Boston. George Somme, branch manager, remains as Connecticut representative. . . . Shep Bloom, 20th-Fox branch manager, Sam Germain, salesman, and Sol Popolizio, booker, went to Philadelphia for a three-day eastern division sales meeting. . . . Construction work has started on the National Film Service Building, Hamden, Conn.

Buena Vista L. A. Site To Be Finished In Sept.

LOS ANGELES—Completion of the future west coast headquarters office of Buena Vista Film Distribution Company, subsidiary of Walt Disney Productions, will be completed at 1654 Cordova Street, Los Angeles, sometime in September of this year, it was announced by Dan and Ed Sonney, Sonney Amusement Enterprises, Inc., owners of the building.

The new building will be a one-story structure occupied exclusively by Buena Vista.

Setting world premiere plans for "Bigger Than Life" in New York's Victoria next month are Charles Einfeld, 20th-Fox vice-president, and Max Fellerman, vice-president and general manager, Lopert Films, Victoria operator, seated at right. Participating in the meeting were 20th-Fox exploitation manager Rodney Bush; William Stutman, assistant radio-TV manager; Martin Michel, TV-radio manager; Abe Goodman, advertising director; and Harold Rand, trade paper contact.

First UTOO Meeting Labeled As Success

Oklahoma City—Leaders of United Theatre Owners of Oklahoma were gratified with the group's first annual midsummer meeting at Indian Hills Country Club, Tulsa. More than 130 exhibitors, distributor representatives, and their families were on hand, first for a special showing of "Oklahoma!" in the Rialto, and then for business session and social activities at the club.

Brief talks were made to the gathering by Julius Gordon, president, Jefferson Amusement Company, Beaumont, Tex., who reported on the Senate Small Business subcommittee industry hearings; P. A. Williams, Thrillarama Productions, Inc., Dallas; Ed Thorne, regional representative, Sindlinger and Company; and Gordon Leonard, coordinator, Oklahoma Semi-Centennial Commission.

Leonard is asking state exhibitors to book a trailer plugging "Pride In Oklahoma Week," Nov. 11-16. He states that when his advertising budget is completed, he expects to use screens to promote Semi-Centennial events in 1957. Bernard McKenna, Norman, Okla., UTOO president, has been made an honorary member of the Commission.

HARTFORD, CONN., NEWS—David Miller, formerly manager, Perkos Arch Street, New Britain, Conn., joined Lockwood and Gordon Enterprises as manager, East Hartford Family Drive-In, replacing Leon Moore, resigned. . . . George J. Ryan, Fairfield, Conn., announced plans for construction of a drive-in at nearby Newtown, Conn. . . . The E. M. Loew circuit has put an art film policy into effect at the Fine Arts, Worcester, Mass., formerly known as the Olympic. . . . Latest Connecticut theatre closings include the State, Torrington, operated by Strand Amusement Company, Bridgeport, and the Carberry, Bristol, operated by Joe Faith Theatres, Bristol.

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4218 St. Vincent Ave., Shreveport, La.

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JACK HAYES SEATING SERVICE
ONE MONICA PLACE, BALDWINSVILLE, N. Y.

New Orleans

H. A. Greenlin, who operates the Avenue, art house, recently acquired the neighborhood Gaiety from Frank Ruffino. . . . WOMPIs assisted in Will Rogers Hospital collections in Loew's State and were invited by manager Rodney Toups to see United Artists' "Trapeze." . . . John Luster, general manager, W. W. Page Amusement Company, advised Transway that the Vernon, Leesville, La., was destroyed by fire. . . . Ruth Toubman, president, and Mrs. Gene Barnett, past president, were named delegates to the third annual WOMPI convention in Atlanta. Alternates are Anna Oliphant and Marie Berglund.

The Starlite Drive-In, Laurel, Miss., was closed temporarily for screen tower repairs. . . . Roy C. Thibodeaux reopened the Dixie, Lewisburg, La. . . . Olin and Louise Evans opened the new Fairview Drive-In, Evergreen, Ala., which replaces the adjacent Moonlite, damaged severely by winds last year. . . . Eddie Robinson opened the Don, Gulfport, Miss., which was closed for several years. . . . Thomas McElroy Theatres enlarged the playgrounds of the Sunset Drive-In, Shreveport, La., and the Don and Barksdale Drive-Ins, Bossier City, La.

Variety Members Visit Handicapped Kids' Camp

PHILADELPHIA—Over 150 persons, including District Attorney Victor H. Blanc, camp president Lee Posel, Variety Club International officers, and Tent 13 officers, attended the annual open house of the Tent's Camp for Handicapped Children at Center Square, Pa., last fortnight. A dinner was served under the supervision of Sam Alesker, Berlo Vending Company.

The camp's capacity is 156 handicapped boys. A new group for the second summer encampment left the club's Bellevue-Stratford Hotel headquarters this week, making this year the camp's largest. Many worthy boys had to be turned away, stressing the need for a building program to get underway immediately.

New York

Ned Seckler, newly appointed RKO Far Eastern supervisor, arrived from Brazil for home office conferences before departing for his Tokyo headquarters. . . . Gold Medal Productions signed Marian Stafford, young Texas beauty, as its first contract player. . . . Anolyn Arden was named by Roxy managing director Robert C. Rothafel to head the choreographic department of the stage shows. . . . Lacy W. Kastner, Columbia International head, arrived from Europe. . . . Century Theatres' Route 110 Drive-In, Huntington, L. I., accommodating 2,500 cars, opened.

Roxy managing director Robert C. Rothafel has established an art gallery in the rotunda of the house. . . . Walter Reade Theatres named Bert Green as Freehold, N. J., city manager, in addition to his duties as Strand manager there, replacing Dave Rogers, resigned.

Recent Loew's Theatres promotions include Franklin Jaeger, assistant, Capitol, moved to acting manager, Loew's Spooner, Bronx, replacing Larry Stark, who moves to Loew's New Rochelle. Rene Clairmont, assistant, Paradise, Bronx, becomes acting manager, Post Road. Robert Camann, manager, New Rochelle, moves to Loew's State, White Plains, succeeding Herbert Campbell, resigned.

A son was born last week to Felix J. Bilgrey and his wife. The father is a director and counsel, Times Films Corporation. . . . The Arthur P. Jacobs Company announced the appointment of Leonard G. Wayne to the local staff. Wayne most recently was associated with the Paramount publicity department.

Oklahoma City

Bill Donaldson, formerly with Tulsa Downtown Theatres, now is manager, Brook, Tulsa, Okla., and will buy and book films for the house. Booking and buying formerly were handled by McGee-Hunt Enterprises, which has been dissolved. . . . Kroger Babb, independent producer, is seeking aid from Oklahoma exhibitors in financing a film on the life of the notorious outlaw, "Pretty Boy" Floyd. He is working on the project out of Muskogee, Okla. . . . Video Independent Theatres, Inc., has bought the Esquire, Chickasha, Okla., from Mrs. Opal Gray, a longtime exhibitor. This gives Video all four houses operated in Chickasha.

Bert Green was recently appointed city manager of Walter Reade Theatres in Freehold, N. J., as well as manager, Strand. He has been with the circuit since 1954 and has been a consistent winner of monthly manager contests.

Attending the Pittsburgh preview of MGM's "High Society" in the Penn were Russ Wherle, Capitol, Braddock, Pa.; Ben Amdur, Garden; F. D. Moore, Moore Theatre Service; John MacGreevey, Harris Amusement Company; and Bert Stern, Stern-Hanna Cooperative Service.

Goldman Files Suit; Conspiracy Charged

Philadelphia—A treble damage suit was filed in U. S. District Court last week by William Goldman Theatres on behalf of the Astor, Reading, Pa., against 20th Century-Fox Film Corporation, S. H. Fabian, Fabian Theatres; Jay Emanuel, and Jay Emanuel Theatres.

Conspiracy is charged, an injunction sought, and unspecified damages asked. It is claimed that "on May 30 the Goldman Theatres began operation of the Astor and Emanuel refused to continue the division of film product which formerly existed between the Park and Astor, but combined and conspired with 20th-Fox and Fabian in an attempt to limit and restrain Goldman's ability to compete in Reading and toward that end, brought into effect competitive bidding. This was an effort to deprive Goldman's Astor of a proper and fair supply of first-run product and to exact excessive film rentals from Goldman."

The suit continues, "In July, 1956, 20th Century-Fox invited bids for 'The King And I' and the defendants maneuvered and manipulated the so-called competitive bidding with the result that Fabian's Embassy was awarded the film in Reading. As a result of the conspiracy, this caused the Goldman chain in Reading to suffer severe financial damages which will continue."

Philadelphia

Mel Fox recently acted as host to the exchanges at Olympia Lakes, N. J. Bathing, refreshments, and dancing entertained those attending. . . . Stanley Warner was refurbishing the Ogontz. . . . Jayne Mansfield, star of Samson Productions' "The Burglar," locally-made film, was in to visit Lou Kellman, head of the company. . . . A two-day meeting of 20th-Fox's eastern sales division was held in the Warwick Hotel under the chairmanship of Alex Harrison, general sales manager, and Martin Moskowitz, eastern division manager. Personnel from eight branches were in attendance, as were district managers Abe Dickstein, Atlantic, and Al Levy, northeast, and national circuit contact Jack Bloom. . . . Abe Sunberg, Strand, now has former prize fighter Bob Montgomery as manager. . . . A show of headline stars was arranged for the Variety Club, Tent 13, Johnny Night last week at Connie Mack Stadium.

Eli M. Orowitz, well known for many years in local film circles and presently manager, Belmont, Los Angeles, visited here for two weeks. Orowitz formerly was associated with the Varbalow Circuit. . . . IFE closed its local office.

Pittsburgh

The former Ford, Ford City, Pa., now is a drive-in, having opened as Ucciardo Drive-In Beer Distributor. . . . The Allied Motion Picture Theatre Owners of Western Pennsylvania will hold its annual convention here at the Roosevelt Hotel, Oct. 1-2. . . . Harry Fray has installed a CinemaScope screen and air conditioning in the Victor, New Castle, Pa.

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way Drive-In, Clarion, Pa., operated earlier this season by John Troy, again is a unit of the Associated circuit. . . . Charles E. Funk is the new assistant manager, Loew's Penn.

William Serrao, New Kensington, Pa., exhibitor, was admitted to Citizens General Hospital there following a second heart attack. . . . Regis Burns, manager, Blatt Brothers Star and Lawrence Park Drive-Ins, Erie, Pa., resumed duties after being hospitalized at Butler, Pa., for several weeks. . . . Charles Dortie, Columbia salesman, was back on the job after being hospitalized for seven weeks, during which he underwent three operations. . . . Bill Hollenbaugh, Film Row shipper for many years, resigned from Acme Distributing, and Bill Nesbitt, formerly with Republic, took over the Acme department temporarily. . . . Ex-actress Joanne Douglas, who was in the late George Sharp's "Ten Nights In A Bar-Room" during its long run at the Fort Pitt Hotel, is the Variety Club's new secretary. . . . James P. J. Kelly, father of actors Fred and Gene Kelly, died in a nursing home here. . . . Bob Hope was to be a surprise guest at a Variety Club dinner last week in the Twin Coaches Night Club, with Pearl Bailey starring. Barkers were set for a big evening.

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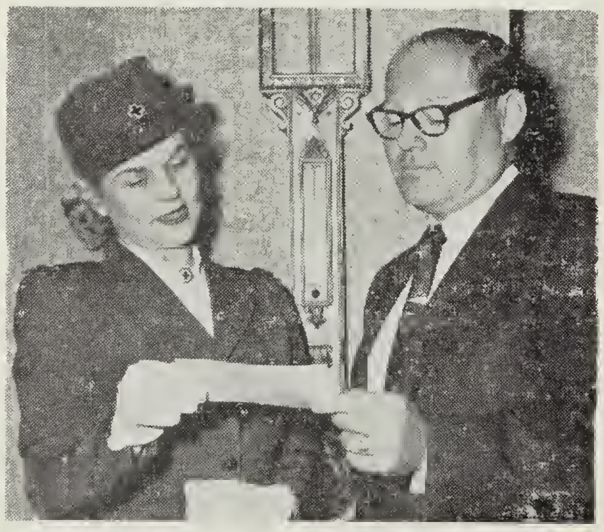
St. Louis

John A. Karzin, 74, who built the World Dream, first theatre in St. Louis, in 1906, died last week in a private nursing home. He retired from exhibition with the advent of talkies. . . . Clifford Nanney reopened the Home, Oblong, Ill., after purchasing the equipment from former operator Lee Bunch. . . . The Key Drive-In, Shelbyville, Ill., formerly operated by Frisina, reopened under the management of Charles Beninati, Carlyle, Ill., exhibitor. . . . Ed Ray took over the Missouri, Hayti, Mo., formerly operated by B. D. Becker. . . . H. H. Martin, new U-I southern and Canadian division manager, was here with his successor as district manager, R. N. Wilkinson. . . . National Screen booker Charlotte Murphy resigned to join the Columbia booking staff. . . . Jimmy Bradford, Columbia salesman for 25 years, was tendered a luncheon by the staff in the new Municipal Airport dining room. Division manager Carl A. Shalit, Detroit, presented him with a wrist watch. Branch manager C. D. Hill was toastmaster. . . . Wally Gleason, Warners salesman, was hospitalized.



Marjorie Magner, home service division, American Red Cross, recently received a check from Eugene Picker, vice-president, Loew's Theatres, representing final amount in Loew's yearly corporate gift.

Princess Rudivoravan of Thailand recently visited Baltimore, Md., in connection with the opening of 20th-Fox's "The King And I," New. She is seen being interviewed at a television station.

San Antonio

Vandalism ran rampant at the South Loop 13 Drive-In, operated by Statewide, when culprits entered the grounds and wrecked motion picture projectors and other equipment. . . . The Arts, operated by Lone Star Theatres, the only art house in the city, closed for the summer. . . . Eph Charninsky, retired veteran, exhibitor and formerly head of Southern Theatres Company, became a great grandfather. . . . The first free Moviette for kiddies while their parents shopped at the Las Palmas community center was held. L. R. Pletz of Moviette plans to expand the 16mm. shows in other rural shopping centers here in the near future. The name is copyrighted and is sponsored by the various merchants in the shopping center.

Washington

Rose Road Shows, headed by John Rose, moves from 1015 New Jersey Avenue, N.W., to 1001 New Jersey Avenue, N.W., today (Aug. 1). . . . The Aiken Drive-In Theatre Corporation won a $4,201 victory when the Tax Court wiped out an Internal Revenue Service claim in that amount for the company's 1953 fiscal year. . . . Columbia's "1984" broke the house record for an opening day in the Plaza as it began its American premiere.

Dave Ginsburg, publicity director, Sidney Lust Theatres, reports that Steve Topley, manager, Beltsville Drive-In, went all-out on his campaign for the first run showing of Allied Artists' "Screaming Eagles." Topley arranged with the Pentagon to have Captain Richard Case, technical advisor for the film, flown to Washington from Ft. Bragg, N. C. Case was met at the airport and picked up in a bannered Cadillac with police escort.

BALTIMORE, MD., NEWS—Alta Eckes is the new assistant manager, Little. . . . John Recher, publicity chief, Hicks-Baker Circuit, was passing out cigars in honor of a second son born to Mrs. Recher. . . . Willard Shoffer, manager, Film Center, has a new home under construction on the shores of the Maghoty River. . . . Baltimore's newest and most modern drive-in, the Bengies, located on Eastern Avenue, opened last fortnight. Hank Vernon is manager.

CORRECTION: It was erroneously reported in the Southern Maryland News section last month that Ray Trumbule is associated with the Naylor Read Drive-In, Prince Georges County. Trumbule is manager, Johnson and Saunders Theatres' Queen Chapel Drive-In, Washington.

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SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 56, No. 14

AUGUST 1, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 Issue—(Technicolor)—(CinemaScope).

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 Issue. (5541)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—(CinemaScope)—(Technicolor)—see June 27 issue. (5615)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue. (5611)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue—(Color by DeLuxe)—(Made in The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 Issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcia Henderson.

CHAIN OF EVIDENCE—Bill Elliott, Eleanor Tanin.

CHASING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys.

CRUEL TOWER, THE—John Ericson, Mari Blanchard.

DRAGOON WELLS MASSACRE—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

HOUSE ON LOOKOUT MOUNTAIN—Bill Eliott, Kathleen Case.

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin — (CinemaScope) — (Made in England).

NAKED HILLS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

OUT OF THIS WORLD—Huntz Hall, Stanley Clements, Bowery Boys.

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Harding.

THUNDERSTORM—Linda Christian, Carlos Thompson—Leg.: B—(Made in Spain).

WELCOME DANGER — Huntz Hall, Stanley Clements, Bowery Boys.

YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle.

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 Issue—(Made In England). (5506)

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue.

TO BE REVIEWED OR IN PRODUCTION

THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sondra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made in Germany)—(English dubbed).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue—(Made in England).

KEY

Leg. Is the symbol for the Catholic Legion of Decency ratings included In cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles Indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

MEN OF SHERWOOD FOREST—Don Taylor—(Technicolor).

UNINVITED, THE—Alex Nichol.

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly Interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 Issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701;
1955-56 Releases from 801)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 Issue. (804)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 Issue. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 Issue — (Technicolor) — (CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 Issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 issue.. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see June 13 Issue—(Technicolor)—(CinemaScope). (101)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

FURY AT GUNSIGHT PASS—David Brian, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 Issue. (817)

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 Issue. (827)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfoctory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Pawerful cast and stary indicate strong baxoffice return — 101m. — see April 4 Issue — (Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Impart has interest—113m.—see April 18 issue—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. '30 issue—Leg.: B—(Technicalor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 Issue—(Technicolor)—(CinemaScope). (812)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope) (810)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see July 25 issue—(Made in England). (110)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 Issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama far the art spots—91m.—see Dec. 14 issue—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 Issue—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 Issue. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 Issue. (832)

SPECIAL DELIVERY—CD—Joseph Catton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake af "Faur Feathers" will have ta be sold—113m.—see May 30 Issue—(Technicolor)—(CinemaScope)—(English-made). (829)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Explaitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lawer half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents shauld make meller prave okay reissue—91½m—see Nov. 16 issue. (818)

WEREWOLF, THE — MD — Steven Ritch, Don Megowan, Joyce Holden—Horror meller far pragram—83m.—see June 13 issue. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

CAPTIVES, THE—Randolph Scott, Maureen O'Sullivan.

CHA CHA CHA BOOM—Mary Kaye Trio, Perez Prado, Gonzales Gonzales.

END AS A MAN—Ben Gazzara, James Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon — (Color) — (CinemaScope) — (Made in Trinidad).

FULL OF LIFE—Judy Holliday, Richard Cante, Salvatore Baccaloni.

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina.

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg.: B—(Print by Technicolor). (105)

MIAMI EXPOSÉ—Lee J. Cobb, Patricia Medina.

MISSING WITNESS, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

NIGHTFALL—Alda Ray, Anne Bancroft, Frank Albertson.

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark

SPIN A DARK WEB—Faith Domergue, Lee Patterson—Leg.: B—(English-made).

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER — AD — Edward Mulhaire, Miachael Wager—Highly interesting, well made impart — 100m. — see Nov. 30 issue — (Israeli-made)—(English Language).

LADY-KILLERS, THE — C — Alec Guiness, Cecil Parker — Highly amusing import—94m.—see March 21 issue—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, aff-beat entry—94m.—see Dec. 28 issue—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelar—Cartoon feature excellent for art spats—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittoria De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Praduced by Tam Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization af play will have some appeal for art hauses and saphisticated audiences—98m.—see Aug. 10 Issue—Leg.: C—(English-made).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spats—88m.—see July 11 issue—Leg.: B—(Print by Eastman Calor)—(Filmed in Australia).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles far selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactary programmer—78m.—see Feb. 22 issue—Leg.: B.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior impart far the art spots—106m.—see Feb. 23, 1955, Issue—Leg.: B—(French-made)—(English dialogue).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

IFE

(All films are Italian-made)

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry far art and specialty spots—114m.—see June 13 issue—(Technicolor)—(Italian-Japanese-made).

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 Issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedea Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rassana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases fram 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue—(English-made).

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 Issue—(English-made)—(Filmed partly in Africa). (5421)

Metro

(1954-55 releases from 501;
1955-56 releases from 601)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue—(Technicolor). (632)

BAR SINISTER, THE (It's A Dag's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and peaple—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

BILLY, THE KID—W—Robert Taylar, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive castume entry—110m.—see Dec. 28 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting affbeat western has names to help—89m.—see June 27 issue. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans af the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most ta the wamen—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names shauld put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue af RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue—(Color by Technicolor)—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 Issue—(Technicolor).

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdaor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Gaod programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Yaung, Ruth Hussey—Names should help reissue abaut Ragers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 Issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 Issue. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue.

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 Issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct 5 Issue—(Eastman Color)—(English-made) — (1.75-1). (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn abaut a princess has gaod potential—112m.—see April 18 issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue. (636)
THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov 16 issue—(Re-release). (610)
THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 Issue—(Technicolor). (618)
TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)
TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)
WILDFIRE—see Bar Sinister, The
YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).
CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.
GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.
IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).
JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.
LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made in England).
LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).
LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—122m.—(MetroColor)—(CinemaScope).
MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.
OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(MetroColor)—(CinemaScope).
POWER AND THE PRIZE, THE—Robert Taylor, Elisabeth Mueller, Burl Ives—(CinemaScope).
SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller.
TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).
TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).
WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)
ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)
BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)
COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)
DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)
GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)
LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue—(VistaVision). (5521)
LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)
MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue—(Technicolor)—(VistaVision). (5520)
PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue—(VistaVision). (5524)
ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)
SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 Issue—(VistaVision). (5514)
THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue—Leg.: B—(Technicolor)—(VistaVision). (5522)
TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)
ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)
WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)
YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicalor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).
BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).
FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).
GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).
HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.
JIM PIERSALL STORY, THE—Anthony Perkins, Karl Malden, Norma Moore.
LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.
LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).
PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).
MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).
RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).
SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).
TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).
THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).
VAGABOND KING, THE—Kathryn Grayson, Oreste, Rita Moreno—(Technicolor)—(VistaVision).
WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)
BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue. (662)
BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m—see April 4 issue—(Superscope). (612)
BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)
CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)
CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue. (665)
CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)
GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good pragrammer has angles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)
GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue—Leg.: B—(Technicolor)—(SuperScope). (5613)
HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)
I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue. (666)
KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 Issue. (664)
LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue af Interesting rodea action drama has names to help—113m.—see May 30 issue. (663).
MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue—(English-made). (614)
MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)
NAKED SEA—DOC—Interesting Dacumentary—70m.—see Nov. 2 issue—(Color). (604)
ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (661)
POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn Is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)
SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)
TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)
TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)
TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 Issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)
WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (5611)
WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Anita Ekberg, Robert Ryan, Rod Steiger.
BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols.
BRAVE ONE, THE—Michel Ray, Jol Lansing—(Technicolor)—(CinemaScope).
BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.
BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Color).
DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Color).
FINGER OF GUILT—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).
FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).
I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).
MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.
PUBLIC PIGEON NUMBER ONE—Red Skelton, Vivian Blaine, Jonet Blair—(Color).
RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).
SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made).
TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen).
YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)
COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor). (5505)
CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)
DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)
DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)
FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)
FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)
GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)
HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)
HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. (5534)
JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue. (5531)
LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and Interesting outdoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)
LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)
MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)
MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)
MAVERICK QUEEN, THE—OMD—Barbora Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)
MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)
NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)
SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)
STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)
TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 Issue—(English-made). (5533)
TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)
TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue. (5536)
TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)
VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Fillar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blackmer—(TruColor)—(Naturama).

CIRCUS GIRL—Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)

CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).

DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor)—88m. (5510)

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA — Heinz Roettinger, Robert Killick — (Trucolor)—(German-made).

LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal). (5512)

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman.

STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English—70m. (5537)

THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller—75m.—(Trucolor)—(Naturama). (5511)

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue.

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue. (613)

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue—(Greek-made)—(English titles). (617)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

BUFFALO BILL — ACD — Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue. (662)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (612)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw — 87m. — see May 16 issue — Leg.: B — (Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue—(Color by DeLuxe)—(CinemaScope-55). (615)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue—(Ansco Color)—(Made in Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor shaw packs plenty for actian fans and western devotees—94m.—see May 30 issue—(Color by De Luxe)—(CinemaScope). (610)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

RAWHIDE — W — Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue. (663)

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provacative theme and exploitable angles—92m.—see May 16 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue—(Color by De Luxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).

BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).

BIGGER THAN LIFE — James Mason, Barbara Rush — (Color)—(CinemaScope).

BUS STOP—Marilyn Monroe, Don Murray—(Color)—CinemaScope)—Leg.: B. (618)

LAST WAGON, THE—Richard Widmark, Felicia Farr—(Color)—(CinemaScope). (619)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan.

QUEEN OF BABYLON—Rhondo Fleming, Ricardo Montalban—109m.—Leg.: B—(Color)—(Foreign-made). (616)

STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard.

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—See July 25 issue—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama abaut Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue—(Bel-Air).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans——88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—(English-made)—see June 27 issue—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallos)—(1.66-1).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue—(Eastman Color)—(Made in Europe)—(DRM).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue—(Kramer).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue—Leg. B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue—Leg.: B—(Pine-Thomas).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal mast to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue—(Color by De Luxe)—(Bel-Air).

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue—(Bel-Air).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue—(English-made)—(Leeds).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue—Leg.: C—(Technicolor)—(French-made)—(Dubbed in English)—(Aidart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue—(Technicolor)—(Made in Europe)—(Stross).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TRAPEZE — D — Burt Lancaster, Gina Lollobrigida, Tony Curtis—High rating entry—105m.—see May 30 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 issue—(Black and white with some color sequences)—(Greene).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

ATTACK—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Leg.: B—(Eastman Color)—CinemaScope)—(Made in Mexico)—(Bandido).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

BOSS, THE—John Payne, William Bishop, Doe Avedon—(Boss).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

DEADLY TRIANGLE, THE—Barbara Stanwyck, Sterling Hayden—(Goldstein).

DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden—(Grand).

FLIGHT FROM HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong—(Sabre).

GUN BROTHERS—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

GUN THE MAN DOWN—James Arness, Angie Dickison Robert Wilke—(Morrison-McLaglen).

HALLIDAY BRAND, THE—Joseph Cotton, Viveca Linfors, Betsy Blair—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

HOT CARS—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air)—Leg.: B.

HUK—George Montgomery, Mona Freeman—(Technicolor)—(Made in The Philippines)—(Collier Young).

KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker—(Russ-Field).

MAN FROM DEL RIO—Anthony Quinn, Katy Jurado—(Jacks).

MEN IN WAR—Robert Ryan, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).

RUN FOR THE SUN—Richard Widmark, Trevor Howard, Jane Greer — (Eastman Color) — (SuperScope 235) — (Made in Mexico)—(Russ-Field).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

SHOWDOWN CREEK—John Derek, John Smith, Carolyn Craig—(Goldstein).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

STEP DOWN TO TERROR—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Barker, Joan Tyler, Ben Johnson—(Bel Air).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue. (5633)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue. (5625)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct 19 issue. (5603)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue. (5632)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman — Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue. (5685)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue. (5686)

SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made).

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)

TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superior import—85m.—see April 18 issue—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor). (5624)

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

CRAZY LOVE—John Saxon, Sal Mineo.

DEADLY MANTIS, THE—Rex Reason, Mara Corday.

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland.

FOUR BRIGHT GIRLS—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE — June Allyson, Rossano Brazzi — (Made in Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

MISTER CORY—Tony Curtis, Martha Hyer.

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

SHOWDOWN AT ABILENE—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

UNGUARDED MOMENT, THE—Esther Williams, George Nader.

WORLD AND LITTLE WILLIE, THE—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401;
1955-56 releases from 501)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—(German-made)—(Dubbed in English)—see June 27 issue. (519)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue. (522)

DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue. (523)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue. (517)

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made In Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue (503)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScope). (501)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO — AD — Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—(WarnerColor)—see June 27 issue. (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m—(CinemaScope)—(WarnerColor)—see June 27 issue. (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—77m.—see July 25 issue—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

BURNING HILLS, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope)—94m.

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brien Donlevy—75m.

GIANT—Elizabeth Taylar, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue—(Partly filmed in Puerto Rico)—(Tudor).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m,—see May 30 issue—(American Releasing).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m—see Aug. 8 issue—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue—(Color)—(Filmed in Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue—(Pathe Color)—(Wide Screen)—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 Issue—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).

ONE WAY TICKET TO HELL—MD—Fair explaitable pragrammer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negra spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studia).

SILENT FEAR—D—Andrea King—Lawer half entry—66m.—see Feb. 8 issue—(Gibraltar).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spats—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).

FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue—(Jacon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay droma for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography far the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 Issue—(Assaciated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 Issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 Issue—(Maglcolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spats and thase that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: B — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue—(Spanish-made)—(Dubbed in English)—(Studio Films).

FOR DO'S SAKE—D—Import far the art and German longuage houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER — C — Edwige Feuillere — Amusing comedy for art spots—102m.—see July 25 issue—(French-made)—(English titles)—(Ellis).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental)

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and speciolty spots—102m.—see March 21 Issue—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic Import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 Issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian Impart for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 Issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Artura De Cordova—Impart for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TIGER'S CLAW—D—Inferior Import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B — (Italian-made) — (English titles) — (Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superiar Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 Issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite eoch series designates the total announced by the company.—Ed.)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia Two Reel COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Croak (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Haneymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Raund 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie		17m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radia Romeo (VanZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlack Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		CINEMASCOPE MUSICAL TRAVELARKS			
		(Technicolor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail			
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud		16m.	
8408	(June 21)	Rumpus In The Harem	F	16m.	4194
		CANDID MICROPHONES (6)			
		(Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194
		COLOR FAVORITES (15)			
		(Technicolor)			
		(Reissues)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo			
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194
		MR. MAGOO (4)			
		(Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
		CINEMASCOPE CARTOON SPECIALS			
		(Technicolor)			
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115
		SCREEN SNAPSHOTS			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	[illegible]m.	4138
8858	(May 3)	Playtime In Hollywood		9½m.	
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195
		THRILLS OF MUSIC (6)			
		(Reissues)			
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177
		UPA ASSORTED CARTOONS (4)			
		(Technicolor)			
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	F	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194
		WORLD OF SPORTS			
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Trotting Topnotchers		9m.	
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			
		MGM			
		TWO REEL			
		CINEMASCOPE FEATURETTE			
		(Eastman Color)			
630	(............)	Wedding In Monoco	E	32m.	4171
		One Reel			
		CARTOONS (15)			
		CINEMASCOPE CARTOONS (6)			
		(Technicolor)			
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)	E	7m.	4138
		GOLD MEDAL REPRINT CARTOONS (14)			
		(Technicolor)			
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Failed (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Gaggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082
		CARTOONS (6)			
		(Technicolor)			
		(T-J Tom and Jerry)			
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057
		PASSING PARADES (6)			
		(Reissues)			
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084
		ROBERT BENCHLEYS (6)			
		(Reissues)			
B-721	(Sept. 23)	How To Sleep	E	10m	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082
		Paramount			
		CARTOON CHAMPION REISSUES			
		(Technicolor) (12)			
S15-1	(Sept. 30)	The Might Makes Right	G	8m	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043
		CASPER CARTOONS (6)			
		(Technicolor)			
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	
		GRANTLAND RICE SPORTLIGHTS (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195
		HERMAN AND CATNIP CARTOONS			
		(Technicolor)			
H15-1	(Nov. 25)	Monsieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	
		NOVELTOONS			
		(Technicolor)			
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	
		POPEYE CARTOONS (8)			
		(Technicolor)			
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	
		SPEAKING OF ANIMALS CHAMPIONS (4)			
		(Reissues)			
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043
		TOPPERS (6)			
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	
		VISTAVISION SPECIALS			
		(Technicolor)			
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	
		RKO			
		Two Reel			
		BROWN-KIRKWOOD REISSUES (2)			
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041
		EDGAR KENNEDY REISSUES (4)			
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040
		LEON ERROL REISSUES (4)			
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041
		RAY WHITLEY REISSUES (2)			
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041
		RKO-PATHE SPECIALS (8)			
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air	G	15m.	4137
63104	(Mar. 30)	The Golden Equator	G	13m.	4161
		SPORT SPECIALS (2)			
63901	(Dec. 9)	Football Headliners	G	16m.	4081
63801	(Apr. 27)	Basketball Headliners	G	15m.	4177
		MY PAL REISSUES (2)			
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041
		GIL LAMB REISSUES (2)			
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040
		One Reel			
		SCREENLINERS (13)			
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories	G	8m.	4195
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fortune Seekers	G	8m.	4138
64207	(Mar. 2)	We Never Sleep	F	8m.	4163
64208	(Mar. 30)	Where Is Jane Doe?	G	8m.	4163
64209	(Apr. 27)	The Merchandise Mart	F	8m.	4163
64210	(May 25)	Phonies Beware	G	8m.	4179
64211	(June 22)	Emergency Doctor		8m.	
64212	(July 20)	The Law And The Lab		8m.	
		SPORTSCOPES (13)			
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	4138
64308	(Mar 16)	Canadian Lancers	G	8m.	4163
64309	(Apr. 13)	Striper Time	F	8½m.	4163
64310	(May 11)	Races To Remember	F	8m.	4179
64311	(June 8)	Four Minute Fever	F	9m.	4179
		WALT DISNEY CARTOONS			
		(Technicolor)			
		(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)			
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts In Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (G) (Reissue)	G	8m.	3973

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
54111	(June 24)	Aquerela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (D) (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115
54117	(Apr. 27)	Hooked Bear (CinemaScope)	G	6m.	4161
54118	(July 27)	In The Bag (CinemaScope)		8m.	

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
	(.............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(.............)	King of the Rocket Men (Reissue)		12ep.	

20th Century-Fox

CINEMASCOPE SPECIALS
(Calar)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mor.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	
7608	(Apr.)	Land Of The Bible	E	18m.	4114
7609	(.............)	Dark Wave	E	23m.	4177

One Reel
SEE IT HAPPEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love		7m.	
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged		7m.	
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Clook And Stagger		7m.	

TERRYTOONS (16)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan)	A Yokohama Yankee	E	7m.	3933
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin	G	7m.	4138
		1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	
5605	(May)	The Wolf's Pardon (Reissue)		7m.	
5606	(June)	Felix The Fox (Reissue)		7m.	
5607	(July)	The Lyin' Lion (Reissue)		7m.	
5608	(Aug.)	Paint Pot Symphony (Reissue)		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m	3967

Universal-International

Two Reel
MUSICAL FEATURETTES (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2561	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177

SPECIAL CINEMASCOPE FEATURETTE
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075

COLOR PARADES

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Chorlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock			
2620	(Aug. 27)	Arts And Flowers			
2621	(Sept. 24)	The Talking Dog			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagora Fools			

WALTER LANTZ CARTUNES (6)
(Reissues)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171

VARIETY VIEWS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy		9m.	

Warners

Two Reel
ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171

SPECIALS
(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155

COLOR SPECIALS (10)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			

CLASSICS OF THE SCREEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			

One Reel
ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Vivo Cuba			
3225	(June 23)	Thunder Beach			

BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	Horsefly Fleas			
3312	(Aug. 4)	Little Orphan Airedale			
3313	(Aug. 18)	Daffy Dilly			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want Ta Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.			

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mor. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Rocket By Boby			
3722	(Aug. 25)	Raw! Rowl Rooster!			

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			

WARNER SPECIALS (7)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
Li'l Davy And Don'l Caon (Color) (Brian)	F	7m.	4183
Man In Space—(Technicolor)—(CinemaScope)—(Buena Vista-Disney)	G	33m.	4194
Men Against The Arctic—(Technicolor)—(CinemaScope)—Buena Vista)	G	30m.	4171
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Operation Noah—U. S. Army Engineers	G	28m.	4125
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067
Siam—(Technicolor)—(Buena Vista—Disney)	G	32m.	4137
Towers Above The Sand—(Color)—U. S. Army Engineers	F	14m.	4125

MOTION PICTURE
EXHIBITOR

AUGUST 1, 1956 SPECIAL SECTION THREE
A PERIODIC SERVICE TO ALL THEATRE SUBSCRIBERS

The 1956 CHECK-LIST of Feature Motion Pictures in T-V Channels

Completely Revised and Nationally Re-Edited

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This enlarged revision of the 1955 CHECK-LISTS, containing more than 5400 titles, will be recognized by most theatremen as a necessary record for careful theatre booking. Fulfilling our promise, annual saveable sections such as this will be published in each subsequent year, with quarterly interim supplements published in the regular pink SERVISECTION. The previous sections should now be discarded.

Certain it is that paid admissioned theatres cannot compete with the same picture played in their areas on free TV. It would be silly to try! Only by avoiding such features as are available to TV can this hazard be eliminated.

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The 1956 CHECK-LIST of Feature Motion Pictures in TV Channels

The following 4533 Titles have been checked and completed. An additional 886 Titles, uncompleted due to name changes, etc., start on Page 29 of this section.

A

Ab—
Ar—

ABDUL THE DAMNED—MD—Alliance—Fritz Kortner, Nils Asther, Esme Percy—(English-made)—1935
ABE LINCOLN IN ILLINOIS — D — RKO — Raymond Massey, Gene Lockhart, Ruth Gordon—1940
ABIE'S IRISH ROSE—CD—United Artists—Joanne Dru, Richard Norris, Michael Chekhov—1946
ABILENE TOWN—WMDMU—United Artists—Randolph Scott, Ann Dvorak, Rhonda Fleming—1946
ABOUT FACE—C—United Artists—William Tracy, Joe Sawyer, Jean Porter, Marjorie Lord—1942
ABROAD WITH TWO YANKS—C—United Artists—William Bendix, Dennis O'Keefe, John Loder—1944
ACCOMPLICE — MYMD — PRC — Richard Arlen, Veda Ann Borg, Tom Dugan, Michael Brandon—1946
ACCORDING TO MRS. HOYLE — MD — Monogram — Spring Byington, Anthony Caruso—1951
ACES AND EIGHTS—W—Puritan—Tim McCoy, Luana Walters, Rex Lease, Wheeler Oakman—1936
ACES WILD—W—Commodore—Harry Carey, Gertrude Messinger, Phil Dunham, Ed Cassidy—1937
ACCUSED—D—United Artists—Douglas Fairbanks, Jr., Dolores Del Rio, Florence Desmond, Basil Sidney—(English-made)—1936
ACROSS THE PLAINS—W—Monogram—Jack Randall, Frank Yaconelli, Joyce Bryant, Hal Price—1939
ACROSS THE RIO GRANDE—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Reno Browne—1949
ACROSS THE SIERRAS—W—Columbia—Bill Elliott, Richard Fiske, Luana Walters—1941
ACTION FOR SLANDER—MD—United Artists—Clive Brook, Ann Todd, Margaretta Scott, Arthur Margetson—(English-made)—1938
ACTION IN ARABIA—MD—RKO—George Sanders, Virginia Bruce, Gene Lockhart—1944
ACTORS AND SIN—CD—United Artists—Edward G. Robinson, Marsha Hunt, Dan O'Herlihy—1952
ADAM AND EVALYN — ROMC — Universal — Stewart Granger, Jean Simmons—(English-made)—1950
ADAM HAD 4 SONS—MD—Columbia—Ingrid Bergman, Susan Hayward, Warner Baxter, Fay Wray—1941
ADDRESS UNKNOWN—D—Columbia—Paul Lukas, Carl Esmond, Peter Van Eyck, Mady Christians—1944
ADMIRAL WAS A LADY, THE—C—United Artists—Edmond O'Brien, Wanda Hendrix, Rudy Vallee—1950
ADVENTURE GIRL—AD—RKO—Joan Lowell, Captain Wagner—1934
ADVENTURE IN BALTIMORE—CD—RKO—Shirley Temple, John Agar, Robert Young—1949
ADVENTURE IN BLACKMAIL—D—English Films—Clive Broak, Judy Campbell—(English-made)—1943
ADVENTURES OF A ROOKIE—C—RKO—Wally Brown, Alan Carney, Richard Martin, Erford Gage—1943
ADVENTURES OF CASANOVA—AD—Eagle Lion—Artura de Cordova, Lucille Bremer, Turhan Bey—1948
ADVENTURES OF CHICO, THE—C—Woodward—Native Mexican cast—1938
ADVENTURES OF DON COYOTE—W—United Artists—Richard Martin, Frances Rafferty—1947
ADVENTURES OF GALLANT BESS—OD—Eagle Lion—Audrey Long, Cameron Mitchell, "Fuzzy" Knight, James Millican—1948
ADVENTURES OF KITTY O'DAY, THE—C—Monogram—Jean Parker, Peter Cookson, Tim Ryan—1944
ADVENTURES OF MARTIN EDEN, THE—MD—Columbia—Glenn Ford, Claire Trevor, Evelyn Keyes—1942
ADVENTURES OF SHERLOCK HOLMES—MY—Fox—Basil Rathbone, Nigel Bruce, Ida Lupino—1939
ADVENTURES OF THE MASKED PHANTOM—W—Equity—Monte Rawlins, Larry Mason—1939
ADVENTURESS, THE—MD—Eagle Lion—Deborah Kerr, Trevor Howard—(English-made)—1947
ADVENTUROUS KNIGHTS—CD—Ajax—David Sharpe, May Kornman, Mickey Daniels—1935
AERIAL GUNNER — AD — Paramount — Chester Morris, Richard Arlen, Letty Ward—1943
AFFAIR WITH A STRANGER—D—RKO—Jean Simmons, Victor Mature, Mary Jo Tarola, Monica Lewis—1953
AFFAIRS OF ANNABEL, THE—F—RKO—Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page—1938
AFFAIRS OF CAPPY RICKS, THE—MD—Republic—Walter Brennan, Mary Brian, Lyle Talbot—1937
AFFAIRS OF GERALDINE—C—Republic—Jane Withers, Raymond Walburn, Donald Meek—1946
AFFAIRS OF JIMMY VALENTINE — MD — Republic — Dennis O'Keefe, Ruth Terry, Gloria Dickson—1942
AFRICA SCREAMS—F—United Artists—Bud Abbott, Lou Costello, Hillary Brooke, Max Bauer—1949
AFTER TONIGHT—D—RKO—Constance Bennett, Gilbert Roland, Edward Ellis, Sam Godfrey—1933
AGAINST THE WIND—MD—Eagle Lion—Simone Signoret, Robert Beatty, Jack Warner, Giselle Preville—(English-made)—1949
AGE OF CONSENT—D—RKO—Dorothy Wilson, Richard Cromwell, Eric Linden, Arlene Judge—1932
AGITATOR, THE—D—Four Continents—Mary Morris, William Hartnell, John Laurie—(English-made)—1949
ALASKA—MDMU—Monogram—Kent Taylor, Margaret Lindsoy, John Coradine, Dean Jagger—1944
ALASKA HIGHWAY—MD—Paramount—Richard Arlen, Jean Parker, Ralph Sanford—1943
ALASKA PATROL — MYD — Film Classics — Richard Travis, Helen Westcott, Emory Parnell—1949
ALGIERS—D—United Artists—Charles Boyer, Hedy Lamarr, Sigrid Gurie, Alan Hale—1938
ALIAS BILLY THE KID—W—Republic—Sunset Carson, Peggy Stewart, Tom London, Tex Terry—1946
ALIAS JOHN LAW—W—Supreme—Bob Steele, Roberta Gale, Huck Conners, Earle Dwire—1936
ALIAS MARY SMITH — AD — Mayfair — John Darrow, Gwen Lee, Raymond Hatton, Alec B. Francis—1932
ALIAS MR. TWILIGHT—D—Columbia—Michael Duane, Trudy Marshall, Lloyd Corrigan, Rosalind Ivan—1947
ALIAS THE BAD MAN—W—Tiffany—Ken Maynard, Virginia Browne Faire, Frank Mayo—1931
ALICE ADAMS—CD—RKO—Katherine Hepburn, Fred MacMurray, Fred Stone, Evelyn Venable—1935
ALICE IN WONDERLAND—F—Souvaine—Bunin puppets, Stephen Murray, Pamela Brown, Felix Aylmer—(English-made)—1951
ALIGATOR, THE—D—Four Continents—William Hartnell, Mary Morris—(English-made)—1949
ALL THAT MONEY CAN BUY (Devil And Daniel Webster, The) and (Here Is A Man)—D—RKO—James Craig, Simone Simon, Edward Arnold—1941
ALL-AMERICAN CO-ED — C — United Artists — Frances Langford, Marjorie Woodworth, Noah Beery—1941
ALLOTMENT WIVES — D — Monogram — Kay Francis, Paul Kelly, Otto Kruger, Gertrude Michael—1945
ALMOST A GENTLEMAN—MD—RKO—James Ellison, Helen Wood, Robert Kent, June Clayworth—1939
ALMOST MARRIED — MD — Fox — Alexander Kirkland, Violet Heming, Ralph Bellamy—1932
ALONE IN THE STREETS—D—Carroll—Carlo Tamberlaini, Brunella Bova, Marco Vicario, Tecla Scronce—(Italian-made)—1956
ALONG CAME JONES—CD—RKO—Gary Cooper, Loretta Young, William Demarest, Dan Duryea—1945
ALONG THE NAVAJO TRAIL—WMU—Republic—Roy Rogers, George Hayes, Dale Evans—1945
ALONG THE OREGON TRAIL—WMU—Republic—Monte Hale, Adrian Booth, Clayton Moore—1947
ALONG THE RIO GRANDE—W—RKO—Tim Holt, Ray Whitley, Betty Jane Rhodes, Emmett Lynn—1941
AMATEUR CROOK—CD—Victory—Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall—1938
AMATEUR GENTLEMAN, THE—CD—United Artists—Douglas Fairbanks, Jr., Elissa Landi, Gordon Harker, Basil Sydney—(English-made)—1936
AMAZING MR. BEECHAM, THE—F—Eagle Lion—Cecil Parker, A. E. Matthews, David Tomlinson—1949
AMAZING MR. WILLIAMS, THE—D—Columbia—Joan Blondell, Melvyn Douglas, Clarence Kolb—1939
AMAZON QUEST—MD—Film Classics—Tom Neal, Carole Mathews, Carole Donne, Joe Crehan—1949
AMBUSH TRAIL—W—PRC—Bob Steele, Syd Saylor, I. Stanford Jolley, Lorraine Miller—1946
AMBUSH VALLEY—W—Reliable—Bob Custer—Victoria Vinton, John Elliott, Eddie Phillips—1936
AMERICAN EMPIRE—AD—United Artists—Richard Dix,
AND SO THEY WERE MARRIED—C—Columbia—Melvyn Douglas, Mary Astor, Edith Fellows—1936
Leo Carrillo, Preston Foster, Frances Gifford—1942
AND THEN THERE WERE NONE—MY—20th-Fox—Barry Fitzgerald, Louis Hayward, Walter Huston—1945
ANGEL AND THE BADMAN — MD — Republic — John Wayne, Gail Russell, Harry Carey—1947
ANGEL COMES TO BROOKLYN, AN—MC—Republic—Kaye Dowd, Robert Duke, David Street—1945

KEY

Abbreviations following titles indicate type of picture.

A—Adventure
ACD—Action Drama
ACMD—Action Melodrama
AD—Adventure Drama
ADCOSD—Adult Costume Drama
ADMY—Adult Mystery
ADMD—Adult Melodrama
ADD—Adult Drama
AMD—Adult Melodrama
AT—Adventure Travel
AUTOMD—Autobiographical Melodrama
AF—Adventure Fantasy
C—Comedy
CD—Comedy Drama
CDMU—Comedy Drama with Music
CMD—Comedy Melodrama
CMU—Comedy Musical
CMY—Comedy Mystery
CMYMU—Comedy Mystery Musical
COSD—Costume Drama
D—Drama
DF—Drama Fantasy
DO—Documentary
DOD—Documentary Drama
DMU—Drama with Music
DOTMD—Documentary Type Melodrama
F—Farce
GEDMU—Geographical Drama with Music
HD—Historical Drama
HMD—Historical Melodrama
MD—Melodrama
MYMD—Mstery Melodrama
MYC—Mystery Comedy
MDMU—Melodrama with Music
MYD—Mystery Drama
MY—Mystery
MU—Musical
MC or MUC—Musical Comedy
MUCD—Musical Comedy Drama
MUW—Musical Western
MUD—Musical Drama
MUMD—Musical Melodrama
MMD—Murder Melodrama
MMY—Murder Mystery
MUBIO—Musical Biography
N or NOV—Novelty
OAD—Outdoor Action Drama
OD—Outdoor Drama
OMD—Outdoor Melodrama
PSYD—Pyschological Drama
PSYMD—Pyschological Melodrama
RAD—Romantic Adventure Drama
RC—Romantic Comedy
RD—Romantic Drama
RE—Religious Film
RCMU—Romantic Comedy Musical
RMU—Romantic Musical
S—Spectacle
SF—Satirical Farce
SD—Spy Drama
W—Western
WC—Western Comedy
WD—War Drama
WMD—Western Melodrama
WMDMU—Western Melodrama with Music
WMU—Western Musical

ANGEL FACE—MD—RKO—Robert Mitchum, Jean Simmons, Mona Freeman, Herbert Marshall—1952
ANGEL IN EXILE—MD—Republic—John Carroll, Adele Mara, Thomas Gomez, Barton MacLane—1948
ANGEL ON MY SHOULDER—DF—United Artists—Paul Muni, Anne Baxter, Claude Rains—1946
ANGEL ON THE AMAZON—ADD—Republic—George Brent, Vera Ralston, Brian Aherne—1949
ANGEL STREET—MD—Anton Walbrook, Diana Wynyard, Frank Pettingell, Cathleen Cordell—(English-made)—1952
ANGEL WITH A TRUMPET—D—Snader—Eileen Herlie, Basil Sydney, Norman Woodland, Anthony Bushell—(English-made)—1952
ANGELO FRA LA FOLLO—CD—Angelo Maggio, Umberto Spadara, Isa Pola—(Italian-made)—1951
ANGELS WITH BROKEN WINGS—CD—Republic—Binnie Barnes, Gilbert Roland, Billy Gilbert—1941
ANN VICKERS—D—RKO—Irene Dunn, Walter Huston, Charles Nagel, Edna May Oliver—1933
ANNA KARENINA—D—20th-Fox—Vivien Leigh, Ralph Richardson, Kieron Moore—(English-made)—1948
ANNABEL TAKES A TOUR—C—RKO—Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page—1938
ANNAPOLIS SALUTE—CD—RKO—James Ellison, Marshal Hunt, Harry Carey, Van Heflin—1937
ANNE OF GREEN GABLES—CD—RKO—Anne Shirley, Tom Browne, O. P. Heggie, Helen Westley—1934
ANNE OF WINDY POPLARS—D—RKO—Anne Shirley, James Ellison, Henry Travers, Patric Knowles—1940
ANNIE OAKLEY—CD—RKO—Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen—1952
ANOTHER FACE — (Two Faces) — CD — RKO — Wallace Ford, Brian Donlevy, Alan Hale—1935
ANOTHER MAN'S POISON — MD — United Artists—Bette Davis, Gary Merrill—(English-made)—1952
ANOTHER SHORE — CD — Pentagon — Robert Beatty, Maira Lister, Stanley Holloway, Michael Medwin (English-made)—1951
ANYTHING FOR A THRILL—AD—Conn—Frankie Darro, Kane Richmond, June Johnson, Ann Evers—1937
APACHE CHIEF—W—Lippert—Alan Curtis, Tom Neal, Carol Thurston, Russell Hayden—1949
APACHE KID, THE—W—Republic—Don "Red" Borry, Lynn Merrick, Leroy Mason, Rabert Fiske—1941
APACHE ROSE—WMU—Republic—Roy Rogers, Dale Evans, Olin Howlin, George Meeker—1947
APE, THE—MD—Monogram—Baris Karloff, Getrude Haffman, Henry Hal, Gene O'Donnell—1940
APE MAN, THE—MD—Monogram—Bela Lugosi, Wallace Ford, Lauise Currie, Minerva Urecal—1943
APOLOGY FOR MURDER — MD — PRC—Ann Savoge, Hugh Beaumont, Charles D. Brown—1945
APPOINTMENT IN BERLIN — MD — Columbia — George Sanders, Marguerite Chapman, Onslow Stevens, Gale Sondergaard—1943
APPOINTMENT WITH CRIME—MD—Four Continents—William Hartnell, Raymond Lovell, Robert Beatty, Joyce Howard—(English-made)—1951
APPOINTMENT WITH MURDER—MD—Film Classics—John Calvert, Catherine Craig, Lyle Talbot—1948
ARCH OF TRIUMPH—D—United Artists—Charles Boyer, Ingrid Bergman, Charles Laughton—1948
ARCTIC FURY—DOCMD—RKO—Del Cambre, Eve Miller, Gloria Petroff, Don Riss—1949
ARE THESE OUR CHILDREN—MD—RKO—Eric Linden, Arlene Judge, Rochelle Hudson, Beryl Mercer—1931
ARE THESE OUR PARENTS?—MD—Monogram—Helen Vinson, Lyle Talbot, Richard Byron—1944
ARE WE CIVILIZED?—H—State Rights—William Farnum, Anita Louise, Frank McGlynn—1933
ARGYLE SECRETS, THE—MD—Film Classics—William Gargan, Marjorie Lord, Ralph Byrd—1948
ARIZONA BOUND—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Luana Walters—1941
ARIZONA DAYS — W — Grand National — Tex Ritter, Ethelind Terry, Syd Saylor—1937
ARIZONA FRONTIER—W—Monogram—Tex Ritter, Slim Andrews, Evelyn Finley, Frank La Rue—1940
ARIZONA GUN BUSTERS — W — PRC — Tim McCoy, Pauline Haddon, Lew Fulton, Forrest Taylor—1940
ARIZONA GUNFIGHTER—W—Republic—Bob Steele, Joan Carmen, Ted Adams, Ernie Adams—1937
ARIZONA KID—W—Republic—Roy Rogers, George Hayes, Stuart Hamblen, David Kerwin—1939
ARIZONA LEGION—W—RKO—George O'Brien, Laraine Johnson, Carlyle Moore, Chill Wills—1939
ARIZONA RANGER, THE—W—RKO—Tim Holt, Jack Holt, Nan Leslie, Richard Martin—1948
ARIZONA ROUNDUP — W — Monogram—Tom Keene, Frank Yaconelli, Sugar Dawn, Jack Ingram—1942
ARIZONA STAGE COACH — W — Monogram — Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune—1942
ARIZONA TERRORS—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Reed Hadley—1942
ARIZONA WHIRLWIND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Ian Keith—1944
ARIZONIAN, THE — W — RKO — Richard Dix, Morgot Grahame, Preston Foster, Louis Calhern—1934
ARKANSAS JUDGE, THE—C—Republic—Leon Weaver, Frank Weaver, June Weaver, Ray Rogers—1941
ARMORED CAR ROBBERY — MD — RKO — Charles McGraw, Adele Jergens, Willima Talman—1940
ARMY GIRL—MD—Republic—Madge Evons, Preston Foster, James Gleason, H. G. Warner—1938
ARMY SURGEON—MD—RKO—James Ellison, Jane Wyatt, Kent Taylor, Walter Reed—1942
ARMY WIVES—CD—Monogram—Elyse Knox, Marjorie Rambeau, Rich Vallin, Dorothea Kent—1944
AROUND THE WORLD—MU—RKO—Kay Kyser, Joan Davis, A. Carney, W. Brown—1943

ARREST BULLDOG DRUMMONDI—MYD—Paramount—John Howard, Heather Angel, H. B. Warner—1938

ARSON, INC.—MD—Screen Guild—Robert Lowery, Ann Gwynne, Douglas Fawley—1949

ARSON RACKET SQUAD—MD—Republic—Bob Livingston, Rosalind Keith, Jack LaRue—1938

ARSON SQUAD—MD—PRC—Frank Albertson, Robert Armstrong, Grace Gillern, Byron Foulger—1945

ARTHUR TAKES OVER—C—20th-Fox—Lois Collier, Jerome Cowan, Richard Crane—1948

AS YOU LIKE IT—C—20th-Fox—Elizabeth Bergner, Laurence Olivier, Henry Ainley, Sophie Stewart—(English-made)—1936

AS YOU WERE—C—Lippert—William Tracy, Joe Sawyer, Russell Hicks, John Ridgeby—1951

ASSASSIN FOR HIRE — MYMD — Horne-Dietz — Sidney Tafler, Ronald Howard, Katharine Blake, June Rodney—(English-made)—1951

ASSIGNED TO DANGER—MD—Eagle Lion—Gene Raymond, Noreen Nash, Martin Koslick—1948

AT SWORD'S POINT (Sons Of The Musketeers)—COSD—RKO—Cornel Wilde, Maureen O'Hara, June Clayworth, Robert Douglas—1952

ATLANTIC CITY—CDMU—Republic—Constance Moore, Brad Taylor, Jerry Colonna, Harry Tylor—1944

ATLANTIC FLIGHT—AD—Monogram—Dick Merrill, Jack Lambie, Paula Stone, Weldon Heyburn—1937

AUGUST WEEKEND—D—Chesterfield—Valerie Hobson, Paul Harvey, Betty Compson—1936

AUTRY, GENE—Republic—56 pictures sold to MCA for TV use. Information on titles, etc., could not be secured.

AVALANCHE—MD—PRC—Bruce Cabot, Roscoe Karns, Helen Mowery, Veda Ann Bora—1946

AVENGING RIDER, THE—W—RKO—Tim Holt, Cliff Edwards, Ann Summers, Davison Clark—1943

B

BABES IN BAGDAD—AD—United Artists—Paulette Goddard, Gypsy Rose Lee, Richard Ney—1952

BABY FACE MORGAN—CMD—PRC—Mary Carlisle, Richard Cromwell, Robert Armstrong—1942

BACHELOR AND THE BOBBY SOXER, THE—C—RKO—Cary Grant, Myrna Loy, Shirley Temple—1947

BACHELOR APARTMENT—C—RKO—Lowell Sherman, Irene Dunne, Mae Murray, Norman Kerry—1931

BACHELOR IN PARIS—C—Lippert—Dennis Price, Anne Vernon, Mischa Auer—(Foreign-made)—1953

BACHELOR MOTHER—CD—RKO—Ginger Rogers, David Niven, Charles Coburn, Frank Albertson—1939

BACHELOR'S DAUGHTERS—C—United Artists—Gail Russell, Claire Trevor, Adolphe Menjou—1946

BACK DOOR TO HEAVEN—AD—Paramount—Wallace Ford, Aline MacMahon, Stuart Erwin—1939

BACK IN THE SADDLE—W—Republic—Gene Autry,

BACK PAGE—AD—General—Peggy Shannon, Russell Hopton, Edwin Maxwell, Sterling Holloway—1934

BACK TO BATAAN—MD—RKO—John Wayne, Anthony Quinn, Beulah Bondi, Fely Franquelli—1945

Smiley Burnette, Mary Lee, Edward Norris—1941

BACK TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Mildred Coles—1948

BACKLASH—MD—20th-Fox—Jean Rogers, John Eldredge, Richard Travis, Larry Blake—1947

BAD BOY—D—Atlas—Johnny Downs, Rosalind Keith, Helen MacKellar, Spencer Williams, Jr.—1939

BAD BOY—D—Allied Artists—Lloyd Nolan, Audie Murphy, Jane Wyatt, James Gleason—1949

BAD COMPANY—MD—RKO—Helen Twelvetrees, Ricardo Cortez, Frank McHugh, John Garrick—1931

BAD LANDS, THE—W—RKO—Robert Barrat, Douglas Walton, Robert Coote, Noah Beery, Jr.—1939

BAD LORD BYRON, THE—D—J. Arthur Rank—Dennis Price, Mai Zetterlina—(English-made)—1952

BAD MAN OF DEADWOOD—W—Republic—Roy Rogers, George Hayes, Carol Adams, Henry Brandon—1941

BADGE OF HONOR—AD—Mayfair, Buster Crabbe, Ralph Lewis, Betty Blythe, John Trent—1934

BADMAN'S GOLD—W—United Artists—Johnny Carpenter, Alyn Lockwood, Troy Tarrell—1951

BADMAN'S TERRITORY—W—RKO—Randolph Scott, Ann Richards, George "Gabby" Hayes—1946

BADMEN OF TOMBSTONE—MD—Allied Artists—Barry Sullivan, Marjorie Reynolds, Broderick Crawford, Fortunio Bonanova—1948

BAMBOO BLONDE, THE—MUC—RKO—Frances Langford, Ralph Edwards, Russell Wade—1946

BANDIT QUEEN—MD—Lippert—Barbara Britton, Willard Parker, Philip Reed, Barton MacLane—1950

BANDIT QUEEN, THE (Belle Starr)—MD—20th-Fox—Gene Tierney, Randolph Scott, Dana Andrews—1941

BANDIT RANGER—W—RKO—Tim Holt, Cliff Edwards, Joan Barclay, Kenneth Harlan—1942

BANDIT TRAIL, THE—W—RKO—Tim Holt, Janet Waldo, Ray Whitley, Lee (Lasses) White—1941

BANDITS OF DARK CANYON—W—Republic—Allan "Rocky" Lane, Bob Steele, Eddie Waller—1947

BANDITS OF EL DORADO—W—Columbia—Charles Starrett, Smiley Burnette, George J. Lewis—1949

BANDITS OF THE BADLANDS—W—Republic—Sunset Carson, Peggy Stewart, Si Jenks—1945

BANJO—D—RKO—Sharyn Moffett, Jacqueline White, Walter Reed, Una O'Connor—1947

BANK ALARM—MD—Grand National—Conrad Nagel, Eleanor Hunt, Vince Barnett, Wilma Francis—1937

BANNERLINE (Young Lovers)—D—Metro—Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951

BAR 20 — W — United Artists — William Boyd, Andy Ciyde, George Reeves, Dustin Farnum—1943

BAR 20 JUSTICE—FW—Paramount—William Boyd, George "Gabby" Hayes, Russell Hayden—1938

BAR 20 RIDES AGAIN — W — Paramount — William Boyd, Jimmy Ellison, Jean Rouverol, George "Gabby" Hayes—1935

BAR Z BAD MEN—W—Republic—Johnny Mack Brown, Lois January, Tom London, Frank LaRue—1937

BARBER OF SEVILLE, THE—MU—Excelsior—Ferrucio Tagliavini, Tito Gobbi, Nelly Corradi, Vito de Farranto—(Italian-made) (English titles)—1947

BAREFOOT BOY — FMD — Monogram—Jackie Moran. Marcia Mae Jones, Ralph Morgan—1938

BARON OF ARIZONA, THE—HD—Lippert—Vincent Price, Ellen Drew, Beulah Bondi—1950

BARNYARD FOLLIES—MU—Republic—Mary Lee, Rufe Davis, June Storey, Jed Prouty—1940

BARS OF HATE—MD—Victory—Regis Toomey, Sheila Terry, Molly O'Day, Robert Warwick—1936

BASHFUL BACHELOR, THE—C—RKO—Lum and Abner (Chester Lauch and Norris Goff), Zazu Pitts—1942

BASKETBALL FIX, THE—D—Realart—John Ireland, Vanessa Brown, Marshall Thompson—1951

BATTLE, THE (Sea Battle) and (Thunder in The East)—D—Leon Garganoff—Charles Boyer, Merle Oberon, John Loder—(French-made)—1934

BATTLE FOR MUSIC—DMU—Four Continents—Eilleen Joyce, Moiseivitsch—(English-made)—1945

BATTLE OF GREED—W—Crescent—Tom Keene, Gwynne Shipman, James Bush, Jimmy Butler—1937

BATTLE OF THE RAILS—DOC—Mayer-Burstyn—Clarieux Darrand, Desagneaux—(French-made)—1949

BATTLES OF CHIEF PONTIAC — OMD — Realart — Lex Barker, Lon Chaney, Helen Westcott—1952

BATTLING HOOFER (Something to Sing About)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937

BATTLING MARSHALL—W—Astor—Sunset Carson, Pat Starling—1950

BE YOURSELF—CDMU—United Artists— Fanny Brice Harry Green, Robert Armstrong—1930

BEACHCOMBER, THE—AMD—Paramount—Charles Laughton, Elsa Lanchester, Tyrone Guthrie, Robert Newton—(English-made)—1938

BEAT THE BAND—CMU—RKO—Frances Langford, Ralph Edwards, Philip Terry, Gene Krupa & band—1947

BEAU BANDIT—D—RKO—Rod LaRocque, Doris Kenyon, Mitchell Lewis, George Duryea—1930

BEAU IDEAL—D—RKO—Loretta Young, Ralph Forbes, Lester Vail, Otto Matieson—1931

BEAUTY AND THE BANDIT—WD—Monogram—Gilbert Roland, Ramsey Ames, Martin Garraloga—1946

BEAUTY AND THE BEAST—FAN—Lopert—Jean Marais, Josette Day, Marcel Andre—(French-made)—1948

BEAUTY FOR THE ASKING—D—RKO—Lucille Ball, Patric Knowles, Donald Woods—1939

BEAUTY PARLOR — D — Chesterfield — Barbara Kent. Joyce Compton, John Harron, Mischa Auer—1932

BECKY SHARP—D—RKO—Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke—1935

BED OF ROSES—D—RKO—Constance Bennett, Joel McCrea, John Halliday, Pert Kelton—1933

BEDLAM—MD—RKO—Boris Karloff, Anna Lee, Billy House, Richard Fraser—1946

BEDSIDE MANNER—C—United Artists—Ruth Hussey, John Carroll, Ann Rutherford—1945

BEDTIME STORY—C—Columbia—Loretta Young, Fredric March, Robert Benchley, Allyn Joslyn—1941

BEFORE DAWN—CD—RKO—Stuart Erwin, Dorothy Wilson, Warner Oland, Dudley Digges—1933

BEFORE MORNING—D—Greenblatt—Leo Carrillo, Taylor Holmes, Lora Baxter, Louise Prussing—1933

BEGGAR'S HOLIDAY—D—Tower—Hardie Albright, J. Farrell MacDonald, Sally O'Neil—1934

BEGGARS IN ERMINE—D—Monogram—Lionel Atwill,

BEHAVE YOURSELF—C—RKO—Farley Granger, Shelley Winters, William Demarest 1951

H. B. Walthall, Betty Furness—1934

BEHIND CITY LIGHTS—D—Republic—Lynne Roberts, Peter Cookson, Jerame Cowan, Esther Dale—1945

BEHIND GREEN LIGHTS—D—Mascot—Sidney Blackmer, Norman Foster—1935

BEHIND LOCKER DOORS—MD—Eagle Lion—Lucille Bremer, Richard Carlson, Douglas Fowley—1948

BEHIND OFFICE DOORS—D—RKO—Mary Astor, Robert Ames, Ricardo Cortez, Kitty Kelly—1931

BEHIND PRISON BARS (Outer Gate)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937

BEHIND PRISON GATES—MD—Columbia—Brian Donlevy, Jacqueline Wells, Paul Fix—1940

BEHIND PRISON WALLS—CD—PRC—Alan Baxter, Gertrude Michael, Tully Marshall—1943

BEHIND STONE WALLS—MD—Mayfair—Robert Elliott, Eddie Nugent, Priscilla Dean, Ann Christy—1932

BEHIND THE HEADLINES—MD—RKO—Lee Tracy, Diana Gibson, Donald Meek, Paul Guilfoyle—1937

BEHIND THE MASK—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946

BEHIND THE RISING SUN—MD—RKO—Margo, Tom Neil, J. Carroll Naish, Robert Ryan—1943

BELA LUGOSI MEETS THE BROOKLYN GORILLA (Boys From Brooklyn)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Chorlita—1952

BELLE STARR (The Bandit Queen)—MD—20th-Fox—Gene Tierney, Randolph Scott, Dona Andrews—1941

BELLS OF CAPISTRANO—WMU—Republic—Gene Autry, Smiley Burnette, Virginia Grey, Lucien Little—1942

BELLS OF ROSARITA—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Adele Mara—1945

BELLS OF SAN ANGELO—WMU—Republic—Roy Rogers, Dale Evans, Andy Devine, John McGuire—1947

BELLS OF SAN FERNANDO—MD—Screen Guild—Donald Woods, Gloria Warren, Shirley O'Hara—1947

BELOVED VAGABOND, THE—C—Columbia—Maurice Chevalier—(Foreign-made)—1937

BELOW THE BORDER—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Linda Brent—1942

BELOW THE DEADLINE — MD — Monogram — Warren Douglas, Ramsay Ames, Jan Wiley—1946

BENEATH WESTERN SKIES—W—Republic—Bob Livingston, Smiley Burnette, Tom London—1944

BERLIN CORRESPONDENT—MD—20th-Fox—Dana Andrews, Virginia Gilmore, Mona Maris—1942

BERLIN EXPRESS—MD—RKO—Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas—1948

BERMUDA MYSTERY — CD — 20th-Fox — Preston Foster, Ann Rutherford, Charles Butterworth—1944

BEST OF THE BADMEN—OMD—RKO—Robert Ryan, Claire Trevor, Bruce Cabot, Jack Beutel—1951

BETRAYAL FROM THE EAST—MD—RKO—Lee Tracy, Nancy Kelly, Richard Loo, Regis Toomey—1945

BETRAYED (When Strangers Marry)—MYD—Monogram—Dean Jagger, Kim Hunter, Robert Mitchum—1947

BETTY CO-ED — ROMCMU — Columbia — Jean Porter, Shirley Mills, William Mason—1947

BETWEEN FIGHTING MEN—W—World Wide—Ken Maynard, Ruth Hall, Josephine Dunn—1933

BETWEEN MEN—W—Supreme—Johnny Mack Brown, Beth Marion, William Farnum, Earl Dwire—1935

BEWARE OF LADIES—MD—Republic—Donald Cook. Judith Allen, George Meeker, Dwight Fyre—1937

BEYOND BENGAL—ADP—Showmen's—1934

BEYOND THE LAST FRONTIER—W—Republic—Eddie Dew, Smiley Burnette, Robert Mitchum—1943

BEYOND THE ROCKIES—W—RKO—Tom Keene, Rochelle Hudson, Marie Wells, Ernie Adams—1932

BEYOND TOMORROW—FDR—RKO—Harry Carey, Aubrey Smith, Charles Winninger—1940

BEYOND VICTORY—MD—RKO—Bill Boyd, James Gleason, Zasu Pitts, Lew Cody—1931

BICYCLE THIEF, THE—D—Mayer-Burstyn—Lamberto Maggiorani, Lianella Carell, Enzo Staivla, Eleva Altieri—(Italian-made) (English titles)—1949

BIG BLUFF, THE—CD—Tower—Reginald Denny, Claudia Dell, Donald Keith, Jed Prouty—1933

BIG BONANZA—MD—Republic—Richard Arlen, Robert Livingston, Jane Frazee—1945

BIG BOY RIDES AGAIN—W—First Division—Guinn Williams—1935

BIG CALIBRE—W—State Rights—Bob Steele, Peggy Campbell, John Elliott, George O'Dell—1935

BIG CAT, THE—OD—Eagle Lion—Robert Preston, Peggy Ann Gardner, Lon McCollister—1949

BIG FIGHT, THE—CD—World Wide—Joe Kirkwood, Jr., Leon Errol, Lina Romay, Elyse Knox—1930

BIG FIX, THE—MD—PRC—James Brown, Sheila Ryan, Noreen Nash, Regis Toomey—1947

BIG GAMBLE—D—RKO—Dorothy Sebastian, Warner Oland, Zasu Pitts, James Gleason—1931

BIG GAME, THE—CD—RKO—Philip Huston, James Gleason, Bruce Cabot, June Travis—1936

BIG NEWS—ACD—Pathe—Carole Lombard, Robert Armstrong, Tom Kennedy, Warner Richmond—1929

BIG NIGHT, THE—MD—United Artists—John Barrymore, Jr., Preston Foster—1951

BIG SHOT—MD—RKO—Eddie Quillan, Maureen O'Sullivan, Mary Nolan, Roscoe Ates—1932

BIG SHOT, THE—C—RKO—Guy Kibbee, Cora Witherspoon, Dorothy Moore, Gordon Jones—1937

BIG SHOW, THE—MUW—Gene Autry, Smiley Burnette, Kay Hughes, Gooce Durkin—1944

BIG SHOW-OFF, THE—CDMU—Republic—Arthur Lake, Dale Evans, Lionel Stander, George Meeker—1945

BIG STREET, THE—CMD—RKO—Henry Fonda, Lucille Ball, Barton MacLane, Eugene Pallette—1942

BIG TIMBER—MD—Monogram—Roddy McDowell, Jeff Donnell, Lynn Thomas, Gordon Jones—1950

BIG TIME OR BUST—D—Tower—Regis Toomey, Gloria Shea, Walter Byron, Nat Carr—1934

BIG WHEEL, THE—ACD—United Artists—Mickey Rooney, Thomas Mitchell, Michael O'Shea—1949

BILL AND COO — NOV — Republic — George Burton, Elizabeth Walters, Ken Murray—1948

BILL CRACKS DOWN—ACD—Republic—Grant Withers, Beatrice Roberts, Judith Allen, Harry Depp—1937

BILL OF DIVORCEMENT, A — D — RKO — Maureen O'Hara, Adolphe Menjou, Fay Bainter—1940

BILLY THE KID IN LAW AND ORDER—W—PRC—Buster Crabbe, Al "Fuzzy" St. John—1942

BILLY THE KID IN SANTA FE—W—PRC—Bob Steele, Al "Fuzzy" St. John, Rex Lease, Marin Sais—1941

BILLY THE KID IN TEXAS—W—PRC—Bob Steele, Terry Walker, Al "Fuzzy" St. John, Carleton Young—1940

BILLY THE KID IN THE MYSTERIOUS RIDER—W—PRC—Buster Crobbe, Al St. John, Caroline Burke—1942

BILLY THE KID OUTLAWED—W—PRC—Bob Steele, Al "Fuzzy" St. John, Louise Curry—1940

BILLY THE KID RETURNS—W—Republic—Roy Rogers, Smiley Burnette, Mary Hart, Morgon Wallace—1938

BILLY THE KID, SHERIFF OF SAGE VALLEY—W—PRC—Buster Crabbe, Dave O'Brien, Al "Fuzzy" St. John, Maxine Leslie—1942

BILLY THE KID TRAPPED—W—PRC—Buster Crabbe. Al "Fuzzy" St. John, Ann Jeffreys—1942

BILLY THE KID WANTED—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Dave O'Brien—1941

BILLY THE KID'S FIGHTING PALS—W—PRC—Bob Steele, Al "Fuzzy" St. John, Phyllis Adair—1944

BILLY THE KID'S GUN JUSTICE—W—PRC—Bob Steele, Louise Currie, Al "Fuzzy" St. John—1944

BILLY THE KID'S RANGE WAR—W—PRC—Bob Steele, Joan Barclay, Al "Fuzzy" St. John—1941

BILLY THE KID'S ROUNDUP—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Carleton Young—1941

BILLY THE KID'S SMOKING GUNS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Joan Barclay—1942

BLACK BEAUTY — OMD — 20th-Fox — Richard Denning, Mona Freeman, Evelyn Ankers, Charles Evans—1946

BLACK BOOK, THE—MD—Eagle Lion—Robert Cummings, Arlene Dahl, Richard Basehort—1949

BLACK DOLL, THE—MYD—Universal—Donald Woods, Nan Grey, Edgar Kennedy—1938

BLACK DRAGONS — MD — Monogram — Bela Lugosi, Joan Barclay, George Pembroke—1942

BLACK GOLD—MD—Monogram—Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louis—1947

BLACK HILLS—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Shirley Patterson, Terry Frost—1948

BLACK LIMELIGHT—MYD—Alliance—Raymond Massey, Joan Marion, Walter Hudd—(English-made)—1939

BLACK MAGIC—MY—Monogram—Sidney Toler, Mantan Moreland, Frances Chan, Joe Crehan—1944

BLACK MAGIC—D—United Artists—Orson Welles, Nancy Guild, Akim Tamiroff, Frank Latimore—(Foreign-made)—1949
BLACK MARKET BABIES—MD—Monogram—Ralph Morgan, Kane Richmond, Thala Loring—1945
BLACK MARKET RUSTLERS—W—Manogram—Ray Corrigan, Dennis Maore, Max Terhune—1943
BLACK MIDNIGHT—OD—Monogram—Roddy McDowell,
BLACK NARCISSUS—D—Universal—Deborah Kerr, Jean Simmons, Flora Robson, Jenny Laird—1947
Lynn Thomas, Kirby Grant, Damian O'Flynn—1949
BLACK PARACHUTE, THE—MD—Columbia—Larry Parks, John Carradine, Osa Massen, Jeanne Bates—1944
BLACK RAVEN, THE—MD—PRC—George Zucco, Wanda McKay, Noel Madison, Bob Randall—1943
BLACK SWAN, THE—MD—20th-Fox—Tyrone Power, Maureen O'Hara, Laird Creagar—1942
BLACKBEARD, THE PIRATE—MD—RKO—Robert Newton, Linda Darnell, William Bendix—1952
BLACKMAIL—MY—Republic—William Marshall, Adele Mara, Ricardo Cortez, Grant Withers—1947
BLACKMAILED—MD—Bell—Mai Zetterling, Dick Bogarde, Fay Compton—(English-made)—1951
BLACKOUT—MD—United Artists—Conrad Veidt, Valerie Hobson, Hay Petrie—(English-made)—1940
BLANCHE FURY—D—Eagle Lion—Valerie Hobson, Stewart Granger—(English-made)—1948
BLAZING ARROWS (Fighting Caravans)—W—Paramount—Gary Caaper, Lily Damita—1931
BLAZING BARRIERS—FACD—Monogram—Frank "Jr." Coghlan, Florine McKinney, Edw. Arnold, Jr.—1937
BLAZING FRONTIER—W—PRC—Buster Crabbe, Al St. John, Marjorie Manners, Mil Kibber—1943
BLAZING GUNS—W—Monogram—Ken Maynard, Hoot Gibson, LeRoy Mason, Emmett Lynn—1943
BLAZING JUSTICE—W—Spectrum—Bill Cody, Gertrude Messinger, Gordon Griffith, Milt Moranti—1936
BLIND ADVENTURE—ADD—RKO—Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy—1933
BLIND ALIBI—MD—RKO—Richard Dix, Whitney Bourne, Frances Mercer, Eduardo Cianelli—1938
BLIND ALLEY—MD—Columbia—Chester Morris, Ralph Bellamy, Ann Dvorak, Joan Perry—1939
BLIND DATE—C—Columbia—Ann Southern, Paul Kelly, Mickey Rooney, Spencer Charters—1934
BLIND GODDESS, THE—D—J. Arthur Rank Organization—Eric Portman, Anne Crawford, Hugh Williams, Michael Denison—(English-made)—1949
BLIND SPOT—MYMD—Columbia—Chester Morris, Constance Dowling, Steven Gray, Sid Tomack—1947
BLOCK BUSTERS—C—Monogram—East Side Kids, Billy Benedict, Jimmy Strand, Bill Chaney—1944
BLOCKADE—AMD—United Artists—Madeleine Carroll, Henry Fanda, Leo Carrillo—1938
BLOCKED TRAIL, THE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dadd, Helen Deverell—1943
BLOCKHEADS—FC—Metro—Stan Laurel, Oliver Hardy, Patricia Ellis, Jimmy Finlayson—1938
BLOND CHEAT—C—RKO—Jaan Fontaine, Derrick de Marney, Cecil Kellaway, Cecil Cunningham—1938
BLONDE COMET—MD—PRC—Virginia Vale, Robert Kent, Barney Oldfield, Vince Barnett—1941
BLONDE FOR A DAY—MY—PRC—Hugh Beaumant, Kathryn Adams, Cy Kendall—1946
BLONDE ICE—MD—Film Classics—Robert Paige, Leslie Braoks, Russ Vincent, Michael Whalen—1948
BLONDE SAVAGE—OMD—Eagle Lion—Leif Erickson, Gale Sherwood, Veda Ann Borg—1947
BLOOD ON THE SUN—MD—United Artists—James Cagney, Sylvia Sidney, Wallace Fard—1945
BLUE LAMP, THE—MD—Eagle Lion—Jack Warner, William Mervyn, Clive Morton—(English-made)—1951
BLUE MONTANA SKIES—W—Republic—Gene Autry, Smiley Burnette, June Storey, Harry Woods—1939
BLUE STEEL—W—Monogram—John Wayne, Eleanor Hunt, George Hayes, Ed Peil—1934
BLUE VEIL, THE—D—RKO—Jane Wyman, Charles Laughton, Joan Blondell, Richard Carlson—1951
BLUE, WHITE AND PERFECT—MY—20th-Fox—Lloyd Nolan, Mary Beth Hughes, Helene Reynolds—1941
BLUEBEARD—MYMD—PRC—John Carradine, Jean Parker, Nils Asther, Ludwig Stossel—1944
BOB, SON OF BATTLE (Thunder In The Valley)—D—20th-Fox—Peggy Ann Garner, Lon McCallister, Edmund Gwenn, Reginald Owen—1947
BODY AND SOUL—D—United Artists—John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere—1947
BODY SAID NO—CMD—Hyams-Kramer—Michael Rennie, Yolande Donlan, Hy Hazell, Valentine Dyall—(English-made)—1954
BODY SNATCHER, THE—MD—RKO—Boris Karloff, Bela Lugosi, Henry Daniell, Edith Atwater—1945
BODYGUARD—MD—RKO—Lawrence Tierney, Priscilla Lane, Philip Reed, Elisabeth Risdon—1948
BOHEMIAN GIRL, THE—MU—Metro—Stan Laurel, Oliver Hardy, Thelma Todd, Antonio Moreno—1936
BOILING POINT, THE—W—Allied—Hoot Gibson, Helen Foster, Wheeler Oakman, Bill Rabbins—1932
BOLD CABALLERO, THE—AD—Republic—Robert Livingston, Heather Angel, Sig Rumann—1936
BOLD FRONTIERSMAN, THE—W—Republic—Allan "Rocky" Lane, Black Jack, Eddy Waller—1948
BOMBARDIER—MD—RKO—Pat O'Brien, Randolph Scott, Anne Shirley, Eddie Albert—1943
BOMBAY WATERFRONT—MD—Union—John Bentley, Patricia Dainton, Peter Grawthorn, Grey Blake—(English-made)—1954
BOMBS OVER BURMA—MD—PRC—Anna May Wong, Noel Madison, Leslie Denison—1942
BONNIE PRINCE CHARLIE—HD—London—David Niven, Margaret Leighton, Morland Graham, John Laurie—(English-made)—1952
BONNIE SCOTLAND—C—Metro—Laurel and Hardy—1935
BOOMERANG—MYD—20th-Fox—Dana Andrews, Jane Wyatt, Lee J. Cobb, Cora Williams—1947
BOOTHILL BANDITS—W—Monogram—Ray Carrigan, John King, Max Terhune, Jean Brocks—1942
BOOTHILL BRIGADE—W—Republic—Johnny Mack Brown, Claire Rochelle, Frank LaRue—1937
BOOTS AND SADDLES—W—Republic—Gene Autry, Smiley Burnette, Judith Allen, Ra Hould—1937
BOOTS OF DESTINY—W—Grand National—Ken Maynard, Claudia Dell, Vince Barnett—1938
BORDER BADMEN—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Lorraine Miller—1945
BORDER BANDITS—W—Monogram—Johnny Mack Brown, Raymand Hatton, Riley Hill—1946
BORDER BUCKAROOS—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkersan, Christine McIntyre—1943
BORDER CABALLERO—W—Puritan—Tim McCoy, Lois January, Ted Adams, J. Frank Glendon—1936
BORDER CAFE—ACD—RKO—Harry Carey, John Beal, Armida, George Irving—1937
BORDER DEVILS—AD—Artclass—Harry Carey, Kathleen Callins, Niles Welsh—1932
BORDER FEUD—W—PRC—Marshall "Lash" LaRue, Al "Fuzzy" St. John, Bob Duncan, Brad Slavin—1947
BORDER G-MAN—W—RKO—George O'Brien, Loraine Johnson, Ray Whitley, John Miljan—1938
BORDER LEGION, THE—W—Republic—Roy Rogers, George "Gabby" Hayes, Carol Hughes—1940
BORDER OUTLAWS—W—Eagle Lion—Spade Cooley, Maria Hart, Bill Edwards, Bill Kennedy—1950
BORDER PATROL—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Russell Simpson—1943
BORDER PATROLMEN, THE—AD—20th-Fox—Gearge O'Brien, Polly Ann Yaung, Smiley Burnette—1936
BORDER PHANTOM—W—Republic—Bob Steele, Harley Wood, Dan Barclay, Frank Ball—1937
BORDER RANGERS—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950
BORDER ROMANCE—W—Tiffany—Armida, Don Terry, Marge Kane, Victor Potel—1930
BORDER TREASURE—W—RKO—Tim Holt, Richard Martin, Jane Nigh, John Doucette—1950
BORDER VENGEANCE—W—State Rights—Reb Russell, "Rebel" Mary Jane Carey—1935
BORDER VIGILANTES—W—Paramount—William Boyd, Russell Havden, Andy Clyde—1941
BORDER WOLVES—W—Universal—Bob Baker, Constance Moore, Fuzzy Knight, Dickie Jones—1938
BORDERLAND—W—Paramount—William Boyd, James Ellison, George "Gabby" Hayes—1937
BORDERLINE—MD—Universal—Fred MacMurray, Claire Trevor, Raymond Burr, Ray Roberts—1950
BORDERTOWN GUN FIGHTERS—W—Republic—Wild Bill Elliott, George "Gabby" Hayes—1943
BORN TO BATTLE—W—State Rights—Tom Tyler, Jean Carmen, Earl Dwire, Julian Rivgro—1935
BORN TO BE BAD—D—RKO—Joan Fontaine, Robert Ryan, Zachary Scott, Joan Leslie—1950
BORN TO BE WILD—ACD—Republic—Ralph Byrd, Doris Weston, Ward Bond, Bentley Hulett—1938
BORN TO FIGHT—AD—Conn—Frankie Darro, Kane Richmond, Jack LaRue, Frances Grant—1936
BORN TO GAMBLE—D—Republic—Onslaw Stevens, H. B. Warner, Maxine Doyle—1935
BORN TO KILL—ADMD—RKO—Lawrence Tierney, Claire Trevor, Walter Slezak, Phillip Terry—1947
BORN TO LOVE—MD—RKO—Constance Bennett, Joel McCrea, Anthony Bushnell, Paul Cavanagh—1931
BORN TO SPEED—MD—PRC—Johnny Sands, Terry Austin, Don Castle, Frank Orth—1947
BORN TO THE SADDLE—W—Astor—Donald Woads, Leif Erickson, Karen Morley—1953
BORROWED HERO—MD—Monogram—Alan Baxter, Florence Rice, John Hamilton—1941
BORROWED WIVES—D—Tiffany—Rex Lease, Vera Reynolds, Nita Morton, Paul Hurst—1930
BOSS OF BIG TOWN (Bass Of The City)—MD—PRC—John Litel, Florence Rice, H. B. Warner, Jean Brooks—1942
BOSS OF LONELY VALLEY—W—Universal—Buck Jones, Muriel Evans, Walter Miller, Harvey Clark—1937
BOSS OF RAWHIDE—W—PRC—Dave O'Brien' Jim Newill, Guy Wilkerson, Neil O'Day—1943
BOSS OF THE CITY (Boss Of Big Town)—MD—PRC—John Litel, Flarence Rice, H. B. Warner—1942
BOWERY AT MIDNIGHT—MD—Monogram—Bela Lugosi, John Archer, Wanda McKay, Tom Neal—1942
BOWERY BLITZKRIEG—ACD—Monogram—East Side Kids, Leo Gorcey, Bobby Jordan, Warren Hull, Bobby Stone—1941
BOWERY BOY—MD—Republic—Dennis O'Keefe, Louise Campbell, Jimmy Lydan, Helen Vinson—1941
BOWERY CHAMPS—CMD—Monogram—East Side Kids, Anne Sterling, Gabriel Dell, Frank Jaquet—1944
BOY, A GIRL, AND A DOG, A—CD—Frank—Sharyn Moffet, Jerry Hunter, Lionel Stander—1945
BOY FROM INDIANA—ACD—Eagle Lion—Lan McCallister, Lois Butler, Billie Burke—1950
BOY OF THE STREETS—MD—Monogram—Jackie Cooper, Maureen O'Connor, Kathleen Burke—1937
BOY SLAVES—D—RKO—Ann Shirley, Rager Daniel, James McCallion, Alan Baxter—1939
BOY WITH GREEN HAIR, THE—D—RKO—Pat O'Brien, Robert Ryan, Barbara Hale, Dean Stockwell—1948
BOYS FROM BROOKLYN (Bela Lugosi Meets the Brooklyn Garilla)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita—1952
BOYS FROM SYRACUSE, THE—MUC—Universal—Allan Jones, Martha Raye, Joe Penner—1940
BOYS OF THE CITY—MYD—Monogram—East Side Kids, Bobby Jordan, Leo Garcey—1940
BOY'S REFORMATORY—MD—Monogram—Frankie Darro, Grant Withers, David Durand—1939
BRAND OF FEAR—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Tom London—1949
BRAND OF HATE—W—William Steiner—Bob Steele, Lucille Brown, George Hayes, Archie Ricks—1934
BRAND OF THE DEVIL—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Ellen Hull—1944
BRANDED A COWARD—W—Masterpiece—John Mack Brown, Billie Seward, Syd Saylor—1935
BRANDED MEN—W—Tiffany—Ken Maynard, June Clyde, Irving Bacon, Billy Bletcher—1931
BRANDY FOR THE PARSON—CD—Mayer-Kingley—James Donald, Kenneth Mare, Jean Lodge, Frederick Piper—(English-made)—1952
BRAZIL—MU—Republic—Virginia Bruce, Edward Everett Horton, Tito Guizar—1944
BREAK OF HEARTS—D—RKO—Katherine Hepburn, Charles Boyer, John Beal, Jean Hersholt—1935
BREAKDOWN—D—Realart—William Bishop, Ann Richards, Anne Gwynne—1952
BREAKFAST FOR TWO—F—RKO—Barbara Stanwyck, Herbert Marshall, Glenda Farrell, Eric Blore—1937
BREAKFAST IN HOLLYWOOD—CMU—United Artists—Bonita Granville, Tom Brenneman, Billie Burke, Zasu Pitts—1946
BREAKING THE ICE—CD—RKO—Bobby Breen, Charley Ruggles, Dalares Costello, Irene Dare—1938
BREAKING THE SOUND BARRIER—D—United Artists—Ann Todd, Ralph Richardson, Nigel Patrick—1952
BREED OF THE BORDER—W—Monogram—Bob Steele, Marlon Byron, Ernie Adams, Wilfred Lucas—1933
BREWSTER'S MILLIONS—C—United Artists—Dennis O'Keefe, Helen Walker, Eddie "Rochester" Anderson, June Havoc—1945
BRIDE BY MISTAKE—RC—RKO—Alan Marshall, Loraine Day, Marsha Hunt, Allyn Joslyn—1944
BRIDE FOR HENRY, A—C—Monogram—Anne Nagel, Warren Hull, Henry Mollison, Claudia Dell—1937
BRIDE FOR SALE—C—RKO—Claudette Colbert, George Brent, Robert Young, Max Baer—1949
BRIDE OF THE GORILLA—MD—Realart—Lon Chaney, Barbara Payton, Tom Conway—1951
BRIDE WALKS OUT, THE—C—RKO—Barbara Stanwyck, Gene Raymond, Robert Yaung—1936
BRIDES OF SULU—D—State Rights—Adelina Moreno, Eduardo de Castro, Gregoria Tisman—1933
BRIDGE OF SAN LUIS REY, THE—D—United Artists—Lynn Bari, Akim Tamiroff, Francis Lederer—1944
BRIDGE OF SIGHS—D—Invincible—Jack LaRue, Onslow Stevens, Dorathy Tree, Walter Byron—1936
BRIEF ENCOUNTER—ROMD—Universal—Celia Johnson, Trevor Haward, Stanley Holloway—1946
BRIGHAM YOUNG—D—20th-Fox—Tyrone Pawer, Linda Darnell, Dean Jagger, Brian Donlevy—1940
BRIGHTEN STRANGLER, THE—MD—RKO—John Loder, June Duprez, Michael St. Angel, Miles Mander—1945
BRILLIANT MARRIAGE—D—Invincible—Joan Marsh, Lawson Trent, Ray Walker, Inez Caurtney—1936
BRINGING UP BABY—C—RKO—Katherine Hepburn, Cary Grant, Charles Ruggles—1938
BROADWAY BIG SHOT, THE—CD—PRC—Ralph Byrd, Virginia Vale, William Harrigan, Dick Rush—1942
BROADWAY LIMITED—C—United Artists—Victor McLaglen, Dennis O'Keefe, Patsy Kelly—1941
BROKEN DREAMS—D—Monogram—Randolph Scott, Martha Sleeper, Beryl Mercer—1933
BROKEN JOURNEY—AD—Eagle Lion—Phyllis Calvert, Margot Grahame, James Donald, Francis L. Sullivan—(English-made)—1949
BROKEN MELODY—DMU—Olympic—John Garrick, Merle Oberon—(English-made)—1934
BROKEN STRINGS—CD—International Road Shows—Clarence Muse, Cyril Lewis, Tommie Moore—1940
BROOKLYN ORCHID—C—United Artists—William Bendix, Joe Sawyer, Marjorie Woodworth—1942
BROTHERS, THE—D—Universal—Patricia Roc, Will Fyffe, Maxwell Reed—(English-made)—1948
BROTHERS IN THE SADDLE—W—RKO—Tim Holt, Richard Martin, Steve Brodie, Virginia Cox—1949
BROWNING VERSION, THE—D—Universal—Michael Redgrave, Jean Kent, Nigel Patrick, Wilford Hyde White—(English-made)—1951
BRUTE MAN, THE—MD—PRC—Tom Neal, Jane Adams, Peter Whitney, Jan Wiley—1946
BUCKSKIN FRONTIER—W—United Artists—Richard Dix, Jane Wyatt, Lee J. Cobb—1943
BUFFALO BILL IN TOMAHAWK TERRITORY—W—United Artist—Slim Andrews, Rod Redwing—1952
BUFFALO BILL RIDES AGAIN—W—Screen Guild—Richard Arlen, Jennifer Holt, Gil Patrick—1947
BULLDOG COURAGE—W—Puritan—Tim McCoy, Joan Waadbury, Paul Fix, Eddie Buzzard—1936
BULLDOG DRUMMOND COMES BACK—MY—Paramount John Barrymore, John Howard—1937
BULLDOG DRUMMOND ESCAPES—MY—Paramount—Ray Millard, Heather Angel, Parter Hall—1937
BULLDOG DRUMMOND IN AFRICA—MD—Paramount—Jahn Howard, Heather Angel, H. B. Warner—1938
BULLDOG DRUMMOND'S BRIDE—CD—Paramaunt—John Howard, Heather Angel, H. B. Warner—1939
BULLDOG DRUMMOND'S PERIL—MY—Paramount—John Barrymore, John Howard, Louise Campbell, Reginald Denny—1938
BULLDOG DRUMMOND'S REVENGE—MY—Paramount—John Barrymare, John Haward—1937
BULLDOG DRUMMOND'S SECRET POLICE—MY—Paramount—John Haward, Heather Angel—1939
BULLDOG EDITION—ACD—Republic—Ray Walker, Evalyn Knapp, Regis Toomey, Cy Kendall—1936
BULLET CODE—W—RKO—George O'Brien, Virginia Vale, Robert Stantan, Slim Whitaker—1940
BULLET FOR STEPHANO—MD—Lux—Rossano Brazzi, Valentina Cortese, Carlo Mirchi, Carlo Companini—(Italian-made)—(English titles)—1950
BULLETS AND SADDLES—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943
BUNCO SQUAD—MD—RKO—Robert Sterling, Joan Dixon, Ricarda Cortez, Douglas Fowley—1950
BUNGALOW 13—MYD—20th-Fax—Tom Conway, Margaret Hamiltan, Richard Cromwell—1948
BUNKER BEAN—C—RKO—Owen Davis, Jr., Louise Latimer, Jessie Ralph, Robert McWade—1936
BURIED ALIVE—HMD—Casolaro—Milly Vitale, Paul Muller, Evi Maltagliati, Tina Lattanzi—(Italian-made) (English titles)—1951
BURIED ALIVE—DOMD—PRC—Beverly Roberts, Robert Wilcox, George Penbroke, Ted Osborn—1939
BURMA VICTORY—DO—WB—(English-made)—1945
BURN 'EM UP BARNES—AD—Mascot—Frankie Darro, Jask Mulhall, Lola Lane, Julian Rivero—1935
BURNING CROSS, THE—MD—Screen Guild—Hank Daniels, Virginia Patton, Raymond Bond—1947
BURNING GOLD—AD—Republic—William Boyd, Judith Allen, Lloyd Ingraham, Fern Emmett—1936
BURY ME DEAD—MYC—PRC—Cathy O'Donnell, June Lockhart, Hugh Beaumont, Mark Daniels—1947
BUSH CHRISTMAS—MD—Universal—Chips Rafferty, John Fernside—(Australian-made)—1947

BUSH PILOT—MD—Screen Guild—Rochelle Hudson, Jack LaRue, Austice Willis, Frank Perry—1947

BUSHWACKERS, THE—OMD—Realart—John Ireland, Wayne Morris, Lawrence Tierney, Lon Chaney—1952

BUTCH MINDS THE BABY—CD—Universal—Broderick Crawford, Virginia Bruce, Dick Foran—1942

BY APPOINTMENT ONLY—D—Invincible—Lew Cody, Sally O'Neill, Aileen Pringle, Marceline Day—1933

BY YOUR LEAVE—CD—RKO—Frank Morgan, Genevieve Tobin, Neil Hamilton, Gene Lockhart—1934

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CAESAR AND CLEOPATRA—HISD—United Artists—Claude Rains, Vivien Leigh, Stewart Granger, Anthony Harvey—(English-made)—1946

CAGE OF GOLD—D—J. Arthur Rank—Jean Simmons, David Farrar, James Donald(English-made)—1951

CAGED FURY — MD — Paramount — Richard Denning, Sheila Ryan, Mary Beth Hughes—1948

CALABOOSE — WC — United Artists — Jimmy Rogers, Noah Beery, Jr., Mary Brian, Bill Henry—1943

CALENDAR GIRL—CMU—Republic—Jane Frazee, William Marshall, Gail Patrick—1947

CALIFORNIA FIREBRAND — WMU — Republic — Monte Hale, Adrian Booth, Paul Hurst, Alice Tyrrell—1948

CALIFORNIA GOLD RUSH—W—Republic—Wild Bill Elliott, Bobby Blake, Alice Fleming—1946

CALIFORNIA JOE—W—Republic—Don "Red" Barry, Wally Vernon, Helen Talbot, Twinkle Watts—1944

CALIFORNIAN, THE (Gentlemen From California)——W—Fox—Ricardo Cortez, Marjorie Weaver—1937

CALL OF THE BLOOD—MD—Distinguished—Lea Padovani, Kay Hammond, John Clements—1951

CALL OF THE FOREST—OAD—Lippert—Robert Lowery, Ken Curtis, Charlie Hughes, Tom Hanly—1950

CALL OF THE JUNGLE—MD—Monogram—Ann Corio, James Bush, John Davidson, Claudin Dell—1944

CALL OF THE KLONDIKE — MD — Monogram — Kirby Grant, Anne Gwynne, Tom Neal, Chinook—1950

CALL OF THE MESQUITEERS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

CALL OF THE PRAIRIE—W—Paramount—William Boyd, Jimmy Ellison, George "Gabby" Hayes—1936

CALL OF THE SOUTH SEAS—MD—Republic—Janet Martin, Allan Lane, Adele Mara—1944

CALL OUT THE MARINES—F—RKO—Victor McLaglen, Edmund Lowe, Binnie Barnes, Paul Kelly—1942

CALLING ALL CARS—AD—Empire—Jack LaRue, Lillian Miles, Jack Morton, Harry Holman—1935

CALLING ALL MARINES—MD—Republic—Donald Barry, Helen Mack, Warren Hymer, Robert Kent—1939

CALLING OF DAN MATTHEWS—D—Columbia—Charlotte Wynters, Mary Kornman, Richard Arlen—1936

CALLING WILD BILL ELLIOTT — W — Republic — Bill Elliott, George "Gabby" Hayes—1943

CALLS OF THE CANYON—W—Republic—Gene Autry, Smiley Burnette, Ruth Terry—1942

CAMPUS HONEYMOON—C—Republic—Lyn Wilde, Lee Wilde, Adele Mara—1948

CAMPUS RHYTHM — MC — Monogram — Gale Storm, Johnny Downs, Robert Lowery, Doug Leavitt—1943

CAMPUS SLEUTH—MYC—Monogram—Freddie Stewart, June Preisser, Warren Mills, Noel Neill—1948

CANAL ZONE—MD—Columbia—Chester Morris, John Hubbard, Harriet Hilliard, Stanley Andrews—1942

CANDELIGHT IN ALGERIA — MD — 20th-Fox — James Mason, Carlo Lehmann—(English-made)—1944

CANNONBALL EXPRESS—ACD—Sono Art-World Wide —Rex Lease, Tom Moore, Lucille Browne—1932

CANTERVILLE GHOST, THE—Metro—Charles Laughton, Robert Young, Margaret O'Brien—1944

CAPPY RICKS RETURNS — C — Republic — Robert McWade, Ray Walker, Florine McKinney—1935

CAPTAIN BLACKJACK — MD — Classic — George Sanders, Herbert Marshall, Patricia Roc, Agnes Moorehead—(European-made)—1952

CAPTAIN BOYCOTT—ROMD—Universal—Stewart Granger, Kathleen Ryan, Cecil Parker—1947

CAPTAIN CALAMITY — AD — Regal — George Houston, Marian Nixon, Vince Barnett, Jean Torena—1936

CAPTAIN CAUTION—MD—United Artists—Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot—1940

CAPTAIN FURY—MD—United Artists—Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—1939

CAPTAIN HURRICANE—CD—RKO—James Barton, Helen Westley, Helen Mack, Gene Lockhart—1935

CAPTAIN KIDD—MD—United Artists—Charles Laughton, Randolph Scott, Barbara Britton—1945

CAPTAIN MOONLIGHT—MD—(No production credit) —John Garrick, Winifred Shotter, Stanley Holloway, John Stuart—(English-made)—1940

CAPTAIN SCARFACE — MD — Astor — Barton MacLane, Virginia Grey, Peter Coe—1953

CAPTAIN SIROCCO (Pirates of Capri, The)—RAD—Film Classics—Louis Hayward, Binnie Barnes—1949

CAPTAIN TUGBOAT ANNIE — CMD — Republic — Jane Darwell, Edgar Kennedy, Charles Gordon—1945

CAPTAIN'S PARADISE, THE—C—United Artists—Alec Guinness, Yvonne De Carlo, Cecilia Johnson—1953

CAPTIVE CITY, THE—D—United Artists—John Forsythe, Joan Camden, Harold J. Kennedy—1952

CAPTIVE WOMEN—MD—RKO—Robert Clark, Margaret Field, Gloria Saunders, Ron Randell—1952

CAPTURE, THE—MD—RKO—Lew Ayes, Teresa Wright, Victor Jory—1950

CAPTURED IN CHINATOWN—ACD—Superior—Marion Shilling, Charles Delaney, Paul Ellis—1935

CARAVAN TRAIL, THE—MUW—PRC—Eddie Dean, Al LaRue, Emmett Lyna, Jean Carlin—1946

CAREER GIRL—DMU—PRC—Frances Langford, Edward Norris, Iris Adrian, Craig Wood—1943

CAREFREE—CMU—RKO—Ginger Rogers, Fred Astaire, Ralph Bellamy, Luella Gear—1938

CARETAKER'S DAUGHTER, THE — F — Beverly — Hugh Wakefield, Derek Bond—(English-made)—1953

CARIBBEAN MYSTERY, THE — MY — 20th-Fox — James Dunn, Sheila Ryan, Edward Ryan—1945

CARMEN — MD — Superfilm — Viviane Romance, Jean Marais, Lucien Coedel—(French-made)—1946

CARNEGIE HALL—DMU—United Artists—Marsha Hunt, William Prince, Frank McHugh—1947

CARNIVAL BOAT — ACD — RKO — Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth—1932

CARNIVAL LADY — AD — Goldsmith — Boots Mallory, Allen Vincent, Donald Kerr, Rollo Lloyd—1933

CAROLINA BLUES—CMU—Columbia—Kay Kyser, Ann Miller, Victor Moore, Jeff Donnell—1944

CAROLINA MOON—W—Republic—Gene Autry, Smiley Burnette, June Storey, Mary Lee—1940

CARSON CITY CYCLONE—W—Republic—Don "Red" Barry, Lynn Merrick, Noah Beery, Sr.—1943

CARSON CITY KID—W—Republic—Roy Rogers, George Hayes, Bob Steele, Noah Berry, Jr.—1940

CARSON CITY RAIDERS—W—Republic—Allan "Rocky" Lane, Eddy Waller, Frank Reicher—1948

CARYL OF THE MOUNTAINS—OD—Reliable—Rin Tin Tin, Jr., Francis X. Bushman, Jr., Lois Wilde—1936

CASA MANANA — MUCD — Monogram — Robert Clark, Virginia Welles, Robert Karns, Tony Roux—1951

CASANOVA IN BURLESQUE—CMU—Republic—Joe E. Brown, June Havoc, Dale Evans, Ian Keith—1944

CASBAH—RDMU—Universal—Yvonne De Carlo, Tony Martin, Peter Lorre, Marta Toren—1948

CASE OF THE BABY SITTER—CD—Screen Guild—Tom Neil, Allen Jenkins, Pamela Blake—1947

CASTAWAYS, THE (The Cheaters)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette—1945

CAT PEOPLE—MD—RKO—Simone Simon, Kent Smith, Tom Conway, Jane Randolph—1942

CAT WOMEN OF THE MOON—SF—Astor—Sonny Tufts, Marie Windsor, Victor Jory, Bill Phipps—1954

CATHERINE THE GREAT—D—United Artists—Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Gerald duMaurier—(English-made)—1934

CATMAN OF PARIS, THE—MY—Republic—Carl Esmond, Leonore Aubert, Adele Mara—1946

CATTLE QUEEN, THE—W—Eagle-Lion—Maria Hart, Drake Smith, William Fawcett—1951

CATTLE STAMPEDE — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Reed Howes, Ed Cassidy—1943

CAUGHT—PSYD—Metro—James Mason, Barbara Bel Geddes, Robert Ryan, Ruth Brady—1949

CAUGHT CHEATING — C — Tiffany — Charlie Murray, George Sidney, Nita Mortan, Robert Ellis—1931

CAUGHT IN THE ACT—C—PRC—Henry Armetta, Iris Meredith, Robert Baldwin, Charles Miller—1941

CAUGHT PLASTERED—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee, Lucy Beaumont—1931

CAVALCADE OF THE WEST—W—Diversion—Hoot Gibson, Rex Lease, Marion Shilling—1936

CAVALIER OF THE WEST—W—Artclass—Harry Carey, Kane Richmond, George "Gabby" Hayes—1931

CAVALRY—W—Republic—Bob Steele, Frances Grant, Karl Hackett, Hal Price—1936

CENTENNIAL SUMMER — MUCD — 20th-Fox — Jeanne Crain, Cornel Wilde, Linda Darnell—1946

CHALLENGE, THE—OD—Film Alliance—Robert Douglas, Luis Trenker—(Foreign-made)—1939

CHAMPAGNE FOR CAESAR—C—United Artists—Ronald Coleman, Celeste Holm, Vincent Price—1950

CHAMPAGNE SAFARI—TRAV—Bregstein—Rita Hayworth, Aly Khan—1954

CHAMPION—MD—United Artists—Kirk Douglas, Ruth Roman, Arthur Kennedy, Marilyn Maxwell—1949

CHANCE AT HEAVEN—D—RKO—Joel McCrea, Ginger Rogers, Marian Nixon, Andy Devine—1933

CHANCE OF A LIFETIME—D—Ballentine—Basil Radford, Bernard Miles, Nial McGinnis, Julien Mitchell —(English-made)—1951

CHANDU THE MAGICIAN — MD — 20th-Fox — Edmond Lowe, Irene Ware, Bela Lugosi—1932

CHANGE OF HEART—CD—20th-Fox—Gloria Stuart, Michael Whalen, Lyle Talbot, Delmar Watson—1938

CHARLIE CHAN AT MONTE CARLO—MY—20th-Fox—Warner Oland, Keye Luke, Virginia Field—1937

CHARLIE CHAN AT THE CIRCUS—MY—20th-Fox—Warner Oland, Keye Luke, George Brasno—1936

CHARLIE CHAN AT THE OLYMPICS—MYD—20th-Fox —Warner Oland, Allan Lane, Keye Luke—1937

CHARLIE CHAN AT THE OPERA—MY—20th-Fox—Warner Oland, Boris Karloff, Keye Luke—1936

CHARLIE CHAN AT THE RACE TRACK—MY—20th-Fox —Warner Oland, Keye Luke, Helen Wood—1936

CHARLIE CHAN AT THE WAX MUSEUM—MD—20th-Fox—Sidney Toler, Sen Yung, Joan Valerie—1940

CHARLIE CHAN AT TREASURE ISLAND—MYD—20th-Fox—Sidney Toler, Cesar Romero, Sen Yung—1939

CHARLIE CHAN IN CASTLE IN THE DESERT—MD—20th-Fox—Sidney Toler, Arleen Whelan—1942

CHARLIE CHAN IN DEAD MEN TELL—MY—20th-Fox —Sidney Toler, Sheila Ryan, Sen Yung—1941

CHARLIE CHAN IN HONOLULU—MY—20th-Fox—Sidney Toler, Phyllis Brooks, Sen Yung—1938

CHARLIE CHAN IN LONDON—MY—20th-Fox—Warner Oland, Drue Leyton, Raymond Milland—1934

CHARLIE CHAN IN MURDER OVER NEW YORK—MYD—20th-Fox—Sidney Toler, Marjorie Weaver, Robert Lowery, Ricardo Cortez—1940

CHARLIE CHAN IN PANAMA—MD—20th-Fox—Sidney Toler, Jean Rogers, Lionel Atwill—1940

CHARLIE CHAN IN PARIS—MY—20th-Fox—Warner Oland, Mary Brian, Thomas Beck—1935

CHARLIE CHAN IN RENO—MYD—20th-Fox—Sidney Toler, Ricardo Cortez, Phyllis Brooks—1939

CHARLIE CHAN IN RIO—MD—20th-Fox—Sidney Toler, Mary Beth Hughes, Ted North, Victor Jory—1941

CHARLIE CHAN IN SHANGHAI—MY—20th-Fox—Warner Oland, Irene Hervey, Charles Locher—1935

CHARLIE CHAN IN THE BLACK CAMEL—MY—20th-Fox—Warner Oland, Sally Ellers, Bela Lugosi, Robert Young—1931

CHARLIE CHAN IN THE CITY OF DARKNESS—MD—20th-Fox—Sidney Toler, Lynn Bari—1939

CHARLIE CHAN IN THE SECRET SERVICE—MY—Monogram—Sidney Toler, Gwen Kenyon—1943

CHARLIE CHAN ON BROADWAY—MY—20th-Fox—Warner Oland, Keye Luke, Joan Marsh—1937

CHARLIE CHAN'S MURDER CRUISE—MD—20th-Fox—Sidney Toler, Marjorie Weaver, Sen Yung—1940

CHARLIE CHAN'S SECRET — MY — 20th-Fox—Warner Oland, Rosina Lawrence, Charlie Quigley—1936

CHASE, THE—MD—United Artists—Robert Cummings, Michele Morgan, Peter Lorre, Steve Cockran—1946

CHASING TROUBLES — MD — Monogram—Frankie Darro, Marjorie Reynolds—1940

CHASING YESTERDAY—D—RKO—Anne Shirley, O. P. Heggie, Helen Westley, Trent Durkin—1935

CHATTERBOX—CD—RKO—Anne Shirley, Philip Holmes, Edward Ellis, Eric Rhodes—1936

CHATTERBOX—CMU—Republic—Joe E. Brown, Judy Canova, Rosemary Lane—1943

CHEATERS, THE (The Castaways)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson—1945

CHEATING BLONDES — CD — Capitol — Thelma Todd, Ralf Harolde, Inez Courtney, Milton Wallis—1933

CHECK YOUR GUNS—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Nancy Gates—1947

CHECKERED COAT, THE—MD—20th-Fox—Tom Conway, Hurd Hatfield, Noreen Nash, James Seay—1948

CHEERS FOR MISS BISHOP—D—United Artists—Martha Scott, William Gargan, Sterling Holloway—1941

CHEERS OF THE CROWD—AD—Republic—Russell Hopton, Irene Ware, Bradley Page—1935

CHEROKEE FLASH, THE—W—Republic—Sunset Carson, Linda Sterling, Tom London, Roy Barcroft—1945

CHEYENNE KID—W—RKO—Tom Keene, Mary Mason, Roscoe Ates, Alan Roscoe—1933

CHEYENNE KID—W—Monogram—Jack Randall, Louise Stanley, Kenneth Duncan, Frank Yaconelli—1940

CHEYENNE RIDES AGAIN—W—Victory—Tom Tyler, Lucille Brown, Creighton Cheyney—1937

CHEYENNE TAKES OVER—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Nancy Gates—1947

CHEYENNE WILDCAT—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Francis McDonald—1944

CHICAGO CALLING—D—United Artists—Dan Duryea, Mary Anderson, Gordon Gilbert, Ross Elliot—1951

CHICAGO KID, THE—MD—Republic—Don Barry, Otto Kruger, Tom Powers, Lynne Roberts—1945

CHILD OF DIVORCE—D—RKO—Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed—1946

CHILDREN OF PARADISE—MD—Tricolor Films—Jean-Louis Barrault, Arletty—(French-made)—1946

CHILDREN OF THE WILD — MD — Pennant — Helen Hughes, James Bush, Leroy Mason—1939

CHILDREN ON TRIAL—D—English Films—Non-professionals—(English-made)—1947

CHINA PASSAGE—MD—RKO—Constance Worth, Vinton Haworth, Leslie Fenton, Gordon Jones—1937

CHINA SKY—MD—RKO—Randolph Scott, Ruth Warrick, Ellen Drew, Anthony Quinn—1945

CHINA'S LITTLE DEVILS — MD — Monogram — Harry Carey, Paul Kelly, Ducky L. Louie—1945

CHINATOWN AFTER DARK—AD—Rex Lease, Barbara Kent, Edmund Breese, Carmel Myers—1931

CHINESE BUNGALOW (The Chinese Den)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas—(English-made)—1941

CHINESE CAT, THE—MY—Monogram—Sidney Toler, Benson Fong, Mantan Moreland—1944

CHINESE DEN, THE (Chinese Bungalow)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas—(English-made)—1941

CHINESE RING, THE — MYMD — Monogram — Roland Winters, Mantan Moreland, Warren Douglas—1947

CHRISTMAS CAROL, A—D—United Artists—Alastair Sim, Kathaleen Harrison, Jack Warner—(English-made)—1951

CHRISTMAS EVE (Sinners' Holiday)—CD—United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947

CHRISTOPHER COLUMBUS — HISD — Universal—Fredric March, Florence Eldridge, Francis X. Sullivan, Kathleen Ryan—(English-made)—1949

CHRISTOPHER STRONG—D—RKO—Katherine Hepburn, Colin Clive, Billie Burke, Ralph Forbes—1933

CHUMP AT OXFORD, A — C — United Artists — Stan Laurel, Oliver Hardy—(English-made)—1940

CINDERELLA SWINGS IT—C—RKO—Guy Kibbe, Gloria Warren, Helen Parrish, Dick Hogan—1943

CIPHER BUREAU—MD—Grand National—Leon Ames, Charlotte Wynters, Don Dillaway—1938

CIRCUMSTANTIAL EVIDENCE—MD—20th-Fox—Michael O'Shea, Lloyd Nolan, Trudy Marshall—1945

CIRCUS GIRL — AD — Republic — June Travis, Robert Livingston, Donald Cook, Betty Compson—1937

CIRCUS SHADOWS — AD — Peerless — Dorothy Wilson, Kane Richmond, Russell Hopton—1935

CITADEL OF CRIME—MD—Republic—Bob Armstrong, Frank Albertson, Linda Hayes, Paul Fix—1941

CITIZEN KANE—D—RKO—Orson Welles, Buddy Swan, Sonny Bupp, Harry Shannon—1941

CITY LIMITS—CD—Monogram—Frank Craven, Sally Blane, Ray Walker, Claude Gillingwater—1934

CITY LIMITS—CD—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941

CITY OF CHANCE, THE—MD—20th-Fox—Lynn Bari, Donald Woods, C. Aubrey Smith, June Gale—1940

CITY OF MISSING GIRLS—MD—Screen Guild—John Archer, H. B. Warner, Astrid Allwyn—1941

CITY OF SILENT MEN—MD—PRC—Frank Albertson, June Lang, Jan Wiley, Richard Clark—1942

CITY PARK—D—Chesterfield—Sally Blaine, Hale Hamilton, Matty Kemp, John Harron—1934

CITY WITHOUT MEN—MD—Columbia—Linda Darnell, Michael Duane, Edgar Buchanan—1943

CLANCY STREET BOYS—CD—Monogram—East Side Kids, Noah Beery, Lita Ward, Ric Vallin—1943

CLASH BY NIGHT—D—RKO—Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe—1952

CLAY PIGEON, THE—MD—RKO—Bill Williams, Barbara Hale, Richard Quine, Richard Loo—1949

CLEARING THE RANGE—W—Capitol—Hoot Gibson, Sally Ellers, Hopper Atchley—1931

CLOISTERED—RE—Best—Foreign-made—1936

CLOSE-UP—MD—Eagle Lion—Alan Baxter, Virginia Gilmore, Richard Kollmar—1948

CLOUDED YELLOW—MD—Columbia—Jean Simmons, Trevor Howard—(English-made)—1951

CLOUDS OVER EUROPE — D — Columbia — Lawrence Olivier, Ralph Richardson, Valerie Hobson—1939

CLUB HAVANA—MDMU—PRC Tom Neal, Margaret Lindsay, Don Douglas, Isabelita—1945

CLUTCHING HAND, THE—MD—Stoge and Screen—Jack Mulhall, Morion Shilling—1936

C-MAN—MD—Film Classics—Dean Jagger, John Carradine, Lotti Elwen, Harry Landors—1949

COAST GUARD — MD — Columbia — Randolph Scott, Ralph Bellamy, Frances Deel, Walter Connolly—1939

COASTAL COMMAND — DOCD — RKO — (English-made) —1943

COBRA STRIKES, THE—MD—Eagle Lion—Sheila Ryan, Richard Fraser, Leslie Brooks, Herbert Heyes—1948

CODE OF THE CACTUS—W—Victory—Tim McCoy, Ben Corbett, Dorothy Short, Ted Adams—1939

CODE OF THE FEARLESS—W—Spectrum—Fred Scott, Claire Rochelle, John Merton—1939

CODE OF THE MOUNTED—W—Ambassador—Kermit Maynard, Robert Warwick, Jim Thorpe—1935

CODE OF THE RANGERS—W—Monogram—Tim McCoy, Rex Lease, Judith Ford, Frank LaRue—1938

CODE OF THE SADDLE — W — Monogrom — Johnny Mock Brown, Raymond Hatton, Riley Hill—1947

CODE OF THE WEST—W—RKO—Jomes Warren, Debra Alden, John Lourenz, Steve Brodie—1947

COLORADO — W — Republic — Roy Rogers, George "Gobby" Hayes, Pauline Moore—1940

COLORADO KID, THE — W — Republic — Bob Steele, Marion Weldon, Karl Hackett, Ted Adams—1937

COLORADO PIONEERS — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Roy Borcroft—1945

COLORADO SERENADE — WMU — PRC — Eddie Dean, David Sharpe, Roscoe Ates, Mary Kenyon—1946

COLORADO SUNSET — W — Republic — Gene Autry, Smiley Burnette, June Storey, Barbara Pepper—1939

COLT COMRADES—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, George Reeves—1943

COME CLOSER FOLKS—CD—Columbio—James Dunn, Marian Marsh, Wynne Gibson, Hermon Bing—1936

COME ON, COWBOYS!—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Willie Fung—1937

COME ON DANGER—W—RKO—Tom Keene, Julie Hoydon, Roscoe Ates, Robert Ellis—1933

COME ON DANGER—W—RKO—Tim Holt, Frances Neal, Ray Whitley, Lee "Losses" White—1941

COME ON LEATHERNECKS — MD — Republic — Richard Cromwell, Leon Ames, Morsha Hunt—193B

COME ON RANGERS—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, J. Farrell MacDonald—1938

COME OUT FIGHTING—C—Monogram—Leo Gorcey, Huntz Holl, Bill Benedict, Gabriel Dell—1945

COMIN' ROUND THE MOUNTAN—W—Republic—Gene Autry, Ann Rutherford, Smiley Burnette—1936

COMMAND PERFORMANCE—D—Tiffany—Neil Hamilton, Uno Merkel, Helen Ware, Albert Gran—1931

COMMANDOS STRIKE AT DAWN, THE—MD—Columbia —Paul Muni, Anna Lee, Lillion Gish—1942

COMMON LAW, THE—MD—RKO—Constance Bennett, Joel McCrea, Lew Cody, Hedda Hopper—1931

COMPANY SHE KEEPS, THE—D—RKO—Dennis O'Keefe, Lizabeth Scott, Jane Greer, Fay Baker—1951

CONDEMNED TO LIVE—ADMS—First Division—Ralph Morgan, Maxine Doyle, Pedro de Corboda—1935

CONDEMNED WOMEN — ADMD — RKO — Sally Eilers, Ann Shirley, Louis Hoyward, Lee Patrick—1937

CONFIDENCE GIRL—MD—United Artists—Tom Conway, Hillary Brook, Eddie Marr—1952

CONFIDENTIAL—AD—Mascot—Donold Cook, Evolyn Knapp, Warren Hymer, J. Carrol Naish—1935

CONQUERORS, THE — MD — RKO — Richard Dix, Ann Hording, Edna Moy Oliver, Guy Kibbee—1932

CONQUEST OF CHEYENNE—W--Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946

CONQUEST OF EVEREST, THE—DOC—United Artists —1953

CONSOLATION MARRIAGE — D — RKO — Irene Dunne, Pat O'Brien,John Halliday, Myrna Loy—1931

CONSPIRACY—CD—RKO—Bessie Love, Ned Sparks, Hugh Trevor, Rito LaRoy—1930

CONSPIRACY—ACD—RKO—Allan Lane, Linda Hayes, Robert Barrot, Charlie Foy—1939

CONTENDER, THE—MD—PRC—Buster Crabbe, Arline Judge, Julie Gibson, Donold Mayo—1944

CONVICTED—MD—Artclass—Jameson Thomas, Alleen Pringle, Horry Meyers, Dorothy Christy—1931

CONVICT'S CODE, THE — FMD — Monogram — Robert Kent, Anne Nagel, Sidney Blackmer—1935

CONVICTS AT LARGE—MD—Principal—Ralph Forbes, Paula Stone, William Royle, John Kelly—1938

CONVOY—ACD—RKO—Clive Brook, John Clements, Edward Chapman—(English-made)—1941

COPACABANA — CMU — UA — Groucho Marx, Carmen Miranda, Steve Cochran, Andy Russell—1947

CORPSE VANISHES, THE — MD — Monogram — Bela Lugosi, Luana Walters, Tristram Coffin—1942

CORPUS CHRISTI BANDITS—W—Republic—Allan Lane, Helen Talbot, Jack Kirk, Twinkle Watts—1945

CORREGIDOR—MD—PRC—Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks—1943

CORRIDOR OF MIRRORS—D—Universal—Eric Portman Edna Romney—(English-made)—1948

ÇORSAIR—MD—United Artists—Chester Morris, Alison Lloyd, William Austin, Frank McHugh—1931

CORSICAN BROTHERS, THE—MD—United Artists—Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff, J. Carrol Naish—1941

COSMO JONES IN THE CRIME SMASHER—CMD—Frank Graham, Gale Storm, Edgar Kennedy—1943

COUNSEL FOR CRIME—CD—Columbia—Otto Kruger, Douglas Montgomery, Jocqueline Wells—1937

COUNT OF MONTE' CRISTO, THE—MD—United Artists —Robert Donat, Elissa Landi, Louis Calhern—1938

COUNT THE HOURS—MD—RKO—Teresa Wright, Macdonald Carey, Dolores Moran, Edgar Barrier—1953

COUNTER-ATTACK—MD—Columbia—Paul Muni, Larry Parks, Marguerite Chapman—1944

COUNTERFEIT—MD—Columbia—Chester Morris, Margot Grahome, Morian Marsh, Lloyd Nolan—1936

COUNTERFEITERS, THE—MYMD—20th-Fox—John Sutton, Doris Merrick, Lon Chaney—1948

COUNTESS OF MONTE CRISTO, THE—CMU—Universal —Sonja Henie, Olga San Juan, Dorothy Hart—1948

COUNTRY FAIR—MUC—Republic—Eddie Foy, Jr., June Clyde, Guinn Williams, William Demarest—1941

COUNTRY GENTLEMEN—C—Republic—Ole Olsen, Chic Johnson, Joyce Compton, Lila Lee—1941

COUNTY FAIR—D—Monogram—Rory Calhoun, Jane Nigh, Florence Butes, Warren Douglas—1950

COURAGE OF THE NORTH—ACD—State Rights—John Preston, William Desmond, Dynamite—1935

COURAGEOUS AVENGER—W—Supreme—Johnny Mack Brown, Helen Erickson—1935

COURAGEOUS DR. CHRISTIAN, THE—MD—RKO—Jean Hersholt, Dorothy Lovett, Tom Neal—1940

COURAGEOUS MR. PENN — HD — Hoffberg — Clifford Evons, Deborah Kerr—(English-made)—1943

COURTIN' TROUBLE—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1949

COURTNEY AFFAIR, THE—D—Snader—Anna Neagle, Michael Wilding—(English-made)—1952

COVER UP—MD—United Artists—William Bendix, Dennis O'Keefe, Barbara Britton, Art Baker—1949

COVERED TRAILER, THE—CD—Republic—James Gleason, Lucile Gleason, Russell Gleason—1939

COVERED WAGON DAYS—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940

COVERED WAGON TRAILS—W—Monogram—Jack Randall, Sally Cairs, David Sharpe, Laxe McKee—1940

COWBOY AND THE BANDIT, THE—State Rights, Rex Leose, Jeonnette Morgan, Bill Desmond—1935

COWBOY AND THE BLONDE, THE—CD—20th-Fox—George Montgomery, Mary Beth Hughes, Alan Mowbray, John Miljon—1941

COWBOY AND THE SENORITA—WMU—Republic—Roy Rogers, Mary Lee, Dale Evans, John Hubbard—1944

COWBOY COMMANDOS, THE—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1946

COWBOY COUNSELLOR, THE—W—Allied—Hoot Gibson, Sheila Manners, "Bill" Robbins—1931

COWBOY FROM SUNDOWN — W — Monogram — Tex Ritter, Pauline Hoddon, Roscoe Ates—1940

COWBOY HOLIDAY—W—Beacon—Big Boy Williams, Janet Chandler, Dick Alexonder—1934

COWBOY MILLIONAIRE, THE—W—20th-Fox—George O'Brien, Evalyn Bostock, Edgar Kennedy—1935

COWBOY SERENADE — W — Republic — Gene Autry, Smiley Burnette, Foy McKenzie—1942

COWBOYS FROM TEXAS—W—Republic—Robert Livingston, Duncan Renoldo, Roymond Hotton—1939

COYOTE TRAILS—W—State Rights—Tom Tyler, Ben Corbett, Helen Dahl, Lafe McKee—1935

CRACKED NUTS—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee, Edna May Oliver—1931

CRACK-UP—MYMD—RKO—Pat O'Brien, Claire Trevor, Herbert Marshall, Wallace Ford—1946

CRASH OF SILENCE—(Story of Mandy, The)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952

CRASHING HOLLYWOOD—F—RKO—Lee Tracy, Joan Woodbury, Paul Guilfoyle, Lee Potrick—1938

CRASHIN' THROUGH DANGER — ACD — Excelsior — Roy Walker, Big Boy Williams—1938

CRASHING THRU — ACD — Monogram — James Newill, Warren Hull, Jeon Carmen, Milburn Stone—1939

CRASHING THRU—W—Monogram—Whip Wilson, Andy Clyde, Christine Larson, Tristam Coffin—1949

CRAZY HOUSE—CMU—Universal—Ole Olsen, Chic Johnson, Cass Daley, Martha O'Driscoll—1943

CREEPER, THE—MY—20th-Fox—Eduordo Cianelli, Onslow Stevens, June Vincent, Rolph Morgan—1948

CRIME, INC.—MD—PRC—Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill—1945

CRIME OF DR. CRESPI, THE—MD—Republic—Eric von Stroheim, Dwight Frye, Paul Guilfoyle—1935

CRIME OF THE CENTURY — MD — Republic — Michael Browne, Martin Kosleck, Betty Shaw—1946

CRIME ON THE HILL—MD—BID—Sally Blane, Sir Nigel Playfair—(English-made)—1934

CRIME OVER LONDON — ACD — Goumont-British — Margot Grohome, Paul Cavanaugh, Bosil Sidney, Joseph Cowthorn—(English-made)—1938

CRIME PATROL, THE — AD — Empire — Ray Walker, Geneva Mitchell, Herbert Corthell—1936

CRIME RING—MD—RKO—Allan Lone, Frances Mercer, Inez Courtney, Frank M. Thomas—1938

CRIME TAKES A HOLIDAY—MD—Columbia—Jack Holt, Marcia Ralston, Russell Hopton—1941

CRIMES AT THE DARK HOUSE—HOMD—Times—Tod Sloughter, Sylvia Marriott—(English-made)—1942

CRIMINAL COURT—MYD—RKO—Tom Conway, Martha O'Driscoll, June Cloyworth, Robert Armstrong—1946

CRIMINAL INVESTIGATOR—MD—Monogram — Robert Lowery, Edith Fellowes, John Miljan—1942

CRIMINAL LAWYER—MD—RKO—Lee Tracy, Margot Grahame, Eduardo Cianelli, Erik Rhodes—1936

CRIMINALS WITHIN—MY—PRC—Eric Linden, Ann Doran, Constonce Worth, Donald Curtis—1941

CRIMSON CIRCLE, THE—MD—Duworld—Hugh Wakefield, Alfred Drayton, Noah Beery—1936

CRIMSON KEY, THE—MYD—20th-Fox—Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie—1947

CRIMSON ROMANCE—MD—Mascot—Ben Lyon, Sari Maritza, Eric Von Stroheim, James Bush—1934

CROOKED CIRCLE, THE — MYD — World Wide — Ben Lyon, Zasu Pitts, James Gleason—1932

CROOKED ROAD, THE—MD—Republic—Edmund Lowe, Irene Hervey, Henry Wilcoxon, Paul Rix—1940

CROOKED TRAIL—W—Supreme—Johnny Mack Brown, Charles King, Lucille Brown, John Merton—1936

CROOKED WAY, THE—D—United Artists—John Payne, Sonny Tufts, Ellen Drew, Rhys Williams—1949

CROSS COUNTRY ROMANCE — C — RKO — Gene Raymond, Wendy Barrie, Hedda Hopper—1940

CROSS EXAMINATION—MD—Artclass—Sally Blane, H. B. Worner, Natolle Moorhead—1932

CROSS STREETS—D—Chesterfield—Anita Louise, Johnny Mack Brown, Claire Windsor, Niles Welch—1934

CROSSED TRAILS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Lynne Corner—1948

CROSSFIRE—W—RKO—Tom Keene, Betty Furness, Edgar Kennedy, Edward Phillips—1933

CROSSROAD—MD—Metro—William Powell, Hedy Lamorr, Claire Trevor, Basil Rathbone—1942

CRUEL SEA, THE—D—Universal—Jack Hawkins, Donald Sinden, Denholm Elliott—(English-made)—1953

CRUSADER, THE—MD—Majestic—Evelyn Brent, H. B. Warner, Lew Cody, Ned Sparks—1932

CRY DANGER — MD — RKO — Dick Powell, Rhonda Fleming, Richard Erdman—1951

CRY MURDER—MD—Film Classics—Jack Lord, Carole Mathews, Howard Smith, Hope Miller—1950

CRY, THE BELOVED COUNTRY—D—Lopert—Canada Lee, Charles Carson—(African-made)—1952

CRYSTAL BALL, THE—C—United Artists—Poulette Goddard, Roy Milland, Virginia Field—1943

CURLEY—C—United Artists—Frances Rafferty, Larry Olson, Eilene Janssen, Dala Belding—1947

CURSE OF THE CAT PEOPLE, THE—MD—RKO—Simone Simon, Kent Smith, Jane Randolph—1944

CURTAIN AT EIGHT—D—Majestic—Dorothy Mackaill, C. Aubrey Smith, Paul Cavanaugh—1934

CURTAIN CALL—C—RKO—Barbaro Read, Alan Mowbray, Helen Vinson, Donald MacBride—1940

CURTAIN FALLS—D—Chesterfield—Henrietta Grosman, Dorothy Lee, Holmes Herbert, John Darrow—1934

CURTAIN UP — C — Ronk — Robert Morley, Margaret Rutherford, Olive Sloone—(English-mode)—1952

CUSTER'S LAST STAND—W—Stage and Screen—Rex Lease, William Farnum, Jack Mulhall—1936

CYCLONE OF THE SADDLE—W—State Rights—Rex Lease, Bobby Nelson, Janet Chandler—1935

CYCLONE ON HORSEBACK—W—RKO—Tim Holt, Marjorie Reynolds, Ray Whitley, Lee White—1941

CYCLONE RANGER—W—Spectrum—Bill Cody, Nena Quartaro, Eddie Gribbon, Jerry Ellis—1935

D

D.O.A. — MYMD — United Artists — Edmond O'Brien, Pamela Britton, Luther Adler—1950

DAISY KENYON—D—20th-Fox—Joan Crawford, Dana Andrews, Henry Fondo, Ruth Warrick—1947

DAKOTA—W—Republic—John Wayne, Vera Ralston, Walter Brennan, Ward Bond—1945

DALTON GANG, THE—W—Lippert—Don Barry, Robert Lowery, Jomes Millican, Betty Adoms—1949

DAMSEL IN DISTRESS, A—CMU—RKO—Fred Astaire, Burns ond Allen, Joan Fontaine—1937

DANCE, GIRL, DANCE—CD—RKO—Moureen O'Hara, Louis Hoyward, Lucille Ball, Virginia Field—1940

DANCE, GIRL, DANCE—D—Invincible—Alan Dinehort, Evolyn Knopp, Edward Nugent, Glorio Shea—1933

DANCE HALL—MD—RKO—Olive Borden, Arthur Loke, Joseph Cauthorn, Lee Moran—1930

DANCING FEET — MD — Republic — Ben Lyon, Joan Marsh, Eddie Nugent, Isabell Jewell—1936

DANCING MAN—CD—Pyramid—Judith Allen, Reginald Denny, Edmund Breese, Natalie Moorhead—1934

DANCING PIRATE—CD—RKO—Fronk Morgan, Steffi Duna, Louis Alberni, Charles Collins—1936

DANCING WITH CRIME — MD — Screencraft — Richard Attenborough, Barry K. Barnes—(English-made)—1954

DANGER AHEAD — AD — Monogram — Jomes Newill, Dorothea Kent, Dave O'Brien, John Dilson—1940

DANGER FLIGHT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone—1939

DANGER LIGHTS—MD—RKO—Louis Wolheim, Jean Arthur, Robert Armstrong, Frank Sheridan—1930

DANGER ON THE AIR—MY—Universal—Nan Gray, Donald Woods, William Lundigan—1938

DANGER PATROL—MD—RKO—Sally Eilers, John Beal, Harry Carey, Frank Thomos—1937

DANGER STREET—MYMD—Paramount—Jane Withers, Robert Lowery, Bill Edwards—1947

DANGER TRAILS—W—First Division—Big Boy Williams—1935

DANGER VALLEY—W—Monogram—Jack Randall, Louis Wilde, Charles King, Earl Dwire—1937

DANGER! WOMEN AT WORK—C—PRC—Patsy Kelly, Mary Brian, Isabel Jewell, Wonda McKoy—1943

DANGER ZONE—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Tom Neal—1951

DANGEROUS CARGO (Hell's Cargo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940

DANGEROUS CORNER—D—RKO—Virginia Bruce, Conrad Nagel, Melvyn Douglas—1934

DANGEROUS HOLIDAY — OD — Republic — Ray Hould, Hedda Hopper, Jack LaRue, Lynn Roberts—1937

DANGEROUS INTRUDER — MD — PRC — Charles Arnt, Veda Ann Borg, Richard Powers—1945

DANGEROUS LADY—ACD—PRC—June Storey, Neil Hamilton, Douglas Fowley, John Holland—1941

DANGEROUS MILLIONS—MYMD—20th-Fox—Kent Taylor, Dona Drake, Tala Birell—1946

DANGEROUS MISSION—D—RKO—Victor Mature, Piper Laurie, William Bendix—1953

DANGEROUS MONEY — MYMD — Monogram — Sidney Toler, Gloria Warren, Victor Sen Young—1946

DANGEROUS MOONLIGHT — MD — RKO — Anton Walbrook, Sally Gray—1941

DANGEROUS PASSAGE — MD — Poromount — Robert Lowery, Phyllis Brooks, Charles Arnt—1944

DANGEROUS PROFESSION, A — MD — RKO — George Raft, Pat O'Brien, Ella Raines, Bill Williams—1949

DANGEROUS YEARS—D—20th-Fox—Marilyn Monroe, Jerome Cowan, Jean Rogers—1947

DANIEL BOONE—AD—RKO—George O'Brien, Heather Angel, John Carradine, Ralph Forbes—1936

DANNY BOY—D—PRC—Robert "Buzzy" Henry, Ralph Lewis, Sybil Merritt, Helen Brown—1945

DAREDEVILS OF THE CLOUDS—MD—Republic—Bob Livingston, Mae Clarke, Grant Withers—1948

DARING DAUGHTERS — D — Capitol — Marian Marsh, Kenneth Thompson, Joan Marsh—1933

DARK ALIBI—MY—Monogram—Sidney Toler, Mantan Moreland, Ben Carter, Benson Fong—1946

DARK COMMAND — ACD — Republic — John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers—1940

DARK HOUR, THE — D — Chesterfield — Ray Walker, Irene Ware, Hobart Bosworth—1936

DARK JOURNEY—MD—United Artists—Conrad Veidt, Vivian Leigh—(English-made)—1937

DARK MAN, THE—MD—J. Arthur Rank—Edward Underdown, Maxwell Reed—(English-made)—1952
DARK MIRROR, THE—PD—Universal—Olivia de Havilland, Lew Ayres, Thomas Mitchell—1946
DARK MOUNTAIN—MD—Paramount—Robert Lowery, Ellen Drew, Regis Toomey—1944
DARK SANDS—MD—Record—Paul Robeson, Henry Wilcoxon, Wallace Ford—(English-made)—1938
DARK WATERS—MD—United Artists—Merle Oberon,
DATE WITH THE FALCON, A—MYC—RKO—George Sanders, Wendy Barrie, Allen Jenkins—1941
Franchot Tone, Thomas Mitchell, Fay Bainter—1944
DAUGHTER OF THE WEST—W—Film Classics—Philip Reed, Martha Vickers, Donald Woods—1949
DAWN EXPRESS—MD—PRC—Michael Whalen, Ann Nagel, William Bakewell—1942
DAWN OF THE GREAT DIVIDE—W—Monogram—Buck Jones, Raymond Hatton, Rex Bell—1942
DAWN RIDER, THE—W—Monogram—John Wayne, Morion Burns, Yakima Canutt, Reed Howes—1935
DAWN TRAIL, THE—W—Columbia—Buck Jones, Miriam Seegar, Charles Morton, Ed LeSaint—1934
DAY THE BOOKIES WEPT, THE—C—RKO—Joe Penner, Betty Grable, Richard Lane, Tom Kennedy—1939
DAYS OF BUFFALO BILL—W—Republic—Sunset Carson, Peggy Stewart, Tom London—1946
DAYS OF GLORY—MD—RKO—Tamara Toumanova, Gregory Peck, Alan Reed, Moria Palmer—1944
DAYS OF JESSE JAMES—W—Republic—Roy Rogers, George Hayes, Pauline Moone, Donald Barry—1939
DAYS OF OLD CHEYENNE—W—Don "Red" Barry, Lynn Merrick, William Haade, Emmett Lynn—1943
DEAD MAN'S GOLD—W—Screen Guild—"Lash" LaRue, "Fuzzy" St. John, Peggy Stewart, John Cason—1949
DEAD MAN'S GULCH—W—Republic—Don "Red" Barry, Lynn Merrick, Clancy Cooper—1943
DEAD MEN WALK—MD—PRC—George Zucco, Mary Carllsle, Nedrick Young, Dwight Frye—1943
DEAD OF NIGHT—MD—Universal—Mervyn Johns, Roland Culver—(English-made)—1946
DEAD OR ALIVE—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Marjory Clements—1944
DEADLINE—W—Astor—Sunset Carson, Pat Starllng, Al Terry, Pat Gleason—1948
DEADLINE AT DAWN—D—RKO—Paul Lukas, Susan Hayward, Bill Williams, Lola Lane—1946
DEADLINE FOR MURDER—MYMD—20th-Fox—Paul Kelly, Sheila Ryan, Kent Taylor—1946
DEADLY GAME, THE—MD—Monogram—Charles Farrell, June Lang, John Miljan—1941
DEADWOOD PASS—W—Freuler—Tom Tyler, Wally Wales, Lafe McKee, Alice Dahl, Bill Nestel—1933
DEAR MURDERER—MD—Universal—Eric Portman, Greta Gynt, Dennis Price—(English-made)—1948
DEATH FROM A DISTANCE—MD—Invincible—Russell Hopton, Lola Lane, Lee Kohlmar, Lew Kelly—1935
DEATH IS A MOCKERY—D—Realart—Donald Houston, Katherine Byron—(English-made)—1953
DEATH KISS, THE—MD—World Wide—David Manners, Adrienne Ames, Bela Lugosi, John Wray—1933
DEATH OF AN ANGEL—D—Famous—Patrick Barr, Jane Baxter, Julie Somers—(English-made)—1952
DEATH RIDES THE PLAINS—W—PRC—Bob Livingston, Al St. John, Nica Doret, Ray Bennett—1943
DEATH RIDES THE RANGE—W—Colony—Ken Maynard, Fay McKenzie, Ralph Peters—1940
DEATH TIDE—MD—Beverly—Betsy Palmer, Frank Silvers, Ken Buckridge, Jean Alexander—1955
DEATH VALLEY—MD—Screen Guild—Robert Lowery, Helen Gilbert, Nat Pendleton—1946
DEATH VALLEY MANHUNT—W—"Wild Bill" Elliott, George "Gabby" Hayes, Anne Jeffreys—1943
DEATH VALLEY OUTLAWS—W—Republic—Don "Red" Barry, Lynn Merrick, Milburn Stone—1941
DEATH VALLEY RANGERS—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Linda Brent—1943
DECOY—MYMD—Monogram—Jean Gillie, Edward Norris, Herbert Rudley, Robert Armstrong—1946
DELIGHTFUL ROGUE—CD—RKO—Rod LaRocque, Rita LaRoy, Charles Boyer, Ed Brady—1929
DELIGHTFULLY DANGEROUS—CD—United Artists—Jane Powell, Constance Moore, Ralph Bellamy, Arthur Treacher—1945
DELINQUENT DAUGHTERS—MD—PRC—June Carlson, Fifi D'Orsay, Teala Loring, Mary Boyard—1944
DELINQUENT PARENTS—MD—Progressive—Doris Weston, Maurice Murphy, Terry Walker—1938
DEMON BARBER OF FLEET STREET, THE—MD—Select—Tod Slaughter, Eve Lester—(English-made)—1939
DEMON FOR TROUBLE, A—AD—Steiner—Don Alvarado, Gloria Shea, Nick Stuart—1934
DENVER KID, THE—W—Republic—Allan "Rocky" Lane, Eddy Waller, William Henry, Douglas Fowley—1948
DEPUTY MARSHAL—W—Lippert—Jon Hall, Frances Langford, Dick Foran, Julie Bishop—1949
DERBY DAY—D—Wilcox-Neagle—Anna Neagle, Michael Wilding, Googie Withers—(English-made)—1952
DESERT BANDIT—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade—1941
DESERT GUNS—W—Beaumont—Conway Tearle, Margaret Morris, William Gould, Bud Buster—1936
DESERT JUSTICE—W—Atlantic—Jack Perrin, Warren Hymer, Marvin Dowling, Roger Williams—1936
DESERT PASSAGE—W—RKO—Tim Holt, Richard Martin, Joan Dixon, Walter Reed—1952
DESERT PATROL—W—Republic—Bob Steele, Marion Weldon, Rex Lease, Ted Adams—1938
DESERT PHANTOM, THE—W—Supreme—John Mack Brown, Sheila Manners, Karl Hackett—1936
DESERT TRAIL—W—Monogram—John Wayne, Mary Kornman, Paul Fix, Edward Chandler—1935
DESERT VICTORY—DOC—20th-Fox—(English-made)—1943
DESIGN FOR DEATH—DOC—RKO—1948
DESPERADOES, THE—WMD—Columbia—Glenn Ford, Randolph Scott, Claire Trevor, Evelyn Keyes—1943
DESPERADOES OF DODGE CITY—WD—Republic—Allan "Rocky" Lane, Eddy Waller, Mildred Coles—1948
DESPERATE—MD—RKO—Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley—1947
DESPERATE ADVENTURE, A—MD—Republic—Ramon Navarro, Marian Marsh, Eric Blore—1938
DESPERATE CARGO—MD—PRC—Ralph Byrd, Carol Hughes, Julie Duncan, Jack Mulhall—1941
DESTINATION MURDER—MD—RKO—Joyce MacKenzie, Stonley Clements, Hurd Hatfield—1950
DETECTIVE KITTY O'DAY—MYD—Jean Parker, Peter Cookson, Tim Ryan, Veda Ann Borg—1944
DETOUR—MD—PRC—Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald—1945
DETOUR TO DANGER—CD—Planet—John Day, Nancy Brinkman, Britt Wood—1946
DEVIL AND DANIEL WEBSTER, THE (All That Money Can Buy) and (Here Is A Man)—D—RKO—James Craig, Simone Simon, Anne Shirley, Edward Arnold—1941
DEVIL AND MISS JONES, THE—C—RKO—Jean Arthur, Robert Cummings, Charles Coburn—1941
DEVIL BAT—MD—PRC—Bela Lugosi, Suzanne Kaaren, Dave O'Brien, Guy Usher—1940
DEVIL BAT'S DAUGHTER—MD—PRC—Rosemary LaPlanche, John James, Michoel Hale—1946
DEVIL ON HORSEBACK, THE—MUW—Grand National—Lili Domita, Fred Keating, Del Compo—1936
DEVIL ON WHEELS, THE—MD—PRC—Noreen Nosh, Darryl Hickman, Jan Ford, James Cardwell—1947
DEVIL PAYS OFF, THE—MD—Republic—J. Edward Bromberg, Osa Massen, William Wright—1941
DEVIL PLAYS—MD—Chesterfield—Jameson Thomas, Florence Brihon, Thomas Jackson—1931
DEVIL RIDERS—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1943
DEVIL SHIP—MD—Columbia—Bill Bishop, Richard Lane, Louise Campbell, Damian O'Flynn—1947
DEVIL THUMBS A RIDE—MD—RKO—Lawrence Tierney, Ted North, Non Leslie, Betty Lawford—1947
DEVIL WITH HITLER, THE (Furious Phony, The)——C—United Artists—Alan Mowbray, Bobby Watson, George E. Stone—1942
DEVIL'S BROTHER, THE—C—Metro-Laurel & Hardy, Dennis King, Thelma Todd, James Finlayson—1933
DEVIL'S CARGO—MYMD—Film Classics—John Calvert, Rochelle Hudson, Roscoe Karns—1948
DEVOTION—MD—RKO—Ann Harding, Leslie Howard, O. P. Heggie, Robert Williams—1931
DIAMOND CITY—ACD—Favorite—David Farrar, Honor Blackman, Diana Dors—1952
DIAMOND TRAIL—W—Monogram—Rex Bell, Frances Rich, Lloyd Whitlock, Bud Osborne, 1933
DIAMONDS AND CRIME (Hi Diddle Diddle)—C—United Artists—Martha Scott, Dennis O'Keefe—1943
DIARY OF A CHAMBERMAID—CD—United Artists—Paulette Goddard, Burgess Meredith, Hurd Hatfield, Francis Lederer—1946
DICK TRACY—MD—RKO—Morgan Conway, Anne Jeffreys, Mike Mazurki, Jane Greer—1945
DICK TRACY MEETS GRUESOME—MYMD—RKO—Boris Karloff, Ralph Byrd, Ann Gwynne—1947
DICK TRACY VERSUS CUEBALL—MD—RKO—Morgan Conway, Anne Jeffreys, Lyle Latell—1946
DICK TRACY'S DILEMMA—MD—RKO—Ralph Byrd, Lyle Latell, Kay Cristopher, Jack Lambert—1947
DING DONG WILLIAMS—CMU—RKO—Glenn Vernon, Marcy McGuire, Felix Bressart, Anne Jeffreys—1946
DINNER AT THE RITZ—D—20th-Fox—Annabella, David Niven, Paul Lukas—(Foreign-made)—1937
DIPLOMANIACS—C—RKO—Bert Wheeler, Robert Woolsey, Marjorie White, Phyllis Barry—1933
DISC JOCKEY—MU—Allied Artists—Ginny Simms, Tom Drake, Jane Nigh, Michael O'Shea—1951
DISCARDED LOVERS—D—Tower—Natalie Moorhead, Russell Hopton, J. Farrell MacDonald—1932
DISHONORED LADY—D—United Artists—Hedy Lamarr, Dennis O'Keefe, William Lundigan—1947
DIVORCE—D—Monogram—Kay Francis, Bruce Cabot, Helen Mack, Craig Reynolds—1945
DIVORCE OF LADY X—CD—United Artists—Merle Oberon, Laurence Oliver, Binnie Barnes, Ralph Richardson—(English-made)—1938
DIXIE DUGAN—C—20th-Fox—Charlotte Greenwood, Charlie Ruggles, Lois Andrews—1943
DIXIE JAMBOREE—CMU—Frances Langford, Guy Kibee, Eddie Quillan, Charles Butterworth—1944
DIZZY DAMES—C—Liberty—Marjorie Rambeau, Florine McKinney, Fuzzy Knight—1936
DOCK OF NEW ORLEANS—MYD—Monogram—Roland Winters, Victor Sen Young—1948
DOCKS OF NEW YORK—MD—Monogram—Leo Gorcey, Huntz Hall, Bill Benedict, Bud Gorman—1945
DOCKS OF SAN FRANCISCO—MD—Mayfair—Mary Nolan, Jason Robards, Marjorie Beebe—1932
DR. CHRISTIAN MEETS THE WOMEN—CD—RKO—Jean Hersholt, Edgar Kennedy—1940
DOCTOR TAKES A WIFE, THE—CD—Columbia—Loretta Young, Ray Milland, Reginald Gardiner—1940
DOCTORS DON'T TELL—MD—Republic—John Beal, Florence Rice, Edward Norris, Ward Bond—1941
DOG OF FLANDERS—CD—RKO—Frankie Thomas, Helen Parrish, O. P. Heggie—1935
DOLL FACE—MU—20th-Fox—Carmen Miranda, Perry Como, Vivian Blaine, Dennis O'Keefe—1945
DON BOSCO—D—Gina—Palo Rosmino, Ferdinand Mayer—(Italian-made)—1936
DON RICARDO RETURNS—MD—PRC—Fred Coby, Isabelita, Paul Newlan, Anthony Warde—1946
DONOVAN'S BRAIN—SFD—United Artists—Lew Ayres, Gene Evans, Nancy Davis, Steve Brodie—1953
DON'T FENCE ME IN—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Robert Livingston—1945
DON'T GAMBLE WITH LOVE—C—Columbia—Ann Southern, Bruce Cabot, Irving Pichel—1936
DON'T GAMBLE WITH STRANGERS—D—Monogram—Kane Richmond, Bernadene Hayes—1946
DON'T TAKE IT TO HEART—C—Eagle Lion—Richard Greene, Patricia Medina, Edward Rigby, Richard Bird—(English-made)—1949
DON'T TELL THE WIFE—C—RKO—Guy Kibbee, Una Merkel, Lynne Overman, Thurston Hall—1937
DON'T TRUST YOUR HUSBAND—(Innocent Affair, An)—ROC—United Artists—Fred MacMurray, Madeleine Carroll, Charles 'Buddy" Rogers, Rita Johnson—1948
DON'T TURN 'EM LOOSE—MD—RKO—Lewis Stone, Betty Grable, Bruce Cabot, Louise Latimer—1936
DOOMED AT SUNDOWN—W—Republic—Bob Steele, Lorraine Harvey, Earl Dwire—1937
DOOMED CARAVAN—W—Paramount—William Boyd, Russell Hayden, Andy Clyde—1941
DOOMED TO DIE—MY—Monogram—Boris Karloff, Marjorie Reynolds, Grant Withers—1940
DOUBLE CROSS—MD—PRC—Kane Richmond, Pauline Moore, Wynne Bigson, John Miljan—1941
DOUBLE DANGER—CD—RKO—Preston Foster, Whitney Bourne, Sam Hinds, Arthur Lake—1938
DOUBLE DEAL—MD—International—Jeni Le Gon, Monte Howley, F. E. Miller, Florence O'Brien—1940
DOUBLE DEAL—MD—RKO—Morie Windsor, Richard Denning, Taylor Holmes, Fay Baker—1951
DOUBLE DYNAMITE—CMU—RKO—Jane Russell, Groucho Marx, Fronk Sinatra, Don McGuire—1951
DOUBLE EXPOSURE—CD—Poramount—Chester Morris, Nancy Kelly, Jane Farrar, Phillip Terry—1944
DOUBLE HARNESS—CD—RKO—Ann Hording, William Powell, Henry Stephenson, Lillian Bond—1933
DOUBLE IDENTITY (Hurricone Smith)—MD—Republic—Ray Middleton, Jane Wyatt—1941
DOUBLE LIFE—D—Universal—Ronald Colman, Signe Hasso, Edmond O'Brien, Shelley Winters—1948
DOUBLE TROUBLE—C—Monogram—Harry Langdon, Charles Rogers, Catherine Lewis—1941
DOUGHNUTS AND SOCIETY—C—Mascot—Louise Fazenda, Eddie Nugent, Ann Rutherford—1936
DOWN IN ARKANSAS—CD—Republic—Ralph Byrd, Leon Weaver, Elviry, Frank Weover—1938
DOWN MEMORY LANE—C—Eagle Lion—Bing Crosby, Gloria Swanson, Steve Allen, W. C. Fields—1949
DOWN MEXICO WAY—MUW—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Harold Huber—1941
DOWN MISSOURI WAY—MUCD—PRC—Martha O'Driscoll, John Corradine, Eddie Dean—1946
DOWN TEXAS WAY—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Luana Walters—1942
DOWN THE WYOMING TRAIL—W—Monogram—Tex Ritter, Horace Murphy, Mary Brodell—1939
DOWN TO THE SEA—ACD—Republic—Russell Hardle, Ben Lyon, Ann Rutherford, Fritz Lieber—1936
DOWN TO THEIR LAST YACHT—C—RKO—Mary Boland, Polly Moran, Ned Sparks, Sidney Fox—1934
DRAGNET—MYD—Screen Guild—Henry Wilcoxon, Mary Brian, Douglas Dumbrille, Virginia Dale—1947
DRAGNET, THE—AD—Burroughs-Tarzan—Rod LaRocque, Marion Nixon, Betty Compson—1936
DRAGNET PATROL—AD—Mayfair—Glen Tryon, Vera Reynolds, Marjorie Beebe, Vernon Dent—1932
DREAMING LIPS—D—United Artists—Elizabeth Bergner, Raymond Massey, Romney Brant—1937
DREAMING OUT LOUD—CD—RKO—Lum and Abner, Frances Langford, Frank Craven—1940
DRESSED TO KILL—MYMD—Universal—Basil Rathbone, Nigel Bruce, Patricia Morison—1946
DRIFTER, THE—W—PRC—Buster Crabbe, Al St. John, Carol Parker, Kermit Maynard—1944
DRIFTIN' KID, THE—W—Monogram—Tom Keene, Betty Miles, "Rusty" Frank Yaconelli—1941
DRIFTIN' RIVER—MUW—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Bill Fawcett—1946
DRIFTING ALONG—MUW—Monogram—Johnny Mack Brown, Lynne Carver, Raymond Hatton—1946
DRIFTING SOULS—D—Tower—Lois Wilson, Theodore von Eltz, Raymond Hatton, Gene Gowling—1932
DRIFTING WESTWARD—W—Monogram—Jack Randall, Frank Yaconelli, Edna Duran, Julian Rivera—1939
DRIFTWOOD—CD—Republic—Ruth Warrick, Walter Brennan, Dean Jagger, H. B. Warner—1947
DRUMS—MD—United Artists—Sabu, Valerie Hobson, Raymond Massey—(English-made)—1938
DRUMS ALONG THE MOHAWK—MD—20th-Fox—Claudette Colbert, Henry Fonda, Edna May Oliver, Eddie Collins—1939
DRUMS IN THE DEEP SOUTH—MD—RKO—James Craig, Guy Madison, Barbara Payton—1951
DRUMS OF DESTINY—HMD—Crescent—Tom Keene, Edna Lawrence, Bud Buster, Robert Fiske—1937
DRUMS OF JEOPARDY—MD—Tiffany—Warner Oland, June Collyer, Lloyd Hughes, George Fawcett—1931
DRUMS OF THE DESERT—MD—Monogram—Ralph Byrd, Lorna Gray, Manton Moreland—1940
DUDE COWBOY—W—RKO—Tim Holt, Ray Whitley, Lee (Lasses) white, Marjorie Reynolds—1941
DUDE GOES WEST, THE—WC—Allied Artists—Eddie Albert, Gale Storm, Gilbert Roland—1948
DUDE RANGER, THE—W—20th-Fox—George O'Brien, Irene Hervey, Leroy Mason, Henry Hall—1934
DUDE WRANGLER—W—World Wide—George Duryea, Lina Basquette, Francis X. Bushman—1930
DUDES ARE PRETTY PEOPLE—C—United Artists—Jimmy Rogers, Noah Beery, Jr.—1942
DUEL WITHOUT HONOR—D—IFE—Massimo Girotti, Annette Back, Constance Dowling, Rolando Lupi—(Italian-made)—(English titles)—1953
DUFFY OF SAN QUENTIN—D—Warners—Louis Hayward, Paul Kelly, Joanne Dru—1954
DUICIMER STREET—D—Universal—Alastair Sim, Richard Attenborough, Stephen Murray—1948
DUKE COMES BACK, THE—MD—Republic—Allan Lane, Heather Angel, John Russell, Ben Welden—1937
DUKE OF THE NAVY—C—PRC—Ralph Byrd, Stubby Krueger, Veda Ann Borg, Herbert Crothell—1942
DUKE OF WEST POINT—CD—United Artists—Louis Hayward, Tom Brown, Joan Fontaine—1938
DURANGO VALLEY RAIDERS—W—Republic—Bob Steele, Louise Stanley, Karl Hacket—1938
DYNAMITE CANYON—W—Monogram—Tom Keene, Evelyn Finley, Sugar Dawn, Slim Anderson—1941
DYNAMITE PASS—W—RKO—Tim Holt, Richard Martin, Lynne Roberts, Regis Toomey—1950
DYNAMITE RANCH—W—World Wide—Ken Maynard, Ruth Hall, Alan Roscoe, Arthur Hoyt—1932

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EAGLE SQUADRON—MD—Universal—Robert Stack, Diana Barrymore, John Loder—1942
EAGLE'S BROOD, THE—W—Paramount—William Boyd, Jimmy Ellison, William Farnum—1935

EARL CARROLL SKETCHBOOK—ROMCMU — Republic — Constance Moore, William Marshall, Bill Goodwin—1946
EARL CARROLL VANITIES — MUC — Republic — Dennis O'Keefe, Eve Arden, Pinky Lee—1945
EARL OF PUDDLESTONE—C—Republic—James Gleason, Lucile Gleason, Russell Gleason—1940
EAST MEETS WEST—MD—Gaumont British—George Arliss, Lucie Mannheim—(English-made)—1936
EAST SIDE KIDS—D—Monogram—Leon Ames, Dennis Morgan, Joyce Bryant—1940
EASY LIVING—D—RKO—Victor Mature, Lucille Ball, Lizabeth Scott, Sonny Tufts—1949
EASY MONEY—D—Invincible—Onslow Stevens, Kay Linaker, Noel Madison, Alan Vincent—1936
EASY MONEY—CD—Eagle Lion—Greta Gynt, Dennis Price, Jack Warner—(English-made)—1949
EDGE OF THE WORLD—AMD—Pax—Finlay Currie, John Lawrie, Belle Chrystal—(English-made)—1938
EIGHT O'CLOCK WALK — MD — Associated Artists — Richard Attenborough, Cathy O'Donnell, Derek Farr, Ian Hunter—(English-made)—1955
EL DIABLO RIDES — W — Metropalitan — Bob Steele, Claire Rochelle, Kit Guard, Ted Adams—1940
EL PASO KID, THE—W—Republic—Sunset Carson, Marie Harmon, Hank Patterson, Post Park—1946
ELEPHANT BOY—MD—United Artists—Sabu, W. E. Holloway, Walter Hudd—(English-made)—1937
ELEVENTH COMMANDMENT — D — Allied — Marian Marsh, Theodore Von Eltz, Alan Hale—1933
ELLIS ISLAND—ACD—Invincible—Donald Cook, Jack La Rue, Peggy Shannon, Joyce Compton—1936
EMERGENCY CALL—MD—RKO—Billy Boyd, Wynne Gibson, William Gargan, Betty Furness—1933
EMERGENCY LANDING — MD — PRC — Farrest Tucker, Carol Hughes, Evelyn Brent, Emmett Vogan—1941
EMPEROR'S NIGHTINGALE, THE—NOV—Rembrandt—Andersan fairy tale with puppets narrated by Boris Karloff—(Fareign-made)—1951
ENCHANTED COTTAGE, THE—D—RKO—Robert Young, Dorothy McGuide, Herbert Marshall—1945
ENCHANTED FOREST — DF — PRC — Edmund Lowe, Brenda Joyce, Billy Severn, Harry Davenpart—1945
END OF THE RIVER, THE—MD—Universal—Sabu, Raymand Lavell—(English-made)—1948
END OF THE ROAD—MD—Republic—Edward Norris, John Abbott, June Starey, Jonathan Hale—1944
ENEMY OF THE LAW—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Kay Hughes—1945
ENEMY OF WOMEN — D — Monogram — Paul Andor, Claudia Drake, H. B. Warner—1944
ESCAPADE — D — Invincible—Anthany Bushell, Sally Blane, Jameson Thomas, Thomas Jackson—1932
ESCAPE BY NIGHT—MD—Republic—Dean Jagger, Anne Nagel, Steffi Duna, William Hall—1937
ESCAPE FROM YESTERDAY — AD — Hoffberg — Jean Gabin, Annabella—(French-made)—1939
ESCAPE IN THE FOG—MD—Columbia—Nina Foch, Otto Kruger, William Wright, Konstantin Shayne—1945
ESCAPE TO DANGER—MD—Eric Portman, Ann Dvorak, Karel Stepanek, Ronald Ward—1944
ESCAPE TO GLORY—D—Columbia—Pat O'Brien, Constance Bennett, John Halliday—1940
ESCAPE TO PARADISE—CDMU—RKO—Bobby Breen, Kent Taylor, Marla Sheltan, Joyce Compton—1939
ETERNAL MELODIES — BIDMU — Grandi Films — Gino Cervi, Conchita Montenegro, Luisella Beghi, Maria Jacobini—(Italian-made)—1948
ETERNALLY YOURS — CD — United Artists — Loretta Yaung, David Niven, Hugh Herbert—1939
EUREKA STOCKADE—MD—Pentagon—Chips Rafferty, Jane Barrett, Jack Lambert—(Australian-made)—1950
EVE KNEW HER APPLES—CMU—Columbia—Ann Miller, William Wright, Robert Williams—1945
EVERY GIRL SHOULD BE MARRIED—C—RKO—Cary Grant, Franchot Tone, Betsy Drake—1948
EVERYBODY DANCE — C — Gaumont British — Ernest Truex, Cicely Caurtneidge—(English-made)—1937
EVERYBODY'S DANCIN'—CMU—Lippert—Spade Cooley, Richard Lane, Barbara Woodell—1950
EVERYBODY'S DOING IT—C—RKO—Preston Foster, Sally Eilers, Cecil Kellaway—1938
EVERYMAN'S LAW—W—Supreme—Johnny Mack Brown, Beth Marian, Frank Campeau—1936
EVERYTHING'S ON ICE—CD—RKO—Irene Dare, Roscoe Karns, Edgar Kennedy, Lynne Roberts—1939
EVERYTHING'S ROSIE — C — RKO — Robert Woolsey, Anita Louise, John Darrow, Florence Raberts—1931
EX-MRS. BRADFORD, THE—CD—RKO—William Powell, Jean Arthur, James Gleason, Eric Blore—1936
EXILE EXPRESS—D—Grand National—Jack Holt, C. Henry Gordon, Ralph Morgan—1939
EXILED TO SHANGHAI—AD—Republic—Wallace Ford, June Travis, Dean Jagger, Arthur Lake—1937
EXPERIMENT ALCATRAZ—MD—RKO—John Howard, Joan Dixon, Walter Kingsford, Lynne Carter—1950
EXPERIMENT PERILOUS — MD — RKO — Hedy Lamarr, George Brent, Paul Lukas, Albert Dekker—1944
EXPOSURE—MD—Capital—Lila Lee, Walter Byron, Mary Doran, Bryant Washburn—1932
EXTRAVAGANCE — D — Tiffany — June Collyer, Lloyd Hughes, Owen Moore, Dorothy Christy—1930
EYE WITNESS—D—Eagle Lion—Robert Montgamery, Leslie Banks, Felix Aylmer—(English-made)—1950
EYES OF TEXAS—WMU—Republic—Roy Rogers, Lynne Roberts, Andy Devine, Nana Bryant—1948

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F. B. I. GIRL—MD—Lippert—Cesar Romera, George Brent, Audrey Totter, Tom Drake—1951
FABULOUS DORSEYS, THE—BIDMU—United Artists—Jimmy Dorsey, Tammy Dorsey, Janet Blair—1947
FABULOUS JOE — C — United Artists — Walter Abel, Margot Grahame, Marie Wilson—1947
FABULOUS SUZANNE, THE — RC — Republic — Barbara Britton, Rudy Vallee, Otto Krueger—1946
FABULOUS TEXAN, THE—WMD—Republic—William Elliott, John Carroll, Catherine McLeod—1947
FACE IN THE FOG, THE—MD—Victory—Lloyd Hughes, Lawrence Grey, June Collyer, Al St. John—1936
FACE OF MARBLE, THE—MD—Monogram—John Carradine, Claudia Drake, Robert Shayne—1945
FACE TO FACE—MD—RKO—James Mason, Michael Pata, Gene Lockhart, Albert Sharpe—1952
FACES IN THE FOG—D—Republic—Jane Withers, Paul Kelly, Lee Patrick, John Litel—1944
FALCON AND THE CO-EDS, THE—MY—RKO—Tom Conway, Jean Brooks, Rita Corday—1943
FALCON IN DANGER, THE—MYD—RKO—Tom Conway, Jean Brooks, Elaine Shepard, Amelita Ward—1943
FALCON IN HOLLYWOOD, THE—MD—RKO—Tom Conway, Barbara Hale, Veda Ann Barg—1944
FALCON IN MEXICO, THE—MYD—RKO—Tom Conway, Mona Maris, Martha MacVicar, Nextor Paiva—1944
FALCON IN SAN FRANCISCO—MD—RKO—Tom Conway, Rita Corday, Edward S. Braphy—1945
FALCON OUT WEST, THE—MY—RKO—Tom Canway, Barbara Hale, Don Douglas—1944
FALCON STRIKES BACK, THE—MYD—RKO—Tom Conway, Harriet Hilliard, Jane Randalph—1943
FALCON TAKES OVER, THE—MD—George Sanders, Lynn Bari, James Gleason, Allen Jenkins—1942
FALCON'S ADVENTURE, THE—MD—RKO—Tom Conway, Madge Meredith, Edward Brophy—1946
FALCON'S ALIBI, THE—MD—RKO—Tom Conway, Rita Corday, Vince Barnett, Jane Greer—1946
FALCON'S BROTHER, THE—MD—RKO—George Sanders, Tom Conway, Jane Randolph, Cliff Clark—1942
FALL GUY, THE—CD—RKO—Jack Mulhall, Ned Sparks, Mae Clark, Wynne Gibson—1930
FALL GUY—MD—Monogram—Clifford Penn, Rabert Armstrong, Teala Loring, Elisha Cook, Jr.—1947
FALL IN—C—United Artists—William Tracy, Joe Sawyer, Robert Barratt, Jean Parter—1943
FALL OF THE HOUSE OF USHER—MD—Bernard-Mason—Kay Tendeter—(English-made)—1952
FALLEN IDOL, THE—D—SRO—Michele Morgan, Ralph Richardson, Babby Henrey—(English-made)—1949
FALLEN SPARROW, THE—MD—RKO—John Garfield, Maureen O'Hara, Walter Slezak—1943
FALLING IN LOVE—C—Times—Charles Farrell, Mary Lawson, Gregory Ratoff—1936
FALSE COLORS—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel—1943
FALSE FACES—MD—World Wide—Lowell Sherman, Peggy Shannon, Lila Lee, Berton Churchill—1932
FALSE FACES—MD—Republic—Stanley Ridges, Bill Henry, Rex Williams, Veda Ann Barg—1943
FALSE PRETENSES—D—Chesterfield—Irene Ware, Sidney Blackmer, Betty Campson—1935
FAME AND THE DEVIL—FANC—Lippert—Mischa Auer, Marilyn Bufard—(Italian-made)—1953
FAME IS THE SPUR—D—Oxford—Michael Redgrave, Rasamund John—(English-made)—1949
FANG AND CLAW—DO—RKO—1936
FANGS OF THE WILD—MD—Astar—Dennis Moore, Luana Walters, Tom Londan—1942
FANNY FOLEY HERSELF—CD—RKO—Edna May Oliver, Hobart Bosworth, Rochelle Hudson—1931
FAR FRONTIER, THE—MUW—Republic—Roy Rogers, Gail Davis, Andy Devine, Francis Ford—1949
FAREWELL AGAIN—MD—United Artists—Leslie Banks, Sebastian Shaw, Flora Robson, Patricia Hilliard—(English-made)—1938
FAREWELL MY LOVELY (Murder, My Sweet)—MD—RKO—Dick Pawell, Claire Trevor—1944
FARGO EXPRESS—W—World Wide—Ken Maynard, Helen Mack, Roy Stewart, Paul Fix—1933
FARGO KID, THE—W—RKO—Tim Holt, Ray Whitley, Emmett Lynn, Jane Drummand—1941
FARMER IN THE DELL, THE—CD—RKO—Fred Stone, Jean Parker, Frank Albertson—1936
FARMER'S DAUGHTER, THE—C—Paramount—Martha Raye, Charlie Ruggles, Richard Denning—1940
FASHION MODEL—MD—Monogram—Robert Lowery, Marjorie Weaver, Tim Ryan, Lorna Gray—1945
FAST BULLETS—W—Reliable—Tom Tyler, Rex Lease, Margaret Nearing, Al Bridge—1936
FATAL HOUR, THE—MYD—Monogram—Boris Karloff, Grant Withers, Marjorie Reynolds—1940
FATAL WITNESS, THE—MD—Republic—Evelyn Ankers, Richard Fraser, Barbara Everest—1945
FATHER MAKES GOOD — C — Monogram — Raymond Walburn, Walter Catlett, Mary Stuart—1950
FATHER STEPS OUT—C—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941
FATHER TAKES A WIFE—C—RKO—Adolphe Menjou, Gloria Swanson, John Howard, Desi Arnaz—1941
FATHER TAKES THE AIR—C—Monogram—Raymond Walburn, Walter Catlett, Gary Gray—1951
FATHER'S WILD GAME—CD—Monogram—Raymond Walburn, Walter Catlett, Gary Gray—1950
FEAR—MYMD—Monagram—Warren Williams, Anne Gwynne, Peter Cookson, James Cardwell—1945
FEAR IN THE NIGHT—MD—Paramount—Paul Kelly, Kay Scatt, DeForrest Kelley, Ann Dorn—1947
FEATHERED SERPENT, THE—MY—Monogram—Roland Winters, Keye Luke, Victor Sen Yaung—1949
FEDERAL AGENCY — W — Republic — William Boyd, Charles A. Browne, Irene Ware—1936
FEDERAL BULLETS — MD — Monogram — Milburn Stone, Zeffie Tilbury, Terry Walker—1937
FEDERAL FUGITIVES—MD—PRC—Neil Hamilton, Doris Day, Victor Varconl, Charles Wilson—1941
FEDERAL MAN—MD—Eagle Lion—William Henry, Pamela Blake, Robert Shayne, Lyle Talbot—1950
FEDERAL MANHUNT—MD—Republic—Bob Livingston, June Travis, Ben Welden, Sibyl Harris—1939
FEMALE FUGITIVE—MD—Monogram—Evelyn Venable, Craig Reynolds, Reed Hadley, John Kelly—1938
FENCE RIDERS—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Riley Hill—1950
FEUD MAKER, THE—W—Republic—Bob Steele, Marlon Weldon, Karl Hackett, Frank Ball—1938
FEUD OF THE TRAIL—W—Victory—Tom Tyler, Harlene Wood, Milburn Morante—1937
FEUD OF THE WEST—W—Diversion—Hoot Gibson, Buzz Barton, Reed Howes, Robert Kortman—1936
FIESTA — MUC — United Artists — Ann Ayars, George Negrete, Armida, George Givot—1941
FIFTEEN WIVES—D—Invincible—Conway Tearle, Noel Francis, Natalie Moorhead—1934
FIFTH COLUMNS SQUAD (Spies In The Air)—MD—Film Alliance—Barry K. Barnes, Rager Livesey, Joan Marion, Basil Radford—(English-made)—1940
52ND STREET—CMU—United Artists—Ian Hunter, Leo Carillo, Pat Paterson, Ella Logan—1937
FIGHT FOR YOUR LADY—C—RKO—John Boles, Jack Oakie, Ida Lupino, Margo—1937
FIGHTER, THE—MD—United Artists, Richard Conte, Vanessa Brawn, Lee J. Cobb—1952
FIGHTIN' THRU—W—Tiffany—Ken Maynard—1931
FIGHTING BACK—CD—20th-Fox—Paul Langton, Jean Ragers, Gary Gray, Joe Sawyer—1948
FIGHTING BILL CARSON—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Kay Hughes, Stan Jolley—1945
FIGHTING CARAVANS (Blazing Arrows)—W—Paramount—Gary Cooper, Lily Damita—1931
FIGHTING CHAMP, THE—W—Monogram—Bab Steele, Arletta Duncan, Charles King, Kit Guard—1932
FIGHTING COWARD, THE—MD—Victory—Ray Walker, William Farnum, Joan Woodbury—1936
FIGHTING DEPUTY, THE—W—Spectrum—Fred Scott, Phoebe Logan, Al St. John, Marjorie Beebe—1937
FIGHTING FATHER DUNNE—CD—RKO—Pat O'Brien, Darryl Hickman, Charles Kemper—1938
FIGHTING FRONTIERS—W—RKO—Tim Holt, Ann Summers, Eddie Drew, William Gould—1943
FIGHTING GENTLEMAN, THE—AD—Freuler—William Collier, Jr., Josephine Dunn—1932
FIGHTING GRINGO, THE—W—RKO—George O'Brien, Lupita Tovar, Luigio Villegas—1939
FIGHTING HERO, THE—W—Steiner—Tom Tyler, Renee Borden, Edward Hearn, Dick Battiler—1934
FIGHTING MAD — ACD — Monogram—Jimmy Newill, Sally Blaine, Benny Rubin—1939
FIGHTING MEN—MD—Lippert—Rossano Brazzi, Claudine Dupuis, Edwardo Cianelli, Charles Vanel—1954
FIGHTING MUSTANG—MUW—Astor—Sunset Carson, Al Terry, Pat Starling, Pally McKay—1948
FIGHTING PARSON—W—Allied—Hoot Gibson, Marceline Day, Rabert Frazer, Stanley Blystane—1933
FIGHTING PILOT, THE—AD—Ajax—Richard Talmadge, Gertrude Messinger, Rabert Frazer—1935
FIGHTING PIMPERNEL, THE — MD — Carrall — David Niven, Jack Hawkins—(English-made)—1953
FIGHTING PIONEERS—W—Resalute—Rex Bell, Ruth Mix, Buzz Barton, Stanley Blystane—1935
FIGHTING RANGER — W — Monogram — Johnny Mack Brown, Raymond Hatton, Christine Larson—1948
FIGHTING RATS OF TOBRUK—D—Astor—Chips Rafferty, Grant Taylor, Pauline Garrick, Peter Finely—1952
FIGHTING RENEGADE — W — Victory — Tim McCoy, Joyce Bryant, Ben Corbett, Ted Adams—1939
FIGHTING ROOKIE, THE—AD—Mayfair—Jack La Rue, Ada Ince, DeWitt Jennings, Matthew Betz—1934
FIGHTING SEA MONSTERS—N—Adventure—1943
FIGHTING SEABEES, THE—MD—Republic—John Wayne, Susan Hayward, Dennis O'Keefe—1944
FIGHTING STALLION, THE—OD—Eagle Lion—Bill Edwards, Doris Merrick, Forrest Taylor—1950
FIGHTING TEXANS, THE—Monogrom—Rex Bell, Luana Walters, Betty Mack, Gordon DeMain—1933
FIGHTING THOROUGHBREDS — MD — Republic — Ralph Byrd, Mary Carlisle, Robert Allen—1939
FIGHTING THROUGH—W—State Rights—Reb Russell, Lucille Lund, Ed Hearn, Fred McCarrol—1934
FIGHTING TROOPER, THE—W—Ambassador—Kermit Maynard, Barbara Warth, Robert Fraser—1934
FIGHTING VALLEY—W—PRC—Tex O'Brien, Jim Newill, Guy Wilkerson, Patti McCarty—1943
FIGHTING VIGILANTES, THE—W—Eagle Lion—"Lash" LaRue, Al "Fuzzy" St. Jahn, Jennifer Holt—1947
FILE 113—D—Hollywood—Lew Cody, Mary Nolan, William Callier, Jr., Clara Kimball Young—1932
FINAL HOUR, THE—MD—Columbia—Ralph Bellamy, Marguerite Churchill, John Gallaudet—1936
FINAL TEST, THE—C—J. Arthur Rank—Jack Warner, Robert Morley, Jack Warner, George Ralph—(English-made)—1954
FINGERPRINTS DON'T LIE — MD — Lippert — Richard Travis, Sheila Ryan, Sid Melton, Tom Neal—1951
FINISHING SCHOOL—D—RKO—Ginger Rogers, Frances Dee, Bruce Cabot, John Halliday—1934
FIRE OVER ENGLAND—D—United Artists—Laurence Olivier, Flora Robson, Vivian Leigh, Leslie Banks—(English-made)—1937
FIREBALL, THE—MD—20th-Fox—Pat O'Brien, Mickey Rooney, Marilyn Monroe, Beverly Tyler—1950
FIRETRAP, THE—AD—Empire—Norman Foster, Evalyn Knapp, Sidney Blackmer, Oscar Apfel—1935
FIRST LEGION — D — United Artists — Charles Boyer, William Demarest, Lyle Bettger, Barbara Rush—1951
FIRST YANK INTO TOKYO—MD—RKO—Tom Neal, Barbara Hale, Marc Cramer, Richard Loo—1945
FISHERMAN'S WHARF—MDMU—RKO—Bobby Breen, Leo Carillo, Henry Armetta, Lee Patrick—1939
FIT FOR A KING—C—RKO—Joe E. Brown, Helen Mack, Paul Kelly, Harry Davenport—1937
FIVE CAME BACK—D—RKO—Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor—1939
FIXER DUGAN—MD—RKO—Lee Tracy, Peggy Shannon, Virginia Weidler, Rita LaRoy—1939
FLAME, THE—MD—Republic—Vera Ralston, John Carroll, Broderick Crawford, Rabert Paige—1948
FLAME OF THE BARBARY COAST—MDMU—Republic—John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley—1945
FLAME OF THE WEST—W—Monogram—Jahnny Mack Brawn, Raymond Hatton, Joan Woodbury—1945
FLAMING BULLETS—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Patricia Knox—1945
FLAMING HEARTS—RD—Cosmopolitan—Lillian Harvey, Esmond Knight—(English-made)—1950
FLAMING LEAD — W — Nat Saland — Ken Maynard, Eleanor Stewart, Walter Long, Tom London—1939
FLAMING SIGNAL, THE — ACD — Invincible — Noah Beery, Micha Auer, Marceline Day—1933
FLASHING GUNS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Riley Hill—1947

FLESH AND BLOOD—D—Snader—Richard Todd, Glynis Johns—(English-made)—1952
FLIGHT AT MIDNIGHT—MD—Republic—Phil Regan, Jean Parker, Noah Beery, Jr.—1939
FLIGHT FOR FREEDOM—D—RKO—Rosalind Russell, Fred MacMurray, Herbert Marshall—1943
FLIGHT FROM GLORY—MD—RKO—Chester Morris, Whitney Bourne, Onslow Stevens, Van Heflin—1937
FLIGHT TO NOWHERE—MD—Screen Guild—Alan Curtis, Evelyn Ankers, Jack Holt—1946
FLIRTING WITH DANGER—AD—Monogram—Robert Armstrong, William Cagney, Edgar Kennedy—1934
FLYING BLIND—ACD—Paramount—Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—1941
FLYING DEUCES, THE—C—RKO—Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner—1939
FLYING DEVILS—MD—RKO—Ralph Bellamy, Arlene Judge, Bruce Cabot, Eric Linden—1933
FLYING DOWN TO RIO—CMU—RKO—Dolores Del Rio, Fred Astaire, Ginger Rogers—1933
FLYING FISTS—ACD—Victory—Herman Brix, Jeanne Martel, Fuzzy Knight, Farrell MacDonald—1937
FLYING FOOL—AD—British International—Henry Kendall, Benita Hume—(English-made)—1931
FLYING IRISHMAN—ADD—RKO—Douglas Corrigan, Paul Kelly, Robert Armstrong, Gene Reynolds—1939
FLYING SAUCER—AD—Film Classics—Mikel Conrad, Pat Garrison, Hantz Von Touffen—1950
FLYING SERPENT, THE—MD—PRC—George Zucco, Ralph Lewis, Hope Kramer, Eddie Acuff—1946
FLYING TIGERS—MD—Republic—John Wayne, John Carroll, Anna Lee, Paul Kelly—1942
FLYING WILD—MD—Monogram—Leo Gorcey, Bobby Jordan, Joan Barclay, Dave O'Brien—1941
FLYING WITH MUSIC—MU—United Artists—Marjorie Woodworth, George Givot—1942
FOG ISLAND—MD—PRC—George Zucco, Lionel Atwill, Jerome Cowan, Sharon Douglas—1945
FOLLOW ME QUIETLY—MYMD—RKO—William Lundigan, Dorothy Pattrick, Jeff Corey—1949
FOLLOW THAT WOMAN—MYC—Paramount—William Gargan, Nancy Kelly, Regis Toomey—1945
FOLLOW THE FLEET—MU—RKO—Fred Astaire, Ginger Rogers, Harriet Hilliard, Randolph Scott—1936
FOLLOW THE LEADER—CMD—Monogram—East Side Kids, Joan Marsh, Jack La Rue—1944
FOLLOW YOUR HEART—CDMU—Republic—Marion Talley, Michael Bartlett, Nigel Bruce—1936
FOLLY TO BE WISE—C—Fine Arts—Alastair Sim, Martita Hunt, Roland Culver—(English-made)—1954
FOOTLIGHT FEVER—C—RKO—Alan Mowbray, Donald MacBride, Elisabeth Risdon, Lee Bonnell—1941
FOOTLIGHT SERANADE—W—20th-Fox—Betty Grable, John Payne, Victor Mature, Jane Wyman—1942
FOOTLIGHT VARIETIES—COMP—RKO—Leon Errol, Jack Paar, The Sportsmen, Liberace—1951
FOR YOU I DIE—D—Film Classic—Cathy Downs, Mischa Auer, Paul Langton, Marion Kerby—1947
FORBIDDEN HEAVEN—D—Republic—Charles Farrell, Charlotte Henry, Berly Mercer, Fred Walton—1936
FORBIDDEN JUNGLE—MD—Eagle Lion—Don Harvey Forrest Taylor, Robert Cabal, Alyce Louis—1950
FORBIDDEN MUSIC—Operetta—World—Jimmy Durante, Richard Tauber, Diana Napier—1939
FORBIDDEN TERRITORY—MD—Hoffberg—Gregory Ratoff, Binnie Barnes—(English-made)—193B
FORBIDDEN TRAILS—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Tristram Coffin—1941
FORCE OF EVIL—MD—Metro—John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts—1949
FORCED LANDING—MD—Paramount—Eva Gabor, Richard Arlen, J. Carrol Naish, Nils Asther—1941
FOREIGN AGENT—MD—Monogram—John Shelton, Gale Storm, Ivan Lebedeff, George Travell—1942
FOREIGN CORRESPONDENT—MD—United Artists—Joel McCrea, Loraine Day, Herbert Marshall, George Sanders—1940
FOREVER AND A DAY—MD—RKO—Brian Aherne, Charles Laughton, Ida Lupino—1943
FOREVER YOURS (They Shall Have Faith)—D—Monogram—Gale Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944
FORGED PASSPORT—MD—Republic—Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert—1939
FORGOTTEN—D—Invincible—Lee Kohlmar, June Clyde, William Collier, Jr., Leon Waycoff—1933
FORGOTTEN GIRLS—MD—Republic—Louise Platt, Donald Woods, Wynne Gibson, Jack LaRue—1940
FORGOTTEN WOMEN—D—Monogram—Elyse Knox, Veda Ann Borg, Edward Norris—1949
FORTY NAUGHTY GIRLS—CD—RKO—James Gleason, Zasu Pitts, Marjorie Lord, George Shelley—1937
FORTY NINERS, THE—W—Freuler—Tom Tyler, Betty Mack, Al Bridge, Fern Emmett—1932
FORTY THIEVES—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers—1944
40,000 HORSEMEN—ACD—Goodwill—Grunt Taylor, Betty Bryant—(Australian-made)—1941
FOUND ALIVE—ACD—Ideal—Barbara Bedford, Maurice Murphy, Robert Frazer—1933
FOUR DAYS LEAVE—C—Film Classics—Cornel Wilde, Josette Day—(Made in Switzerland)—1950
FOUR FACES WEST—WD—United Artists—Joel McCrea, Frances Dee, Charles Bickford—1948
FOUR FEATHERS—HACD—United Artists—Ralph Richardson, C. Aubrey Smith—(English-made)—1939
FOUR IN A JEEP—D—United Artists—Viveca Lindfors, Ralph Meeker—(Foreign-made)—1951
FOUR JACKS AND A JILL—CMU—RKO—Ray Bolger, Anne Shirley, Desi Arnaz, Jack Durant—1941
FOUR JILLS IN A JEEP—CMU—20th-Fox—Kay Francis, Phil Silvers, Martha Raye, Dick Haymes—1944
FOUR JUST MEN (The Secret Four)—MYD—Monogram—Hugh Sinclair, Griffith Jones—(English-made)—1939
FOUR SIDED-TRIANGLE—MD—Astor—Barbara Payton, James Hayter, Stephen Murray—(English-made)—1953
FOUR WAYS OUT—MD—Carroll—Gina Lollobrigida, Renato Baldini—(Italian-made)—1954
FOXES OF HARROW, THE—D—20th-Fox—Rex Harrison, Maureen O'Hara, Richard Haydn—1947
FRAMED—MD—RKO—Evelyn Brent, Regis Toomey, Ralf Harolde, Maurice Black—1930
FRANK BUCK'S "JUNGLE CAVALCADE"—AD—RKO—1941
FRANKIE AND JOHNNIE—MD—RKO—Helen Morgan, Chester Morris, Florence Reed—1935
FRECKLES COMES HOME—CMD—Monogram—Johnny Downs, Gale Storm, Mantan Moreland—1942
FREDDIE STEPS OUT—MUC—Monogram—Freddie Stewart, Charles Barnett, June Preisser—1946
FREEDOM OF THE SEAS—D—BIP—Clifford Mollison, Wendy Barrie—(English-made)—1934
FREIGHTERS OF DESTINY—W—RKO—Tom Keene, Barbara Kent, Frank Rice, Billy Franey—1931
FRENCH KEY, THE—MY—Republic—Albert Dekker, Mike Mazurki, Evelyn Ankers—1946
FRENCH LEAVE—CMD—Monogram—Jackie Cooper, Jackie Coogan, Ralph Sanford, Curt Bois—1948
FRENCH LINE, THE—CMU—RKO—Jane Russell, Gilbert Roland, Arthur Hunnicutt, Mary McCarty—1954
FRENZY—MYD—Four Continents—Derrick De Marney, Frederick Valk, Joan Seton—(English-made)—1946
FRIEDA—D—Universal—David Farrar, Glynis Johns, Mai Zetterling, Flora Robson—1947
FRIENDLY ENEMIES—CD—United Artists—Charles Winninger, Charles Ruggles, Nancy Kelly—1942
FRIENDLY NEIGHBORS—CDMU—Republic—The Weavers, Lois Ranson, Spencer Charters—1940
FRIENDS AND LOVERS—D—RKO—Adolphe Menjou, Lili Damita, Laurence Olivier—1931
FRIGHTENED BRIDE, THE—D—Beverly—Mai Zetterling, Flora Robson, Andre Morell—(English-made)—1953
FRISCO WATERFRONT—AD—Republic—Ben Lyon, Helen Twelvetrees, Rod La Racque, Russell Hopton—1935
FROM THIS DAY FORWARD—CD—RKO—Joan Fontaine, Mark Stevens, Arlene Judge—1946
FRONT PAGE STORY—MD—Associated Artists—Jack Hawkins, Elizabeth Allen, Eva Bartok, Derek Farr—(English-made)—1955
FRONTIER AGENT—W—Monogram—Johnny Mack Brown, Raymond Hatton, Reno Blair—194B
FRONTIER CRUSADER—W—PRC—Tim McCoy, Dorothy Short, Lou Fulton, Carl Hackett—1940
FRONTIER DAYS—W—Spectrum—Bill Cody, Ada inee, Bill Cody, Jr., Vic Potel—1934
FRONTIER FEUD—W—Monogram—Johnny Mack Brown, Raymond Hatton, Dennis Moore—1945
FRONTIER FUGITIVES—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Larraine Mitte—1945
FRONTIER JUSTICE—W—First Division—Hoot Gibson, Jane Barnes, Richard Cramer—1936
FRONTIER OUTLAWS—W—PRC—Buster Crabbe, Al St. John, Frances Gladwin, Marin Said—1944
FRONTIER PHANTOM—W—Realart—Lash La Rue, Al St. John, Archie Twitchell, Clarke Stevens—1952
FRONTIER PONY EXPRESS—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Edward Keane—1939
FRONTIER REVENGE—W—Screen Guild—"Lash" La Rue, "Fuzzy" St. John, Peggy Stewart—1949
FRONTIER SCOUT—W—Grand National—George Houston, Al St. John, Dave O'Brien—193B
FRONTIER TOWN—W—Grand National—Tex Ritter, Ann Evers, Don Marion, Horace Murphy—1937
FRONTIER VENGEANCE—W—Republic—Don "Red" Barry, Betty Moran, George Offerman, Jr.—1940
FRONTIERS OF '49—W—Columbia—Bill Elliott, Luana de Alcaniz, Charles King, Hal Taliaferra—1939
FRONTIERSMAN, THE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1938
FRUSTRATION—D—Four Continents—Holger Lowenadler, Anna Lindahl—(Foreign-made)—1949
FUGITIVE, THE—D—RKO—Henry Fonda, Dolores Del Rio, Pedro Armendariz, J. Carrol Naish—1947
FUGITIVE OF THE PLAINS—W—PRC—Buster Crabbe, Al St. John, Maxine Leslie, Jack Ingram—1943
FUGITIVE ROAD—MD—Invincible—Eric Von Stroheim, Vera Engels, Leslie Fenton—1934
FUGITIVE VALLEY—W—Monogram—The Range Busters, Julie Duncan, Glenn Stranger—1941
FUGITIVES FOR A NIGHT—MY—RKO—Frank Albertson, Eleanor Lynn, Allan Lane, Jonathan Hale—1938
FULL CONFESSION—D—RKO—Victor McLaglen, Joseph Calleria, Sally Eilers, Barry Fitzgerald—1939
FULLER BRUSH MAN, THE—C—Columbia—Red Skelton, Janet Blair, Don McGuire, Hillary Brooke—144B
FUN ON A WEEKEND—C—United Artists—Eddie Bracken, Priscilla Lane, Tom Conway—1947
FURIOUS PHONY, THE (Devil With Hitler, The)—C—United Artists—1942
FURY AND THE WOMAN—D—Rialto—William Gargan, Molly Lamont, James McGrath—1937
FURY BELOW—MD—Masterpiece—Russell Gleason, Maxine Doyle, Leroy Mason, Sheila Terry—1937
FUZZY SETTLES DOWN—WC—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944

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G. I. HONEYMOON—C—Monogram—Gale Storm, Peter Cookson, Arlene Judge, Frank Jenks—1945
G. I. JANE—CMU—Lippert—Jean Porter, Tom Neil, Iris Adrian, Jimmie Dodd—1951
G. I. WAR BRIDES—RD—Republic—Anna Lee, James Ellison, William Henry, Doris Lloyd—1946
GALLANT FOOL, THE—W—Monogram—Bob Steele, Arletta Duncan, George Hayes, John Elliott—1933
GALLANT JOURNEY—D—Columbia—Glenn Ford, Janet Blair, Charles Ruggles, Henry Travers—1946
GALLANT LADY—MD—PRC—Rose Hobart, Sidney Blackmer, Claire Rochelle, Lynn Starr—1942
GALLANT LEGION, THE—WMU—Republic—Bill Elliott, Adrian Booth, Joseph Schildkraut—194B
GALLOPING DYNAMITE—W—Ambassador—Kermit Maynard, Ariane Allen, John Merton—1937
GALLOPING MAJOR, THE—C—Souvaine—Basil Radford, Jimmy Hanley—(English-made)—1951
GALLOPING ROMEO—W—Monogram—Bob Steele, Doris Hill, George Hayes, Lafe McKee—1933
GAMBLER AND THE LADY—MD—Lippert—Dane Clark, Kathleen Byron, Naomi Chance—1952
GAMBLER'S CHOICE—D—Paramount—Chester Morris, Nancy Kelly, Russell Hayden—1944
GAMBLING DAUGHTERS—MD—PRC—Cecilia Parker Roger Pryor, Robert Baldwin, Gale Storm—1941
GAMBLING HOUSE—MD—RKO—Victor Mature, Terry Moore, William Bendix, Zachary A. Charles—1951
GAMBLING TERROR, THE—W—Republic—Johnny Mack Brown, Iris Meredith, Charlie King—1937
GAME OF DEATH, A—MY—RKO—John Loder, Audrey Long, Edgar Barrier, Russell Wade—1945
GANG BULLETS—MD—Monogram—Ann Nagel, Robert Kent, Charles Trowbridge, Morgan Wallace—1938
GANG'S ALL HERE, THE—MD—Monogram—Frankie Darro, Marcia Mae Jones, Jackie Moran—1941
GANGS, INC.—MD—PRC—Joan Woodbury, Jack LaRue, Alan Ladd, Linda Ware—1943
GANGS OF CHICAGO—MD—Republic—Lloyd Nolan, Barton MacLane, Lola Lane, Dwight Frye—1940
GANGS OF NEW YORK—MD—Republic—Charles Bickford, Ann Dvorak, Wynne Gibson—193B
GANGS OF SONORA—W—Republic—Robert Livingtson, Bob Steele, Rufe Davis—1941
GANGS OF THE WATERFRONT—MD—Republic—Bob Armstrong, Stephanie Bachelor—1945
GANGSTER, THE—PD—Allied Artists—Barry Sullivan, Akim Tamiroff, Belita, Joan Lorring—1947
GANGSTER'S BOY—MD—Monogram—Jackie Cooper, Lucy Gilman, Robert Warwick—193B
GANGSTER'S DEN—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Sidney Logan—1945
GANGSTERS OF THE FRONTIER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson—1944
GANGWAY FOR TOMORROW—D—RKO—John Carradine, Margo, Robert Ryan, Amelita Ward—1943
GARDEN OF ALLAH, THE—D—United Artists—Marlene Dietrich, Charles Boyer, Basil Rathbone—1936
GAS HOUSE KIDS—D—PRC—Robert Lowery, Billy Halop, Teala Loring, Les Livingston—1946
GAS HOUSE KIDS GO WEST—CMD—PRC—Emory Parnell, Chili Williams, Vince Barnett—1947
GAS HOUSE KIDS IN HOLLYWOOD—MD—Eagle Lion—Carl "Alfalfa" Switzer, Benny Bartlett—1947
GAUCHO SERENADE—MUW—Republic—Gene Autry, Smiley Burnette, June Storey—1943
GAUCHOS OF ELDORADO—W—Republic—Bob Steele, Tom Tyler, Rufe Davis, Lois Collier—1941
GAY BLADE (Tournament Tempo)—CD—Republic—Allan Lane, Jean Rogers, Edward Ashley—1946
GAY BUCKAROO—W—Allied—Hoot Gibson, Merna Kennedy, Roy D'Arcy, Edward Peil—1931
GAY CAVALIER, THE—WMU—Monogram—Gilbert Roland, Martin Garralaga, Nocho Galindo—1946
GAY DESPERADO, THE—C—United Artists—Ida Lupino, Nino Martini, Leo Carillo—1936
GAY DIPLOMAT—CD—RKO—Ivan Lebedeff, Genevieve Tobin, Betty Compson, Edmund Carew—1931
GAY DIVORCEE, THE—MU—RKO—Fred Astaire, Ginger Rogers, Alice Brady, Edward Everett Horton—1934
GAY FALCON, THE—MYD—RKO—George Sanders, Wendy Barrie, Allen Jenkins, Anne Hunter—1941
GAY INTRUDERS—C—20th-Fox—John Emery, Tamara Geva, Leif Erickson, Roy Roberts—1948
GAY INTRUDERS, THE—D—Four Continents—Godfrey Tearle, Jeanne de Casalis—(English-made)—1946
GAY LOVE—MU—Marcy—Sophie Tucker, Florence Desmond, Garry March—(English-made)—1936
GAY RANCHERO, THE—WMU—Republic—Roy Rogers, Toto Guizar, June Frazee, Andy Devine—194B
GAY SWORDSMAN, THE—ADD—United International—Maria Conale, Franca Marzi—(French and Belgian-made)—1953
GAY VAGABOND, THE—C—Republic—Roscoe Karns, Ruth Donnelly, Ernest Truex—1941
GEISHA GIRL—CMD—Realart—Martha Hyer, William Andrews, Dekao Yokoo—(Made in Japan)—1952
GENERAL SPANKY—C—Metro—Spanky McFarlond, Phillip Holmes, Ralph Morgan—1936
GENIUS AT WORK—MYC—RKO—Wally Brown, Alan Corney, Anne Jeffreys, Lionel Atwill—1946
GENOESE DRAGNET—MD—IFE—Charles Rutherford, Lianella Carell, Cesare Danova—1954
GENTLE GUNMAN, THE—MD—Universal—John Mills, Dirk Bogarde, Robert Beatty—1953
GENTLEMAN AFTER DARK, A—MD—United Artists—Brian Donlevy, Miriam Hopkins—1942
GENTLEMAN FROM DIXIE, THE—D—Monogram—Jack La Rue, Marian Marsh, Clarence Muse—1941
GENTLEMAN FROM LOUISIANA, THE—C—Republic—Eddie Quillan, Charles "Chic" Sale—1936
GENTLEMAN FROM TEXAS—W—Monogram—Johnny Mack Brown, Claudia Drake—1946
GENTLEMAN JOE PALOOKA—CD—Monogram—Joe Kirkwood, Jr., Leon Errol, Guy Kibbee—1946
GENTLEMAN MISBEHAVES, THE—CMU—Columbia—Osa Massen, Hillary Brooke, Frank Sully—1946
GENTLEMEN FROM CALIFORNIA (Californian, The)—W—Fox—Ricardo Cortez, Marjorie Weaver—1937
GENTLEMEN WITH GUNS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patricia Knox—1946
GEORGE WHITE'S SCANDALS—CMU—RKO—Joan Davis, Jack Haley, Gene Krupa and band—1945
GET THAT MAN—MD—Empire—Wallace Ford, Finis Barton, E. Alyn Warren, Leon Ames—1935
GETTING GERTIE'S GARTER—C—United Artists—Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes—1945
GHENGIS KHAN—HISD—United Artists—Manuel Conde, Elvira Reyes—(Philippine-made)—1953
GHOST AND THE GUEST, THE—CMD—PRC—James Dunn, Florence Rice, Mabel Todd—1943
GHOST CAMERA—MD—Olympic—Ida Lupino, Henry Kendall, John Mills—(English-made)—1940
GHOST CATCHERS—C—Universal—Ole Olsen, Chic Johnson, Gloria Jean, Mortha O'Driscoll—1944
GHOST CITY—W—Monogram—Bill Cody, Andy Shuford, Helen Foster, Walter Miller—1932
GHOST GOES WEST, THE—CD—United Artists—Robert Donat, Jean Parker—(English-made)—1936
GHOST GUNS—W—Monogram—Johnny Mock Brown, Roymond Hatton, Evelyn Finley—1944
GHOST OF HIDDEN VALLEY—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Jean Carlin—1946

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GHOST PATROL—W—Puritan—Tim McCoy, Claudia Dell, Walter Miller, Wheeler Oakman—1936

GHOST RIDER, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Tom Seidell—1943

GHOST SHIP, THE—MD—RKO—Richard Dix, Russell Wade, Edith Barrett, Ben Bard—1943

GHOST TOWN—W—Commodore—Harry Carey, David Sharpe, Ruth Findlay, Jane Novak—1936

GHOST TOWN GOLD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Kay Hughes—1937

GHOST TOWN LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1942

GHOST TOWN RENEGADES—W—PRC—Lash La Rue, Al "Fuzzy" St. John, Jennifer Holt—1947

GHOST TRAIN, THE — MD — Gaumont British — Jack Hulbert, Ann Todd—(English-made)—1933

GHOST VALLEY—W—RKO—Tom Keene, Merna Kennedy, Mitchell Harris, Kate Campbell—1932

GHOST VALLEY RAIDERS — W — Republic — Donald Barry, Lona Andre, Leroy Mason—1940

GHOST WALKS, THE—MD—Chesterfield—John Miljan, June Collyer, Richard Carle—1935

GHOSTS ON THE LOOSE—C—Monogram—East Side Kids, Bela Lugosi, Ava Gardner, Ric Vallin—1943

GIGOLETTE—MD—RKO—Adrienne Ames, Ralph Bell-

GILDERSLEEVE ON BROADWAY — C — RKO — Harold Peary, Billie Burke, Claire Carleton—1943

GILDERSLEEVE'S BAD DAY—C—RKO—Harold Peary, Jane Darwell, Nancy Gates, Charles Arnt—1943

GILDERSLEEVE'S GHOST — C — RKO — Harold Peary, Marion Martin, Richard LeGrand—1944

amy, Donald Cook, Robert Armstrong—1935

GINGER — D — Monogram — Frank Albertson, Barbara Reed, Johnny Calkins, Janet Burtson—1946

GIRL, A GUY AND A GOB, A—C—RKO—George Murphy, Lucille Ball, Edmond O'Brien—1941

GIRL AND THE GAMBLER, THE—DMU—RKO—Leo Carrillo, Tim Holt, Steffi Duna, Donald MacBride—1939

GIRL FROM ALASKA, THE—MD—Republic—Ray Middleton, Jean Parker, Jerome Cowan—1942

GIRL FROM CALGARY, THE—ACD—Monogram—Fifi D'Orsay, Paul Kelly, Astrid Allwyn—1932

GIRL FROM GOD'S COUNTRY—ACD—Republic—Chester Morris, Jane Wyatt, Charles Bickford—1940

GIRL FROM HAVANA, THE—MDMU—Republic—Dennis O'Keefe, Claire Carleton, Victor Jory—1940

GIRL FROM MANDALAY, THE—D—Republic—Conrad Nagel, Kay Linaker, Donald Cook—1936

GIRL FROM MANHATTAN—CD—United Artists—Dorothy Lamour, Charles Laughton, George Montgomery, Ernest Truex—1948

GIRL FROM MEXICO, THE—C—RKO—Lupe Velez, Donald Woods, Leon Errol, Linda Hayes—1939

GIRL FROM MONTEREY, THE—CDMU—PRC—Armida, Edgar Kennedy, Veda Ann Borg—1943

GIRL FROM RIO—MD—Monogram—Movita, Warren Hull, Alan Baldwin, Kay Linaker—1939

GIRL IN A MILLION, A—C—Oxford—Joan Greenwood, Hugh Williams, Basil Radford—1950

GIRL IN EVERY PORT, A—F—RKO—Groucho Marx, William Bendix, Marie Wilson, Don DeFore—1952

GIRL IN THE NEWS, THE—MY—20th-Fox—Margaret Lockwood, Emlyn Williams—(English-made)—1941

GIRL IN THE PAINTING, THE—D—Universal—Mai Zwetterling, Robert Beatty, Guy Rolfe, Herbert Lom—(English-made)—1949

GIRL IN 313, THE—MD—20th-Fox—Kent Taylor, Florence Rice, Kent Taylor, Kay Aldridge—1940

GIRL LOVES BOY—C—Grand National—Eric Linden, Cecilia Parker, Roger Imhof—1937

GIRL O' MY DREAMS—CD—Monogram—Mary Carlisle, Eddie Nugent—Arthur Lake—1934

GIRL OF THE PORT—D—RKO—Sally O'Neil, Mitchell Lewis, Reginald Shorlane, Donald MacKenzie—1930

GIRL OF THE RIO—MD—RKO—Dolores Del Rio, Leo Carrillo, Norman Foster, Ralph Ince—1932

GIRL RUSH—CMU—RKO—Wally Brown, Alan Carney, Frances Langford, Vera Vague—1944

GIRL WHO CAME BACK—MD—Chesterfield—Sidney Blackmer, Shirley Grey, Noel Madison—1935

GIRL WHO DARED, THE—MY—Republic—Lorna Gray Grant Withers, Veda Ann Borg—1944

GIRLS IN CHAINS—MD—PRC—Arline Judge, Roger Clark, Robin Raymond, Barbara Pepper—1943

GIRLS OF THE BIG HOUSE—MD—Republic—Lynne Roberts, Virginia Christine, Marian Martin—1945

GIRLS' TOWN—CD—PRC—Edith Fellows, June Storey, Kenneth Howell, Alice White—1942

GIRLS WILL BE BOYS—C—Chesterfield—Dolly Haas, Cyril Maude—(English-made)—1935

GIT ALONG LITTLE DOGIES — W — Republic — Gene Autry, Smiley Burnette, Maple City Four—1937

GLADIATOR, THE—C—Columbia—Joe E. Brown, June Travis, "Man Mountain" Dean, Dickie Moore—1938

GLAMOR FOR SALE—MDMU—Columbia—Anita Louise, Roger Pryor, June MacClay, Don Beddoe—1940

GLAMOROUS NIGHT—D—Republic—Otto Kruger, Victor Jory, Mary Ellis, Barry Mackay—1937

GLASS ALIBI, THE—MD—Republic—Paul Kelly, Douglas Fowley, Ann Gwynne, Maris Wrixon—1946

GLASS MOUNTAIN, THE—ROMD—Eagle Lion—Valentine Cortesa, Michael Denison, Dulcie Gray—(English-made)—1950

GLORY AT SEA—D—Souvaine—Sonny Tufts, Trevor Howard, James Donald—(English-made)—1953

GLORY TRAIL, THE—W—Crescent—Tom Keene, Joan Barclay, James Bush, Frank Melton—1936

GO CHASE YOURSELF—C—RKO—Joe Penner, Lucille Ball, Richard Lane, June Travis—1938

GOD NEEDS MEN—D—AFE—Pierre Fresnay, Madeleine Robinson, Daniel Gelin—(French-made)—1951

GOD'S COUNTRY — OMD — Action — Robert Lowrey, Helen Gilbert, William Farnum—1946

GOD'S COUNTRY AND THE MAN—W—Monogram—Tom Keene, Betty Compson—1937

GO-GET-'EM HAINES — W — Republic — William Boyd, Leroy Mason, Sheila Terry, Eleanor Hunt—1936

GOING TO TOWN—C—RKO—Chester Lauch, Norris Goff (Lum and Abner), Barbara Hale—1944

GOLD—W—Majestic—Jack Hoxie, Alice Day, Hooper Atchley, Matthew Betz—1932

GOLD—D—UFA—Hans Albers, Brigitte Helm, Michael Bohnen, Lien Deyers—(German-made)—1934

GOLD MINE IN THE SKY—W—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1938

GOLD RACKET, THE—MD—Grand National—Conrad Nagel, Eleanor Hunt, Fuzzy Knight—1937

GOLDEN EYE, THE — MYMD — Monogram — Roland Winters, Wanda McKay, Manton Moreland—1948

GOLDEN GLOVES—MD—Paramount—Richard Denning, Jean Cagney, Robert Paige, Edward Brophy—1940

GOLDEN GLOVES STORY, THE—ACD—Eagle Lion—James Dunn, Kay Westfall, Dewey Martin—1950

GOLDEN MADONNA, THE — D — Monogram — Phyllis Calvert, Michael Rennie, Tullio Carminati, David Greene—(English-made)—1949

GOLDEN TRAIL, THE—W—Monogram—Tex Ritter, Slim Andrews, Ina Guest, Patsy Moran—1940

GOLDEN TWENTIES, THE—COMP—RKO—Commentators, Frederick L. Allen, Robert Q. Lewis, Allen Prescott—1950

GOLDIE GETS ALONG — CD — RKO — Lili Damita, Charles Morton, Bradley Page, Lita Chevret—1933

GOLGOTHA — D — Golgotha Corp. — Robert Levigan, Jean Gabin, Henry Baur—(Foreign-made)—1937

GOOD GIRLS GO TO PARIS—C—Columbia—Melvyn Douglas, Joan Blondell, Walter Connolly—1939

GOOD TIME GIRL—MD—Film Classics—Jean Kent, Flora Robson, Dennis Price—(English-made)—1950

GOODBYE LOVE—C—RKO—Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer—1935

GOODNIGHT SWEETHEART—CMD—Republic—Bob Livingston, Ruth Terry, Henry Hull—1944

GOVERNMENT GIRL—C—RKO—Olivia de Havilland, Sonny Tufts, Anne Shirley, James Dunn—1943

GRAND CANYON — CMU — Lippert — Richard Arlen, Mary Beth Hughes, Reed Hadley—1949

GRAND CANYON TRAIL—MUW—Republic—Roy Rogers, Jane Frazee, Andy Devine, Robert Livingston—1948

GRAND JURY—CD—RKO—Fred Stone, Owen Davis, Jr., M. Olsen, Louis Latimer—1936

GRAND OLD GIRL—CD—RKO—May Robson, Mary Carlisle, Alan Hale, Fred MacMurray—1934

GRAND OLE OPRY—C—Republic—Leon Weaver, Frank Weaver, June Weaver, Louis Ransom—1940

GRAND PARADE — MU — Pathe — Helen Twelvetrees, Fred Scott, Richard Carle, Marie Astaire—1930

GRANDPA GOES TO TOWN — C — James Gleason, Lucille Gleason, Russell Gleason—1940

GREAT DAN PATCH, THE—CD—United Artists—Dennis O'Keefe, Henry Hull, Gail Russell—1949

GREAT DAY—D—RKO—Eric Portman, Flora Robson, Sheila Sim, Isabel Jeans—1946

GREAT DEFENDER, THE—D—BIP—Matheson Lang, Margaret Bannerman—(English-made)—1934

GREAT EXPECTATIONS—D—Universal—Jean Simmons, John Mills, Valerie Hobson—(English-made)—1947

GREAT FLAMARION, THE—MD—Republic—Eric Von Stroheim, Dan Duryea—1945

GREAT GILDERSLEEVE, THE—C—RKO—Harold Peary, Jane Darwell, Nancy Gates, Charles Arnt—1942

GREAT GOD GOLD, THE—MD—Monogram—Sidney Blackmer, Martha Sleeper, Regis Toomey—1935

GREAT GUY—ACD—Grand National—James Cagney, Mae Clarke, James Burke, Edward Brophy—1936

GREAT JASPER, THE—MD—RKO—Richard Dix, Vera Engles, Edna May Oliver, Bruce Cabot—1933

GREAT JESSE JAMES RAID, THE—W—Lippert—Willard Parker, Barbara Payton, Tom Neal—1953

GREAT JOHN L.—D—United Artists—Greg McClure, Linda Darnell, Barbara Britton, Lee Sullivan—1945

GREAT MAN VOTES, THE—CD—RKO—John Barrymore, Peter Holden, Virginia Weidler—1939

GREAT MIKE, THE—D—Stuart Erwin, Robert "Buzzy" Henry, Carl "Alfalfa" Switzer—1944

GREAT MR. HANDEL, THE — MUD — Midfilm — Wilfrid Lawson, Elizabeth Allan—(English-made)—1943

GREAT PLANE ROBBERY, THE—MD—United Artists—Tom Conway, Margaret Hamilton, Steve Brodie, Lynne Roberts—1950

GREAT RUPERT, THE—CD—Eagle Lion—Terry Moore, Jimmy Durante, Tom Drake—1950

GREAT STAGECOACH ROBBERY — W — Republic — Bill Elliott, Bobby Blake, Alice Flemina—1945

GREAT TRAIN ROBBERY, THE—ACD—Republic—Bob Steele, Claire Carleton, Milburn Stone—1941

GREEKS HAD A WORD FOR THEM, THE (Three Broadway Girls)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932

GREEN COCKATOO, THE — MD — Devonshire — John Mills, Renee Ray—(English-made)—1947

GREEN EYES—MD—Chesterfield—Shirley Grey, Charles Starrett, Claude Gillingwater, John Wray—1934

GREEN FOR DANGER—MYD—Eagle Lion—Trevor Howard, Alistair Sim, Sally Gray—(English-made)—1947

GREEN PROMISE, THE—D—RKO—Marguerite Chapman, Walter Brennan, Robert Paige—1949

GREEN SCARF, THE—MYD—Associated Artists—Michael Redgrave, Leo Genn, Ann Todd, Kieron Moore—(English-made)—1955

GRIDIRON FLASH—CD—RKO—Eddie Quillan, Betty Furness, Grant Mitchell, E. Kennedy—1934

GRIEF STREET—D—Chesterfield—Barbara Kent, John Holland, Dorothy Christy, Crauford Kent—1931

GRISSLY'S MILLIONS—MY—Republic—Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon—1945

GROOM WORE SPURS, THE — C — Universal — Ginger Rogers, Jack Carson, Joan Davis—1951

GUEST IN THE HOUSE—D—United Artists—Anne Baxter, Ralph Bellamy, Ruth Warwick—1944

GUEST WIFE—C—United Artists—Claudette Colbert, Don Ameche, Richard Foran, Charles Dingle—1945

GUILT OF JANET AMES, THE—PD—Columbia—Rosalind Russell, Melvyn Douglas, Sid Caesar—1947

GUILTY, THE—MYMD—Monogram—Bonita Granville, Don Castle, Wally Carsell, Regis Toomey—1947

GUILTY BYSTANDER—MYMD—Film Classics—Zachary Scott, Faye Emerson, Mary Boland—1950

GUILTY OF TREASON—DOCD—Eagle Lion—Charles Bickford, Bonita Granville, Paul Kelly, Roland Winters—1950

GUN CODE—W—PRC—Tim McCoy, Ina Gest, Lou Fulton, Alden Chase, Jack Richardson—1940

GUN FIRE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Philo McCullough—1935

GUN GRIT—W—Atlantic—Jack Perrin, Ethel Beck, David Sharpe, Roger Williams—1936

GUN LAW—W—RKO—George O'Brien, Rita Oehman, Ray Whitley, Paul Overton, Ward Bond—1938

GUN LAW JUSTICE—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, June Adams—1949

GUN MAN, THE (Mr. Hobo)—W—Monogram—Whip Wilson, Fuzzy Knight, Rand Brooks—1952

GUN PACKER—W—Monogram—Jack Randall, Louise Stanley, Charles King—1938

GUN PLAY—W—RKO—Tim Holt, Joan Dixon, Richard Martin, Harper Carter—1951

GUN RANGER, THE—W—Republic—Bob Steele, Eleanor Stewart, John Merton, Ernie Adams—1937

GUN RUNNERS—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, Noel Neill, Mae Clarke—1949

GUN SMOKE—W—Monogram—Johnny Mack Brown, Riley Hill, Raymond Hatton, Jennifer Holt—1945

GUN SMUGGLERS—W—RKO—Tim Holt, Richard Martin, Martha Yer, Gary Gray—1948

GUN TALK—W—Monogram—Johnny Mack Brown, Raymond Hatton, Christine McIntyre—1948

GUNFIRE—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950

GUNG HO—MD—Universal—Randolph Scott, Grace McDonald, Alan Curtis—1943

GUNGA DIN—MD—RKO—Sam Jaffe, Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen—1939

GUNLORDS OF STIRRUP BASIN — W — Republic—Bob Steele, Louis Stanley, Karl Hackett—1937

GUNMAN FROM BRODIE—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1941

GUNNERS AND GUNS—MD—Beaumont—Black King, Edmund Cobb, Edna Aselin, Edward Allen—1935

GUNNING FOR JUSTICE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Max Terhune—1948

GUNS AND GUITARS — W — Republic — Gene Autry, Dorothy Dix, Smiley Burnette, Tom London—1936

GUNS IN THE DARK—W—Republic—Johnny Mack Brown, Claire Rochelle, Syd Saylor—1937

GUNS OF HATE—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Steve Brodie—1948

GUNS OF THE LAW—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt—1944

GUNSMOKE MESA—MUW—PRC—Dan O'Brien, Jim Newell, Patti McCarthy, Kermit Maynard—1944

GUNSMOKE RANCH — W — Republic — Bob Livingston, Ray Corrigan, Max Terhune, Bob Walker—1937

GUNSMOKE TRAIL — W — Monogram — Jack Randall, Louise Stanley, Al St. John, John Merton—1938

GUY COULD CHANGE, A—RD—Republic—Allan Lane, Jane Frazee, Twinkle Watts, Bobby Blake—1946

GYPSY FURY — COSD — Monogram — Vivica Lindfors, Christopher Kent, Johnny Champot, Romney Brent——(Swedish-made)—(English titles)—1951

H

HAIR-TRIGGER CASEY — MD — Atlantic — Jack Perrin, Betty Mack, Snowflake, Wally Wales—1936

HAIRY APE, THE—D—United Artists—William Bendix, Susan Hayward, John Loder—1944

HALF MARRIAGE—D—RKO—Olive Bordon, Ken Murray, Sally Blane, Hedda Hopper—1929

HALF NAKED TRUTH, THE—D—RKO—Lupe Velez, Lee Tracy, Frank Morgan, Eugene Pallette—1932

HALF-PAST MIDNIGHT—MD—20th-Fox—Kent Taylor, Peggy Knudson, Joe Sawyer, Walter Sande—1948

HALF-WAY HOUSE, THE—PSYD—Affiliated—Francoise Rosay, Tom Walls—(English-made)—1945

HALFBREED, THE—MD—RKO—Robert Young, Janis Carter, Jack Buetel, Barton MacLane—1952

HANDS ACROSS THE BORDER—WMU—Republic—Roy Rogers, Trigger, Ruth Terry, Bob Nolan—1943

HANDS ACROSS THE ROCKIES—W—Columbia—Bill Elliott, Mary Daily, Dub Taylor—1941

HANGMEN ALSO DIE — MD — United Artists — Brian Donlevy, Walter Brennan, Gene Lockhart—1943

HANNAH LEE—OMD—Broder—John Ireland, Joanne Dru, MacDonald Carey, Don Haggerty—1953

HAPPIEST DAYS OF YOUR LIFE, THE—C—London—Alastair Sim, Margaret Rutherford, John Turnbull—(English-made)—1950

HAPPINESS C. O. D.—CD—Chesterfield—Donald Meek, Irene Ware, William Bakewell—1935

HAPPY GO LUCKY—CMU—Republic—Phil Regan, Evelyn Venable, Jed Prouty, William Newell—1936

HAPPY GO LOVELY—CMU—RKO—David Niven, Vera-Ellen, Cesar Romero—(English-made)—1951

HAPPY LANDING—MU—20th-Fox—Sonja Henie, Don Ameche, Caesar Romero, Ethel Merman—1938

HARD GUY—MD—PRC—Jack La Rue, Mary Healy, Kane Richmond, Iris Adrian—1941

HARD, FAST AND BEAUTIFUL—D—RKO—Claire Trevor, Sally Forrest, Carleton G. Young—1951

HARD HOMBRE—W—Hoffman—Hoot Gibson, Lina Basquette, Mathilde Comont, Jesse Arnold—1931

HARD ROCK HARRIGAN — ACD — 20th-Fox — George O'Brien, Irene Hervey, Fred Kohler—1935

HARD TO HOLD—D—Columbia—Rita Hayworth, Jacqueline Wells—1938

HARMONY LANE—DMU—Mascot—Douglass Montgomery, Evelyn Venable, William Frawley—1935

HARPOON—MD—Screen Guild—John Bromfield, Alyce Louis, James Cardwell, Patricia Garrison—1948

HARVEST MELODY — CDMU — PRC — Rosemary Lane, Johnny Downs, Sheldon Leonard—1943

HAT BOX MYSTERY, THE—MYMD—Screen Guild—Tom Neal, Allen Jenkins, Pamela Blake—1947

HAT, COAT AND GLOVE—MD—RKO—Ricardo Cortez, Barbara Robbins, John Beal—1934

HATS OFF—MD—Grand National—Mae Clark, John Payne, Helen Lynd, Luis Alberni—1936

HAUNTED HOUSE, THE — CD — Monogram — Jackie Moran, Marcia Mae Jones—1940

HAUNTED MINE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Linda Johnson—1946
HAUNTED RANCH—W—Monogram—John King, David Sharpe, Max Terhune, Rex Lease—1943
HAUNTED TRAILS — W — Monogram — Whip Wilson, Andy Clyde, Reno Browne, Dennis Moore—1949
HAVING WONDERFUL CRIME — CMY — RKO — Pat O'Brien, George Murphy, Carole Landis—1945
HAVING WONDERFUL TIME—C—RKO—Ginger Rogers, Douglas Fairbanks, Jr., Lucille Ball—1938
HAWAII CALLS—CD—RKO—Bobby Breen, Ned Sparks, Irvin S. Cobb, Warren Hull—1938
HAWAIIAN BUCKAROO—W—20th-Fox—Smith Ballew, Evalyn Knapp, Pat O'Brien, Harry Woods—1938
HAWK OF POWDER RIVER, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt—1948
HAY FOOT—C—United Artists—William Tracy, Joe Sawyer, James Gleason, Noah Beery—1942
HE COULDN'T TAKE IT—MD—Monogram—Ray Walker, Virginia Cherrill, George E. Stone—1933
HE KNEW WOMEN—C—RKO—Lowell Sherman, David Manners, Alice Joyce, Frances Dade—1930
HEADING FOR HEAVEN—C—Eagle Lion—Stuart Erwin, Glenda Farrell, Russ Vincent, Irene Ryan—1947
HEADIN' FOR GOD'S COUNTRY—MD—Republic—William Lundigan, Virginia Dale, Harry Shannon—1943
HEADIN' FOR RIO GRANDE—W—Grand National Tex Ritter, Eleanore Stewart—1936
HEADIN' NORTH—W—Tiffany—Bob Steele, Barbara Luddy, Perry Murdock, Walter Shumway—1930
HEADLINE — MD — English — Anne Crawford, David Farrar, John Stuart, Antoinette Cellier—1951
HEADLINE CRASHER — ACD — Conn — Frankie Darro, Kane Richmond, Muriel Evans, John Merton—1937
HEADLINE SHOOTER—MD—RKO—Frances Dee, Ralph Bellamy, William Gargan, June Brewster—1933
HEADLINE WOMAN, THE — MD — Mascot — Heather Angel, Roger Pryor, Jack LaRue—1935
HEALER, THE (Little Pal)—D—Monogram—Ralph Bellamy, Karen Morley, Mickey Rooney—1939
HEART AND SOUL—D—Crest—Vittorio De Sica, Maria Mercader, Giorgio De Lulle—(Italian-made)—1950
HEART OF ARIZONA — W — Paramount — Bill Boyd, Natalie Moorhead, George Hayes—1938
HEART OF A NATION—MD—AFE—Michele Morgan, Raimu, Louis Jouvet—(French-made)—1943
HEART OF NEW YORK—MU—United Artists—Al Jolson, Madge Evans, Frank Morgan—1933
HEART OF THE GOLDEN WEST—MUW—Republic—Roy Rogers, Smiley Burnette, Gabby Hayes—1942
HEART OF THE MATTER, THE—D—Associated Artists—Trevor Howard, Elizabeth Allan, Denholm Elliott, Peter Finch—(English-made)—1954
HEART OF THE RIO GRANDE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie—1942
HEART OF THE ROCKIES—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937
HEART OF THE WEST—W—Paramount—William Boyd, Jimmy Ellison, George Hayes—1936
HEART OF VIRGINIA—D—Republic—Robert Lowery, Janet Martin, Frankie Darro, Paul Hurst—1948
HEART PUNCH—ACD—Mayfair—Lloyd Hughes, Marion Shilling, George Lewis, Wheeler Oakman—1932
HEARTACHES — MUMD — PRC — Sheila Ryan, Edward Norris, Chill Wills, Ken Farrell—1947
HEARTBEAT—CD—RKO—Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone—1946
HEARTS DESIRE — MU — Gaumont British — Richard Tauber, Paul Graetz—(English-made)—1937
HEARTS IN BONDAGE—ACD—Republic—James Dunn, Mae Clarke, David Manners, Fritz Leiber—1936
HEARTS OF HUMANITY—MD—Majestic—Jean Hersholt, Jackie Searl, J. Farrell MacDonald—1932
HEAT WAVE—MD—Lippert—Alex Nicol, Hillary Brooke, Sidney James—(English-made)—1954
HEAVEN ONLY KNOWS (Montana Mike) — FAND — United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Stuart Erwin—1947
HEAVENLY DAYS—C—RKO—Jim Jordan, Marian Jordan, Eugene Pallette, Gordon Oliver—1944
HELD FOR RANSOM—MD—Grand National—Grant Withers, Blanche Mehaffery, Jack Mulhall—1938
HELDORADO — WMU — Republic — Dale Evans, Roy Rogers, George "Gabby" Hayes—1947
HELL FIRE AUSTIN—W—Tiffany—Ken Maynard, Ivy Merton, Nat Pendleton, Alan Roscoe—1932
HELL HARBOR—ACD—United Artists—Lupe Velez, John Holland, Jean Hersholt—1930
HELL IS SOLD OUT—CD—Realart—Mai Zetterling, Richard Attenborough—(English-made)—1953
HELLGATE—MD—Lippert—Sterling Hayden, Joan Leslie, Ward Bond, Jim Arness—1952
HELL'S CARGO (Dangerous Cargo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940
HELL'S HEADQUARTERS—ACD—RKO—Jack Mulhall, Barbara Weeks, Frank Mayon—1932
HELL'S HOUSE—MD—Capital—Pat O'Brien, Junior Durkin, Bette Davis, Junior Coughlan—1932
HELL'S HIGHWAY — MD — RKO — Richard Dix, Tom Brown, Louise Carter, Rochelle Hudson—1932
HELLSHIP MORGAN—MD—Columbia—Ann Southern, Victor Jory, George Bancroft, George Regas—1936
HELLZAPOPPIN—MUF—Universal—Olsen and Johnson, Martha Raye, Hugh Herbert—1941
HENRY THE RAINMAKER—CD—Monogram—Raymond Walburn, William Tracy, Walter Catlett—1949
HER ENLISTED MAN (Red Salute)—CD—United Artists—Robert Young, Barbara Stanwyck—1935
HER FORGOTTEN PAST—MD—Mayfair—Monte Blue, Barbara Kent, Henry B. Walthall—1933
HER PANELLED DOOR — MD — Souvaine Selective — Richard Burton—(English-made)—1951
HER PRIVATE AFFAIR—MD—Pathe—Harry Bannister, John Loder, Kay Hammond—1929
HER SISTER'S SECRET—D—PRC—Nancy Coleman, Margaret Lindsay, Philip Reed, Felix Bressart—1946
HERE COME THE HUGGETS—C—Pentagon—Jack Warner, Kathleen Harrisson, Jane Hylton, Susan Shaw—(English-made)—1951
HERE COMES ELMER—CMU—Republic—Dale Evans, Al Pearce, Frank Albertson, Gloria Stuart—1943
HERE COMES KELLY—CD—Monogram—Eddie Quillan, Joan Woodbury, Maxie Rosenbloom, Armida—1943
HERE COMES TROUBLE—C—United Artists—Bill Tracy, Joe Sawyer, Emory Rarnell, Betty Compson—1948
HERE IS A MAN (Devil And Daniel Webster, The) and (All That Money Can Buy)—D—RKO—James Craig, Simone Simon, Edward Arnold—1941
HERE WE GO AGAIN—C—RKO—Edgar Bergen, Charlie McCarthy, Jim Jordan, Marian Jordan—1942
HERE'S FLASH CASEY—ACD—Grand National—Eric Linden, Boots Mallory, Cully Richards—1937
HERITAGE OF THE DESERT—W—Paramount—Donald Woods, Evelyn Venable, Russell Hayden—1939
HEROES IN BLUE — MD — Monogram — Dick Purcell, Charles Quigley, Bernadene Hayes—1939
HEROES OF THE ALAMO — ACD — Columbia — Lane Chandler, Earl Hodgins, Bruce Warren—1938
HEROES OF THE HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, James Eagles—1938
HEROES OF THE SADDLE—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940
HEY, ROOKIE—CMU—Columbia—Ann Miller, Larry Parks, Joe Besser, Joe Sawyer—1944
HI DIDDLE DIDDLE (Diamonds And Crime)—C—United Artists—Martha Scott, Dennis O'Keefe, Adolphe Menjou—1943
HI GAUCHO—MD—RKO—John Carroll, Steffi Duna, Rod La Rocque, Montague Love—1935
HI NEIGHBOR — C — Republic — Jean Parker, John Archer, Janet Beecher, Marilyn Hare—1942
HIDDEN DANGER — W — Monogram — Johnny Mack Brown, Raymond Hatton, Max Terhune—1949
HIDDEN ENEMY—MD—Monogram—Warren Hull, Kay Linaker, William von Brincken—1940
HIDDEN GOLD—W—Paramount—William Boyd, Russell Hayden, Minor Watson, Ruth Rogers—1940
HIDDEN ROOM, THE—MD—Eagle Lion—Robert Newon, Sally Gray, Naunton Wayne—(English-made)—1950
HIDDEN VALLEY OUTLAWS—W—Republic—Wild Bill George "Gabby" Hayes, Anne Jeffreys—1944
HIDEAWAY—CD—RKO—Fred Stone, Emma Dunn, Marjorie Lord, Lee Patrick—1937
HIDEOUT, THE—MD—Snader—Howard Keel, Valerie Hobson, James Donald—(English-made)—1952
HIGGINS FAMILY, THE—C—Republic—James, Lucille, Russell Gleason, Lyn Roberts—1938
HIGH COMMAND—AD—Grand National—Lionel Atwill, James Mason—(English-made)—1938
HIGH CONQUEST—MD—Monogram—Anna Lee, Gilbert Roland, Warren Douglas, Beulah Bondi—1947
HIGH EXPLOSIVE—MD—Paramount—Chester Morris, Jean Parker, Barry Sullivan—1943
HIGH FLYERS—F—RKO—Bert Wheeler, Robert Woolsey, Lupe Velez, Marjorie Lord—1937
HIGH FURY—D—United Artists—Madeline Carroll, Ian Hunter, Michael Rennie—1948
HIGH GEAR—ACD—Goldsmith—James Murray, Joan Marsh, Jackie Searle, Eddie Lambert—1933
HIGH LONESOME—W—Eagle Lion—John Barrymore, Jr., Chill Wills, Lois Butler—1950
HIGH POWERED — MD — Paramount — Robert Lowery, Phyllis Brooks, Mary Treen—1945
HIGH SCHOOL HERO — MUC — Monogram — Freddie Stewart, June Preisser, Ann Rooney—1946
HIGH STAKES—D—RKO—Lowell Sherman, Mae Murray, Edward Martindel, Leyland Hodgson—1931
HIGH TENSION—CD—20th-Fox—Brian Donlevy, Glenda Farrell, Norman Foster—1936
HIGH TIDE—MD—Monogram—Don Castle, Lee Tracy, Anabel Shaw, Julie Bishop—1947
HIGH TREASON—MD—Tiffany—Benita Hume, Jameson Thomas, Hubertson Wright, Basil Gill—1930
HIGH VOLTAGE—ACD—Pathe—Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan—1929
HIGHER AND HIGHER—MUC—RKO—Michele Morgan, Jack Haley, Frank Sinatra, Marcy McGuire—1943
HIGHLY DANGEROUS—MD—Lippert—Dane Clark, Margaret Lockwood, Marius Goring—(English-made)—1951
HIGHWAY 13—ACD—Screen Guild—Robert Lowery, Pamela Blake, Michael Whalen—1949
HIGHWAYS BY NIGHT—MD—RKO—Richard Carlson, Jane Randolph, Jane Darwell, Gordon Jones—1942
HI-JACKED—ACD—Lippert—Jim Davis, Marsha Jones, Sid Melton, David Bruce—1950
HILLBILLY BLITZKRIEG—F—Monogram—Bud Duncan, Cliff Nazarro, Edgar Kennedy, Doris Linden—1942
HIS BROTHER'S GHOST—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Charles King—1945
HIS DOUBLE LIFE—C—Paramount—Lillian Gish, Roland Young, Montague Love, Lumsden Hare—1933
HIS FAMILY TREE—CD—RKO—James Barton, Margaret Callahan, Addison Randall—1935
HIS FIGHTING BLOOD — W — Ambassador — Kermit Maynard, Polly Ann Young, Paul Fix—1935
HIS FIRST COMMAND—ACD—Pathe—William Boyd, Dorothy Sebastian, Gavin Gordon—1930
HIS GREATEST GAMBLE—D—RKO—Richard Dix, Dorothy Wilson, Bruce Cabot, Edith Fellows—1934
HIS KIND OF WOMAN—MD—RKO—Robert Mitchum, Jane Russell, Vincent Price, Raymond Burr—1951
HISTORY IS MADE AT NIGHT—MD—United Artists—Charles Boyer, Jean Arthur, Leo Carillo—1937
HISTORY OF MR. POLLY, THE—CD—International Releasing—John Mille, Megs Jenkins, Finlay Currie, Diana Churchill—(English-made)—1951
HITCH HIKE LADY—MD—Republic—Alison Skipworth, Mae Clarke, Arthur Treacher, Jimmy Ellison—1935
HITCHHIKE TO HAPPINESS — CMU — Republic — Al Pearce, Brad Taylor, William Frawley—1945
HITCHHIKE TO HEAVEN—CD—Invincible—Henrietta Crossman, Herbert Rowlinson, Anita Page—1936
HITCH-HIKER, THE—D—RKO—Edmond O'Brien, Frank Lovejoy, William Talman, Jose Torvay—1953
HITLER—DEAD OR ALIVE — CD — Ben Judell — Ward Bond, Dorothy Tree, Paul Fix—1942
HITLER'S CHILDREN — MD — RKO — Tim Holt, Bonita Granville, Kent Smith, Otto Kruger—1943
HIT PARADE OF 1943, THE—CMU—Republic—John Carroll, Susan Hayward, Gail Patrick—1943
HIT THE SADDLE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Rita Cansino—1937

HITTIN' THE TRAIL — W — Grand National—Tex Ritter, Jerry Bergh, Tommy Bupp, Earl Swire—1937
HITTING A NEW HIGH—CMU—RKO—Lily Pons, Jack Oakie, John Howard, Eric Blore—1937
HOLD 'EM JAIL—C—RKO—Bert Wheeler, Robert Woolsey, Betty Grable, Robert Armstrong—1932
HOLD THAT WOMAN—C—PRC—James Dunn, Frances Gifford, George Douglas—1940
HOLIDAY CAMP — C — Universal-International — Flora Robson, Dennis Price, Jack Warner, Hazel Court—(English-made)—1948
HOLIDAY RHYTHM—CMU—Lippert—Mary Beth Hughes, David Street, Donald McBride—1950
HOLLOW TRIUMPH (The Scar)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—1948
HOLLY AND THE IVY, THE—D—Pacemaker—Ralph Richardson, Celia Johnson, Margaret Leighton, Denholm Elliott—(English-made)—1954
HOLLYWOOD AND VINE—CMD—PRC—James Ellison, Wanda McKay, June Clyde, Ralph Morgan—1945
HOLLYWOOD BARN DANCE—MU—Screen Guild—Ernest Tubb, Lori Talbott, Helen Boyce—1947
HOLLYWOOD COWBOY—ACD—RKO—George O'Brien, Cecilia Parker, Maude Eburne, Joe Caits—1937
HOLLYWOOD STADIUM MYSTERY—CMY—Republic—Neil Hamilton, Evelyn Venable—1938
HOLLYWOOD THRILL-MAKERS — MD — Lippert — James Gleason, Bill Henry, Theila Darin—1954
HOLLYWOOD VARIETIES—N—Lippert—Robert Alda, Assorted Vaudeville Acts—1950
HOME AT SEVEN—MD—London—Ralph Richardson, Jack Hawkins, Margaret Leighton, Campbell Singer—(English-made)—1953
HOME IN OKLAHOMA—W—Republic—Roy Rogers, Gabby Hayes, Dale Evans, Carol Hughes—1946
HOME IN WYOMIN' — W — Republic — Gene Autry, Smiley Burnette, Olin Howland—1942
HOME OF THE BRAVE—D—United Artists—James Edwards, Steve Brodie, Lloyd Bridges—1949
HOME ON THE PRAIRIE—W—Republic—Gene Autry, Smiley Burnette, June Storey—1939
HOME, SWEET HOMICIDE—MYC—20th-Fox—Peggy Ann Garner, Randolph Scott, Lynn Bari—1946
HOMESTEADERS OF PARADISE VALLEY—W—Republic—Allan Lane, Bobby Blake, Ann Todd—1947
HOMESTRETCH, THE — MD — 20th-Fox — Cornel Wilde, Maureen O'Hara, Glen Langan, Helen Walker—1947
HOMICIDE FOR THREE—MY—Republic—Audrey Long, Warren Douglas, Grant Withers—1948
HOMICIDE SQUAD — ACD — Universal — Leo Carrillo, Noah Beery, Mary Brian, Russell Gleason—1931
HONEYMOON—ROMD—RKO—Shirley Temple, Franchot Tone, Guy Madison, Lina Romay—1947
HONEYMOON LIMITED—CD—Monogram—Neil Hamilton, Irene Hervey, Lloyd Hughes—1935
HONEYMOON'S OVER, THE—C—Stuart Erwin, Marjorie Weaver, Patric Knowles, Russell Hicks—1939
HONG KONG NIGHTS — ACD — First Division — Tom Keene, Vera Engels, Warren Hymer—1935
HONOLULU LU—CMU—Columbia—Lupe Velez, Leo Carillo, Bruce Bennett, Don Beddoe—1942
HONOR OF THE PRESS—ACD—Mayfair—Edward J. Nugent, Rita LaRoy, Wheeler Oakman—1932
HOODLUM, THE—MD—United Artists—Lawrence Tierney, Allen Roberts, Marjorie Riardan—1951
HOOK, LINE AND SINKER—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee—1930
HOORAY FOR LOVE—MU—RKO—Ann Southern, Gene Raymond, Bill Robinson—1935
HOOSIER HOLIDAY—CMU—Republic—George Brian, Dale Evans, Frank Kettering, Paul Trietsch—1943
HOOSIER SCHOOLBOY, THE—MD—Monogram—Mickey Rooney, Anne Nagel, Frank Shields—1937
HOOSIER SCHOOLMASTER, THE — CD — Monogram — Norman Foster, Charlotte Henry—1935
HOPALONG CASSIDY RETURNS — W — Paramount — William Boyd, George Hayes—1936
HOPALONG RIDES AGAIN—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937
HOPPY SERVES A WRIT—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Victor Jory—1943
HORSE'S MOUTH — CEAN — Mayer-Kingsley — Robert Beatty, Mervyn Johns, Arthur MacRae, Gillian Lind—(English-made)—1943
HOT CARGO—MD—Paramount—William Gargan, Jean Rogers, Philip Reed—1946
HOT CURVES—ACD—Tiffany—Benny Rubin, Pert Kelton, Alice Day, Rex Lease—1930
HOT LEAD—W—RKO—Tim Holt, Joan Dixon, Ross Elliott, Richard Martin—1951
HOT OFF THE PRESS—ACD—Victory—Jack LaRue, Virginia Pine, Monte Blue, Fuzzy Knight—1935
HOT RHYTHM—CMU—Monogram—Robert Lowery, Tim and Irene Ryan, Dona Drake—1944
HOT ROD—MD—Monogram—James Lydon, Art Baker, Gil Stratton, Myron Healey—1950
HOT TIP—C—RKO—Zasu Pitts, James Gleason, Margaret Callahan, Russell Gleason—1935
HOTEL RESERVE — MD — RKO — James Mason, Lucie Mannheim, Raymond Lovell, Julien Mitchell—1945
HOUND OF THE BASKERVILLES, THE—MYD—20th-Fox—Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—1939
HOUSE ACROSS THE BAY, THE—MD—United Artists—George Raft, Joan Bennett, Lloyd Nolan—1940
HOUSE OF A THOUSAND CANDLES, THE—MD—Republic—Phillips Holmes, Mae Clarke—1936
HOUSE OF DANGER — MYMD — Hollywood — Onslow Stevens, Janet Chandler, James Bush—1934
HOUSE OF DARKNESS—MD—Realart—Lawrence Harvey, Lesley Brook—(English-made)—1952
HOUSE OF ERRORS—C—PRC—Horry Langdon, Charles Rogers, Marion Marsh, Ray Walker—1942
HOUSE OF FEAR — MD — Universal — Basil Rathbone, Nigel Bruce, Dennis Hoey, Aubrey Mather—1945
HOUSE OF FEAR, THE—MYD—Universal—William Gargan, Irene Hervey, Alan Dinehart—1939
HOUSE OF MYSTERY—MY—Monogram—Kenneth Kent, Judy Kelly, Peter Murray Hill, Walter Rilla—1941

HOUSE OF 1,000 CANDLES—MD — Republic — Phillips Holmes, Mae Clarke, Irving Pichel—1936
HOUSE OF SECRETS — MYMD — Chesterfield — Marcia Manning, Joseph Striker, Elmer Grandin—1929
HOUSE ON 92ND STREET, THE—MD—20th-Fox—William Eythe, Lloyd Nolan, Signe Hasso—1945
HOUSEKEEPER'S DAUGHTER, THE—C—United Artists—Joan Bennett, Adolphe Menjou, John Hubbard, William Gargan—1939
HOW DO YOU DO?—CMYMU—PRC—Bert Gordon, Harry Von Zell, Cheryl Walker—1945
HOW GREEN WAS MY VALLEY—D—20th-Fox—Walter Pidgeon, Maureen O'Hara, Donald Crisp—1941
HUDSON'S BAY—D—20th-Fox—Paul Muni, Gene Tierney, Laird Cregar, John Sutton—1940
HUE AND CRY—MYC—Fine Arts—Alastair Sim, Jack Warner, Valerie White—(English-made)—1950
HUNDRED HOUR HUNT—D—Greshler—Anthony Steele Jack Warner, Sidney James—(English-made)—[illegible]
HUNT THE MAN DOWN—MYMD—RKO—Gig Young, Lynn Roberts, Mary Anderson, Willard Parker—1951
HUNTED, THE—D—Allied Artists—Preston Foster, Pierre Watkin, Belita, Edna Holland—1948
HUNTED, THE (The Stranger in Between)—D—Independent Artists—Dirk Bogarde, John Whiteley, Elizabeth Sellars—(English-made)—1952
HURRICANE AT PILGRIM HILL—C—Howco—Cecil Kellaway, Clem Bevans, Virginia Grey—1953
HURRICANE HORSEMAN — W — Kent — Marie Quillan, Lane Chandler, Walter Miller—1931
HURRICANE SMITH (Double Identity)—MD—Republic—Ray Middleton, Jane Wyatt, Harry Davenport—1941
HURRY, CHARLIE, HURRY—F—RKO—Leon Errol, Mildred Coles, Kenneth Howell—1941
HYPNOTIZED — MD — World Wide — Charlie Mack, George Moran, Ernest Torrence—1932

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I ACCUSE MY PARENTS—D—PRC—Mary Beth Hughes, Robert Lowell, John Miljan—1944
I AM A CRIMINAL—ACD—Monogram—John Carroll, Martin Spellman, Kay Linaker—1938
I AM THE LAW—MD—Columbia—Edward G. Robinson, Barbara O'Neil, John Beal, Wendy Barrie—1938
I BECAME A CRIMINAL—MD—Warners—Trevor Howard, Sally Gray, Rene Ray—(English-made)—1948
I BELIEVE IN YOU—D—Universal—Celia Johnson, Cecil Parker, Godfrey Tearle—(English-made)—1953
I CAN'T ESCAPE—MD—Beacon—Onslow Stevens, Lila Lee, Russell Gleason, Otis Harlan—1934
I CHEATED THE LAW—MD—20th-Fox—Tom Conway, Steve Brodie, Robert Osterloch, Tom Noonan—1949
I CONQUER THE SEA—ACD—Academy—Steffi Duna, Stonley Morner, Douglas Walton—1936
I COVER CHINATOWN—ACD—William Steiner—Norman Foster, Elaine Shepard—1936
I COVER THE WATERFRONT—MD—United Artists—Claudette Colbert, Ben Lyon—1938
I DEMAND PAYMENT—MD—Imperial—Jack LaRue, Betty Burgess, Guinn "Big Boy" Williams—1938
I DREAM TOO MUCH—MU—RKO—Lily Pons, Henry Fonda, Eric Blore, Osgood Perkins—1935
I, JANE DOE—D—Republic—Vera Ralston, John Carroll, Ruth Hussey, Gene Lockhart—1948
I KILLED GERONIMO—W—Eagle Lion—James Ellison, Chief Thundercloud, Smith Ballew—1950
I KILLED THAT MAN—MD—Monogram—Ricardo Cortez, Joan Woodbury, Pat Gleason—1941
I LIVE ON DANGER—MD—Paramount—Chester Morris, Jean Parker, Elisabeth Risdon—1942
I LOVE A BANDLEADER—MUC—Columbia—Phil Harris, Rochester (Edward Anderson)—1945
I LOVE TROUBLE—MYMD—Columbia—Franchot Tone, Janet Blair, Janis Carter—1948
I MARRIED A COMMUNIST (The Woman On Pier 13)—MD—RKO—Loraine Day, Robert Ryan, John Agar, Thomas Gomez—1949
I MARRIED A WITCH — C — United Artists — Fredric March, Veronica Lake, Susan Hayward—1942
I MARRIED ADVENTURE—TRA—Columbia—Osa and Martin Johnson—1940
I MET A MURDERER—D—York—James Mason, Sylvia Coleridge, William Devlin—(English-made)—1939
I MET MY LOVE AGAIN—ADD—United Artists—Joan Bennett, Henry Fonda, Dame May Whitty—1938
I PROMISE TO PAY—ACD—Columbia—Chester Morris, Leo Carillo, Thomas Mitchell, Helen Mack—1937
I REMEMBER MAMA—D—RKO—Irene Dunne, Oscar Homolka, Barbara Bel Geddes—1948
I RING DOORBELLS—CD—PRC—Ann Gwynn, Robert Shayne, Roscoe Karns, Pierre Watkins—1946
I SHOT BILLY THE KID—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Tom Neal—1950
I SHOT JESSE JAMES—WD—Screen Guild—John Ireland, Preston Foster, Barbara Britton—1949
I STAND ACCUSED—D—Republic—Robert Cummings, Helen Mack, Lyle Talbot, Thomas Beck—1938
I TAKE THIS OATH—MD—PRC—Gordon Jones, J. Farrell MacDonald, Craig Reynolds—1940
I WALKED WITH A ZOMBIE—MD—RKO—James Ellison, Frances Dee, Tom Conway, Edith Barrett—1943
I WAS A CONVICT—MD—Republic—Barton MacLane, Beverly Roberts, Clarence Kolb, Leon Ames—1939
I WAS AN AMERICAN SPY—DOCMD—Allied Artists—Ann Dvorak, Gene Evans, Douglas Kennedy—1951
I WOULDN'T BE IN YOUR SHOES—MD—Monogram—Don Castle, Elyse Knox, Regis Toomey—1948
ICE CAPADES (Rhythm Hits The Ice)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbora Jo Allen—1941
IDAHO—W—Republic—Roy Rogers, Smiley Burnette, Bob Nolan, Virginia Grey—1943
IDAHO KID—W—Grand National—Rex Bell, Marion Shilling, Lane Chandler, Charlie King—1936
IDEAL HUSBAND, AN—C—20th-Fox—Paulett Goddard, Michael Wilding—(English-made)—1948
IDENTITY UNKNOWN — D — Republic — Richard Arlen, Cheryl Walker, Roger Pryor, Bobby Driscoll—1945
IF THIS BE SIN—D—United Artists—Myrna Loy, Roger Livesey, Peggy Cummins—(English-made)—1950
IF YOU COULD ONLY COOK—C—Columbia—Herbert Marshall, Jean Arthur, Leo Carrillo—1935
IF YOU KNEW SUSIE—CMU—RKO—Eddie Cantor, Joan Davis, Allyn Joslyn, Charles Dingle—1947
IL CAPPELLO A TRE PUNTE (The Three Cornered Hat)—D—Nuovo Mondo—(Italian-made)—1936
I'LL BE SEEING YOU — D — United Artists — Ginger Rogers, Shirley Temple, Joseph Cotton—1944
I'LL GET YOU — MD — Lippert — George Raft, Sally Gray, Clifford Evans, Reginald Tate—1953
I'LL SELL MY LIFE—MD—Select—Michael Whalen, Rose Hobart, Joan Woodbury, Stanley Fields—1941
I'M FROM ARKANSAS—CMU—PRC—Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett—1944
I'M FROM THE CITY—C—RKO—Joe Penner, Lorraine Krueger, Richard Lane, Kay Sutton—1938
I'M STILL ALIVE — MD — RKO — Kent Taylor, Linda Hayes, Howard da Silva, Ralph Morgan—1940
IMPACT—D—United Artists—Brian Donlevy, Ella Raines, Charles Coburn, Helen Walker—1949
IMPORTANT WITNESS, THE—MD—Tower—Noel Francis, Donald Dillaway, Dorothy Burgess—1933
IMPORTANCE OF BEING EARNEST, THE—CD—Universal—Michael Redgrave, Michael Denison, Richard Wattis, Walter Hudd—(English-made)—1952
IN A MONASTERY GARDEN—D—S. and G.—John Stuart, Hugh Williams—(English-made)—1935
IN EARLY ARIZONA—W—Columbia—Bill Elliott, Harry Woods, Dorothy Gulliver, Jack Ingram—1938
IN LOVE WITH LIFE—MD—Chesterfield—Lila Lee, Onslow Stevens, Dickie Moore—1934
IN NAME ONLY—D—RKO—Carole Lombard, Cary Grant, Kay Francis, Charles Coburn—1939
IN OLD CALIFORNIA — W — Republic — John Wayne, Binnie Barnes, Patsy Kelly, Albert Dekker—1942
IN OLD CHEYENNE—W—Republic—Roy Rogers, George "Gabby" Hayes, Joan Woodbury—1941
IN OLD COLORADO—W—Paramount—William Boyd, Russell Hayden, Andy Clyde, Margaret Hayes—1941
IN OLD MEXICO — W — Paramount — William Boyd, George Hayes, Russell Hayden, Paul Sutton—1938
IN OLD MISSOURI—F—Republic—Leon Weaver, Frank Weaver, June Weaver—1940
IN OLD MONTEREY — W — Republic — Gene Autry, Smiley Burnette, June Storey, George Hayes—1939
IN OLD MONTANA—W—Spectrum—Fred Scott, Jean Carmen, John Merton, Harry Harvey—1939
IN OLD NEW MEXICO—W—Monogram—Duncan Renaldo, Gwen Kenyon, Martin Garralaga—1945
IN OLD SACRAMENTO—WDMU—Republic—William Elliott, Constance Moore, Hank Daniels—1946
IN OLD SANTE FE—W—Mascot—Ken Maynard, Evalyn Knapp, H. B. Warner, Kenneth Thomson—1934
IN PERSON—C—RKO—Ginger Rogers, George Brent, Alan Mowbray—1935
IN SELF DEFENSE (Perilous Waters)—ACD—Monogram—Don Castle, Audrey Long, Peggy Knudsen, Samuel Hinds—1947
IN THE MONEY—CD—Chesterfield—Skeets Gallagher, Lois Wilson, Warren Hymar, Sally Starr—1934
IN THIS CORNER—D—Eagle Lion—Scott Brady, Anabel Shaw, Jimmy Millican, Mary Meade—1948
IN WHICH WE SERVE—MD—United Artists—Noel Coward, Derek Elphinstone, Bernard Miles—1942
INCIDENT — MD — Monogram — Jane Frazee, Warren Douglas, Robert Osterloh, Joyce Compton—1948
INDIAN AGENT—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Noah Beery, Jr.—1948
INFORMER, THE—MD—RKO—Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame—1935
INHERITANCE, THE—MD—Fine Arts—Jean Simmons, Katina Paxinou, Derrick De Marney, Derek Bond—(English-made)—1951
INNER SANCTUM—MYMD—Film Classics—Charles Russell, Mary Beth Hughes, Lee Patrick—1948
INNOCENT AFFAIR, AN (Don't Trust Your Husband)—ROC—United Artists—Fred MacMurray, Madeleine Carroll, Charles "Buddy" Rogers—1948
INSIDE INFORMATION—ACD—Stage and Screen—Tarzan, the police dog, Rex Lease—1934
INSIDE STORY, THE—CD—Republic—Marshal Hunt, William Lundigan, Charles Winninger—1948
INSIDE THE LAW—CMD—PRC—Wallace Ford, Frank Sully, Harry Holman, Luana Walters—1942
INSIDE THE LINES—MYD—RKO—Betty Compson, Ralph Forbes, Montague Love, Mischa Auer—1930
INSPECTOR HORNLEIGH — MYD — 20th-Fox — Gordon Harker, Alistair Sim—(English-made)—1939
INTERMEZZO—D—United Artists—Ingrid Bergman, Leslie Howard, John Halliday, Edna Best—1939
INTERNATIONAL CRIME—MY—Grand National—Rod LaRocque, Astrid Allwyn, Thomas Jackson—1938
INTERNATIONAL LADY—MD—United Artists—George Brent, Ilona Massey, Basil Rathbone,—1941
INTERRUPTED JOURNEY—MD—Lopert—Valerie Hobson, Richard Todd—(English-made)—1951
INTIMATE RELATIONS—D—Adelphi—Harold Warrender, Marian Spencer—(English-made)—1954
INTRIGUE—MD—United Artists—George Raft, June Havoc, Helena Carter, Dan Seymour—1947
INTRUDER, THE—MD—Allied—Lila Lee, Monte Blue, Gwen Lee, Arthur Houseman—1933
INTRUDER, THE—MD—Associated Artists—Jack Hawkins, Dennis Price, Hugh Williams, Michael Medwin—(English-made)—1955
INVISIBLE ENEMY — MY — Republic — Alan Marshall, Tala Birell, Mady Correll, Dwight Frye—1938
INVISIBLE GHOST — MD — Monogram — Bela Lugosi, Polly Ann Young, John McGuire—1941
INVISIBLE KILLER, THE—FMD—PRC—Grace Bradley, Roland Drew, William Newell, Alex Callam—1940
INVISIBLE WALL, THE—MD—20th-Fox—Jeff Chandler, Virginia Christine, Don Castle, Arthur Space—1947
INVITATION TO THE WALTZ—MU—Hoffberg-Lillian Harvey, Carl Esmond, Harold Warrender—1938
IRENE—CDMU—RKO—Anna Neagle, Ray Milland, Roland Young, Alan Marshall—1940
IRISH AND PROUD OF IT — MD — Crusade — Dinah Sheridan, Richard Hayward—(English-made)—1938
IRISH LUCK—ACD—Monogram—Frankie Darro, Dick Purcell, Lillian Elliott, Sheila Darcy—1939
IRON CROWN, THE—AD—Superfilm—Primo Carnera, Elisa Cegani, Luisa Ferida, Rina Morelli—(Italian-made)—(English titles)—1949
IRON DUKE, THE — MD — Gaumont-British — George Arliss, Gladys Cooper—(English-made)—1935
IRON MAJOR, THE—D—RKO—Pat O'Brien, Ruth Warrick, Robert Ryan, Leon Ames—1943
IRON MASTER, THE—MD—Allied—Reginald Denny,
IS EVERYBODY HAPPY? — CDMU — Columbia — Larry Parks, Ted Lewis, Michael Duane, Nan Wynn—1943
IS MY FACE RED?—CD—RKO—Helen Twelvetrees, Ricardo Cortez, Arline Judge, Jill Edmond—1932
Lila Lee, J. Farrell MacDonald, Esther Howard—1933
ISLAND CAPTIVES—MD—Principal—Eddie Nugent, Joan Barclay, Henry Brandon, Charles King—1937
ISLAND RESCUE—AD—Universal—David Niven, Glynis Johns, George Coulouris, Barry Jones—(English-made)—1952
ISLE OF DESTINY—MD—RKO—William Gargan, Wallace Ford, June Lang, Gilbert Roland—1940
ISLE OF FORGOTTEN SINS—MD—PRC—John Carradine, Gale Sondergaard, Sidney Toler—1943
ISLE OF MISSING MEN—MD—Monogram—John Howard, Helen Gilber, Gilbert Roland—1942
ISLE OF THE DEAD—MD—RKO—Boris Karloff, Ellen Drew, Marc Cramer, Katherine Emery—1945
IT ALWAYS RAINS ON SUNDAYS—MD—Eagle Lion—Googie Withers, Jack Warner—(English-made)—1949
IT COULD HAPPEN TO YOU—ACD—Republic—Alan Baxter, Andrea Leeds, Owen Davis, Jr.—1937
IT COULDN'T HAVE HAPPENED—CD—Invincible—Reginald Denny, Evelyn Brent, Jack LaRue—1936
IT HAD TO BE YOU—F—Columbia—Ginger Rogers, Cornell Wilde, Percy Waram, Spring Byington—1947
IT HAPPENED IN FLATBUSH — C — 20th-Fox — Lloyd Nolan, William Frawley, Carole Landis—1942
IT HAPPENED IN NEW ORLEANS (Way Down South)—MDMU—Bobby Breen, Alan Mowbray—1939
IT HAPPENED ON FIFTH AVENUE—CMU—Monogram—Gale Storm, Victor Moore, Chargles Ruggles—1947
IT HAPPENED OUT WEST—ACD—Fox—Paul Kelly, Judth Allen, Leroy Mason, Johnny Arthur—1937
IT HAPPENED TOMORROW—CD—United Artists—Dick Powell, Linda Darnell, Jack Oakie—1944
IT'S A JOKE, SON—C—Eagle Lion—Kenny Delmar Una Merkel, June Lockhart, Kenneth Farrell—1947
IT'S A PLEASURE—CDMU—RKO—Sonja Henie, Michael O'Shea, Marie McDonald, Bill Johnson—1945
IT'S A SMALL WORLD—D—Eagle Lion—Paul Dale, Lorraine Miller, Will Geer—1950
IT'S A WONDERFUL LIFE—CD—RKO—James Stewart, Donna Reed, Lionel Barrymore—1946
IT'S IN THE AIR—MUC—B. S. B. Corp.—George Formley, Polly Ward—(English-made)—1940
IT'S IN THE BAG—C—United Artists—Fred Allen, Jack Benny, William Bendix, Binnie Barnes—1945

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JACARE—AT—United Artists—James M. Donaldson, Frank Buck, Miguel Rojinsky—1942
JACK LONDON—ACD—United Artists—Michael O'Shea, Susan Hayward, Osa Massen—1943
JADE MASK, THE — MY — Monogram — Sidney Toler, Manton Moreland, Edwin Luke—1944
JALNA—D—RKO—Kay Johnson, Ian Hunter, Nigel Bruce, David Manners—1935
JAMAICA INN—ACOSD—Paramount—Charles Laughton, Maureen O'Hara—(English-made)—1939
JAMBOREE—C—Republic—Ruth Terry, George Byron, Paul Harvey, Edwin Stanley—1944
JANE EYRE—RD—Monogram—Virginia Bruce, Colin Clive, Aileen Pringle, Beryl Mercer—1933
JAPANESE WAR BRIDE—D—Fox—Shirley Yamaguchi, Don Taylor, Cameron Mitchell—1952
JASSY — D — Universal — Margaret Lockwood, Patricia Roc, Dennis Price, Basil Sydney—1948
JAVA HEAD—MD—First Division—Anna May Wong, Elizabeth Allan, Edmund Gwenn, John Loder—1935
JAZZ HEAVEN — MUC — RKO — Johnny Mack Brown, Sally O'Neil, Joseph Cawthorn, Clyde Cook—1929
JEANNIE—CD—English—Barbara Mullen, Michoel Redgrave, Albert Lieven, Wilfred Lawson—1943
JEEPERS CREEPERS—C—Republic—Leon Weaver, Frank Weaver, Elviry, Roy Rogers—1939
JESSE JAMES AT BAY—W—Republic—Roy Rogers, George Hayes, Sally Payne, Pierre Watkin—1941
JESSE JAMES, JR.—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Douglas Walton—1942
JEWELS OF BRANDENBURG—MY—20th-Fox—Richord Travis, Carol Thurston, Leonard Strong—1947
JIGSAW—MD—United Artists—Franchot Tone, Jean Wallace, Myron McCormick, Marc Lawrence—1949
JIM HANVEY, DETECTIVE—CD—Republic—Guy Kibbee, Tom Brown, Lucie Kaye, Catherine Doucet—1937
JIVE JUNCTION — CMU — PRC — Dickie Moore, Tina Thayer, Gerra Young, Johnny Michaels—1943
JOAN OF OZARK—C—Republic—Judy Canova, Joe E. Brown, Eddie Foy, Jr., Jerome Cowan—1942
JOAN OF PARIS—MD—RKO—Michele Morgan, Paul Henreid, Thomas Mitchell, Laird Cregar—1942
JOE PALOOKA, CHAMP—C—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1946
JOE PALOOKA IN HUMPHREY TAKES A CHANCE—CD—Monogram—Joe Kirkwood, Leon Errol—1950
JOE PALOOKA IN THE BIG FIGHT—CD—Monogram—Joe Kirkwood, Leon Errol, Lina Romay—1949
JOE PALOOKA IN THE COUNTERPUNCH—CD—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1949
JOE PALOOKA IN THE KNOCKOUT—MD—Monogram—Leon Errol, Joe Kirkwood, Morris Carnovsky—1947
JOE PALOOKA IN THE SQUARED CIRCLE—MD—Monogram—Joe Kirkwood, Jr., James Gleason, Lois Hall, Edgar Barrier—1950
JOE PALOOKA MEETS HUMPHREY—CMD—Monogram—Joe Kirkwood, Jr., Leon Errol, Pamela Blake—1950

JOIN THE MARINES—C—Republic—Paul Kelly, June Travis, Purnell Pratt—1937
JOHNNY ANGEL—MYMD—RKO—George Raft, Signe Hasso, Claire Trevor, Marvin Miller—1945
JOHNNY COME LATELY—D—United Artists—Jimmy Cagney, Grace George, Marjorie Main—1943
JOHNNY DOESN'T LIVE HERE ANY MORE—C—Monogram—Simone Simon, James Ellison, Robert Mitchum—1944
JOHNNY DOUGHBOY—MUCD—Republic—Jane Withers, Henry Wilcoxon, William Demarest—1943
JOHNNY FRENCHMAN—CD—U-I—Francoise Rosay, Patricia Roc, Tom Walls—(English-made)—1946
JOHNNY IN THE CLOUDS—D—United Artists—Michael Redgrave, John Mills—(English-made)—1945
JOHNNY ONE-EYE—MD—United Artists—Pat O'Brien, Wayne Morris, Dolores Moran, Gayle Reed—1950
JOURNEY INTO FEAR—MD—RKO—Joseph Cotten, Dolores Del Rio, Ruth Warrick—1942
JOURNEY INTO LIGHT—D—20th-Fox—Thomas Mitchell, Viveca Lindfors, Sterling Hayden—1951
JOURNEY TOGETHER—DO—English—Edward G. Robinson, Bessie Love—(English-made)—1946
JOY OF LIVING—C—RKO—Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Lucille Ball—193B
JUDAS—D—Distrib. Unknown—Josefina Escobedo, Carlos Villatoro—(Mexican-made)—1937
JUDGE, THE—MD—Film Classics—Milburn Stone, Katherine DeMille, Paul Guilfoyle—1949
JUDGE STEPS OUT, THE—CD—RKO—Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett—1949
JUDGMENT BOOK, THE—W—Beaumont—Conway Tearle, Bernadine Hayes, Howard Lang—1935
JUGGERNAUT—MYMD—Grand National—Boris Karloff, Joan Syndham—(English-made)—1937
JUNGLE, THE—MD—Lippert—Marie Windsor, Rod Cameron, Cesar Romero, Sulochona—1952
JUNGLE BOOK—F—United Artists—Sabu, Rosemary DeCamp, Joseph Calleia, John Qualen—1942
JUNGLE BRIDE—ACD—Monogram—Anita Page, Charles Starrett, Kenneth Thomson, Eddie Borden—1933
JUNGLE FLIGHT—MD—Paramount—Robert Lowery, Ann Savage, Barton MacLane—1947
JUNGLE GODDESS—AD—Screen Guild—George Reeves, Wanda McKay, Armida, Ralph Byrd—1948
JUNGLE HEADHUNTERS—TRAV—RKO—Made in the course of the Lewis Cotlow Amazon expeditions—1951
JUNGLE MAN—MD—PRC—Buster Crabbe, Charles Middleton, Sheila Darcy, Vince Barnett—1941
JUNGLE PATROL—WD—20th-Fox—Kristine Miller, Arthur Franz, Ross Ford, Tom Noonan—1948
JUNGLE SIREN—MD—PRC—Ann Corio, Buster Crabbe, Evelyn Wahl, Paul Bryar—1942
JUNIOR PROM—CMU—Monogram—Freddie Stewart, June Preisser, Judy Clark, Noel Neil—1946
JUST LIKE A WOMAN—CD—Alliance—John Lodge, Gertrude Michael—(English-made)—1939
JUST LIKE HEAVEN—D—Tiffany—Anita Louise, David Newell, Yola D'Arvil, Gaston Glass—1930

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K-33—MD—Cosman—Paul Cavanaugh, Greta Nissen, Sally Gray—(English-made)—1941
KANGAROO KID, THE—W—Eagle Lion—Jack Mahoney, Veda Ann Borg—(Australian-made)—1950
KANSAN, THE—W—United Artists—Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker—1943
KANSAS CITY KITTY—CMU—Columbia—Bob Crosby, Joan Davis, Jane Frazee, Erik Rolf—1944
KANSAS CYCLONE—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade, Milt Kibbee—1941
KANSAS TERRORS, THE—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1939
KATHLEEN MAVOUREEN—D—Tiffany—Sally O'Neill, Charles Delaney, Robert Elliott, Walter Perry—1930
KEEP 'EM ROLLING—CD—RKO—Walter Huston, Frances Dee, Minna Gombell, Frank Conroy—1934
KEEP SMILING—C—20th-Fox—Gracie Fields, Roger Livesey, Jane Withers—(English-made)—193B
KELLY OF THE SECRET SERVICE—ACD—Principal—Lloyd Hughes, Sheila Manners, Fuzzy Knight—1936
KELLY THE SECOND—MU—MGM—Patsy Kelly, Charley Chase, Guinn Williams, Pert Kelton—1936
KENTUCKY BLUE STREAK—ACD—Puritan—Eddie Nugent, Patricia Scott, Junior Coghlan—1935
KENTUCKY JUBILEE—CMU—Lippert—James Ellison, Jerry Colonna, Jean Porter, Raymond Hatton—1951
KEPT HUSBANDS—D—RKO—Dorothy MacKaill, Joel McCrea, Robert McWade, Florence Roberts—1931
KEY WITNESS—MD—Columbia—John Beal, Trudy Marshall, Jimmy Lloyd, Helen Mowery—1947
KID COURAGEOUS—ACD—William Steiner—Bob Steele, Renee Borden, Arthur Loft, Jack Powell—1935
KID-DYNAMITE—C—Monogram—Leo Gorcey, Gabriel Dell, Huntz Hall, Bobby Jordan—1943
KID FROM SANTA FE, THE—W—Monogram—Jack Randall, Clarence Curtis, Forrest Taylor—1940
KID MONK BARONI—D—Realart—Richard Rober, Leonard Nimroy, Bruce Cabot, Arlene Roberts—1952
KID RANGER, THE—W—Supreme—Bob Steele, William Farnum—1936
KID RIDES AGAIN, THE—W—PRC—Buster Crabbe, Al St. John, Iris Meredith, Glenn Strange—1943
KID SISTER, THE—C—PRC—Judy Clark, Roger Pryor, Constance Worth, Frank Jenks—1945
KID'S LAST RIDE—W—Monogram—John King, Max Terhune, Ray Corrigan, Luana Walters—1941
KIDNAPPED—AD—Monogram—Roddy McDowell, Sue England, Dan O'Herlihy, Roland Winters—1948
KILLED OR BE KILLED—MD—Eagle Lion—Lawrence Tierney, George Couloris, Marissa O'Brien—1950
KILLER AT LARGE—MYD—PRC—Robert Lowery, Anabel Shaw, Charles Evans, Frank Ferguson—1947
KILLER DILL—C—Screen Guild—Stuart Erwin, Anne Gwynne, Frank Albertson, Mike Mazurki—1947
KILLER SHARK—MD—Monogram—Roddy McDowell, Laurett Luez, Roland Winters, Edward Norris—1950
KILLERS OF THE SEA—ACD—Grand National—Captain Wallace Caswell, "Spot" Hays—1937
KILROY WAS HERE—C—Monogram—Jackie Cooper, Jackie Coogan, Wanda McKay—1947
KIND HEARTS AND CORONETS—D—Eagle Lion—Alec Guinness, Joan Greenwood, Dennis Price, Valerie Hobson—(English-made)—1950
KING KELLY OF THE U. S. A.—MD—Monogram—Guy Robertson, Irene Ware, Edgar Kennedy—1934
KING KONG—MD—RKO—Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher—193B
KING MURDER, THE—ACD—Chesterfield—Conway Tearle, Natalie Moorhead, Dorothy Revier—1932
KING OF DODGE CITY—W—Columbia—Bill Elliott, Tex Ritter, Judith Linden, Dub Taylor—1941
KING OF THE BANDITS—W—Monogram—Gilbert Roland, Angela Greene, Anthony Warde—1947
KING OF THE BULLWHIP—W—Western Adventure—Lash LaRue, Jack Holt, Al St. John—1950
KING OF THE COWBOYS—MUW—Republic—Roy Rogers, Smiley Burnette, Bob Nolan—1943
KING OF THE GAMBLERS—MD—Republic—Janet Martin, William Wright, Tjurston Hall—1948
KING OF THE PECOS—W—Republic—John Wayne, Muriel Evans, Cy Kendall—1936
KING OF THE SIERRAS—ACD Grand—National—Hobart Bosworth, Harry Harvey, Jr.—1938
KING OF THE STALLIONS—ACD—Monogram—Chief Thundercloud, Chief Youlachie, Dave O'Brien—1942
KING OF THE TURF—AD—United Artists—Adolphe Menjou, Walter Abel, Dolores Costello—1939
KING OF THE ZOMBIES—MD—Monogram—Dick Purcell, Joan Woodbury, Mantan Moreland—1941
KIPPS—CD—20th-Fox—Michael Redgrave, Diana Wynyard, Phillis Calvert—(English-made)—1941
KISS AND TELL—C—Columbia—Shirley Temple, Jerome Courtland, Walter Abel, Katherine Alexander—1945
KISS FOR CORLISS, A—C—United Artists—Shirley Temple, David Niven, Tom Tully—1949
KISS OF DEATH—MD—20th-Fox—Victor Mature, Brian Donlevy, Coleen Gray, Richard Widmark—1947
KIT CARSON—MD—United Artists—Jon Hall, Lyn Bari, Dana Andrews, Harold Huber—1940
KITTY FOYLE—D—RKO—Ginger Rogers, Dennis Morgan, James Craig, Eduardo Ciannelli—1940
KLONDIKE FURY—MD—Monogram—Edmund Lowe, Lucille Fairbanks, Bill Henry, Ralph Morgan—1942
KNICKERBOCKER HOLIDAY—MUC—United Artists—Nelson Eddy, Charles Coburn—1944
KNIGHT OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Marion Weldon, Dick Cramer—1938
KNIGHT WITHOUT ARMOR—AMD—United Artists—Marlene Dietrich, Robert Donat, Irene Vanbrugh, Herbert Thomas—(English-made)—1937
KOREA PATROL—DOTMD—Eagle Lion—Richard Emory, Benson Fong, Al Even, Li Sun—1950

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LA CANZIONE DEL SOLE—D—Nuova Mondo—Giacoma Lauri Volpi, Lilliane Dietz—(Italian-made)—1936
LA CIECA DI SORRENTO—D—Nuovo Mondo—Dria Paola, Corrada Racca—(Italian-made)—1936
LADDIE—D—RKO—Tim Holt, Virginia Gilmore, Joan Carroll, Spring Byington—1940
LADIES COURAGEOUS—D—Universal—Loretta Young, Geraldine Fitzgerald, Richard Fraser—1944
LADIES CRAVE EXCITEMENT—MD—Mascot—Norman Foster, Evalyn Knapp, Eric Linden—1935
LADIES' DAY—C—RKO—Lupe Velez, Eddie Albert, Patsy Kelly, Max Baer—1943
LADIES IN DISTRESS—CD—Republic—Alison Skipworth, Polly Moran, Bob Livingston, Max Terhune—1938
LADIES IN LOVE—CD—Chesterfield—Alice Day, Johnny Walker, Freeman Wood—1930
LADIES IN RETIREMENT—D—Columbia—Ida Lupino, Louis Hayward, Evelyn Keyes—1941
LADIES OF THE JURY—CD—RKO—Edna May Oliver, Roscoe Ates, Jill Esmond, Kitty Kelly—1932
LADY AND THE MOB, THE—C—Columbia—Ida Lupino, Fay Bainter, Lee Bowman, Henry Armetta—1939
LADY AND THE MONSTER, THE—MD—Republic—Vera Ralston, Richard Arlen, Erich Von Stroheim—1944
LADY AT MIDNIGHT—MD—Eagle Lion—Richard Denning, Frances Rafferty, Lora Lee Michel—1948
LADY BEHAVE—C—Republic—Sally Eilers, Neil Hamilton, Joseph Schildkraut, Grant Mitchell—193B
LADY CHASER—MD—PRC—Robert Lowery, Ann Savage, Inez Cooper, Frank Ferguson—1946
LADY CONFESSES, THE—MD—PRC—Mary Beth Hughes, Hugh Beaumont, Edmund MacDonald—1945
LADY CONSENTS, THE—CD—RKO—Ann Harding, Herbert Marshall, Margaret Lindsay, Walter Abel—1936
LADY FOR A NIGHT—DMU—Republic—Joan Wayne, Joan Blondell, Ray Middleton—1941
LADY FROM CHUNGKING—MD—PRC—Anna May Wong, Harold Huber, Mae Clarke, Rich Vallin—1942
LADY FROM LOUISIANA—W—Republic—John Wayne, Dorothy Dandridge, Ona Munson—1941
LADY FROM NOWHERE—D—Chesterfield—Alice Day, John Holland, Phillips Smalley, Mischa Auer—1931
LADY FROM SHANGHAI, THE—MD—Columbia—Rita Hayworth, Orson Welles, Everett Sloane—194B
LADY GODIVA RIDES AGAIN—C—London—Gladys Henson, Dennis Price, Stanley Holloway—(English-made)—1952
LADY IN SCARLET—D—Chesterfield—Reginald Denny, Patricia Farr, Dorothy Revier, James Bush—1935
LADY IN THE DEATH HOUSE—MY—PRC—Jean Parker, Lionel Atwill, Douglas Fowley—1944
LADY IN THE MORGUE, THE—MYD—Preston Foster, Frank Jenks, Patricia Ellis, Roland Drew—1938
LADY IS WILLING, THE—D—Columbia—Marlene Dietrich, Fred MacMurray, Aline MacMahon—1942
LADY, LET'S DANCE!—MU—Monogram—Belita, James Ellison, Frick and Frack, Walter Catlett—1944
LADY LUCK—CD—RKO—Robert Young, Barbara Hale, Frank Morgan, James Gleason—1946
LADY LUCK—CD—Chesterfield—William Bakewell, Patricia Farr, Duncan Renaldo, Iris Adrian—1936
LADY OF BURLESQUE—MD—United Artists—Barbara Stanwyck, Michael O'Shea—1943
LADY OF THE PAST—ROMD—RKO—Constance Bennett, Ben Lyon, David Manners—1932
LADY REFUSES, THE—MD—RKO—Betty Compson, Gilbert Emery, John Darrow—1931
LADY SAYS NO, THE—F—United Artists—Joan Caulfield, David Niven, James Robertson Justice—1951
LADY SCARFACE—MD—RKO—Dennis O'Keefe, Judith Anderson, Frances Neal, Milddred Coles—1941
LADY TAKES A CHANCE, A—C—RKO—Jean Arthur, John Wayne, Charles Winninger—1943
LADY VANISHES, THE—MYD—Gaumont British—Margaret Lockwood, Michael Redstone, Paul Lukas, Cecil Parker—193B
LAFF-TIME—C—United Artists—Bill Tracy, Joe Sawyer, Virginia Grey, Don Castle—1948
LAKE PLACID SERENADE—CMU—Republic—Vera Ralston, Eugene Pallette, Vera Vague—1944
LAND OF FIGHTING MEN—W—Monogram—Jack Randall, Louise Stanley, Herman Brix—193B
LAND OF HUNTED MEN—W—Monogram—Ray Corrigan, Max Terhune, Dennis Moore—1943
LAND OF THE LAWLESS—W—Monogram—Johnny Mack Brown, Raymond Hatton—1947
LAND OF THE OPEN RANGE—W—RKO—Tim Holt, Ray Whitley, Janet Waldo, Lee White—1941
LAND OF THE OUTLAWS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Stephen Keyes—1944
LAND OF THE SIX GUNS—W—Monogram—Jack Randall, Louise Stanley, Glenn Strange—1940
LARAMIE KID, THE—W—State Rights—Tom Tyler, Alberta Vaughn, George Cheseboro—1935
LARAMIE TRAIL, THE—W—Republic—Bob Livingston, Smiley Burnette, Linda Brent, John James—1944
LARCENY IN HER HEART—MD—PRC—Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar—1946
LARCENY ON THE AIR—ACD—Republic—Robert Livingston, Grace Bradley, Willard Robertson—1937
LAST ALARM, THE—MD—Monogram—J. Farrell MacDonald, Polly Ann Young, Warren Hull—1940
LAST CROOKED MILE—MY—Republic—Don Barry, Adele Mara, Ann Savage, Tom Powers—1946
LAST DAYS OF POMPEII—MD—RKO—Preston Foster, Alan Hale, Basil Rathbone, John Wood—1949
LAST FRONTIER UPRISING—MUW—Republic—Monte Hale, Adrian Booth, James Taggart—1946
LAST JOURNEY, THE—MD—Atlantic—Godfrey Tearle, Hugh Williams, Judy Gunn—(English-made)—1936
LAST MILE—MD—World Wide—Howard Phillips, Preston Foster, George E. Stone, Noel Madison—1932
LAST OF THE CLINTONS—W—Ajax—Harry Carey, Betty Mack, Del Gordon, Victor Potel—1935
LAST OF THE MOHICANS, THE—W—United Artists—Randolph Scott, Binnie Barnes, Heather Angel—1936
LAST OF THE WARRENS, THE—W—Supreme—Bob Steele, Margaret Marquis, Charles King—1936
LAST OF THE WILD HORSES—W—Screen Guild—James Ellison, Mary Beth Hughes,—1948
LAST OUTLAW, THE—W—RKO—Hoot Gibson, Harry Carey, Tom Tuler, H. B. Walthall—1936
LAST WILDERNESS, THE—AT—State Rights—Howard Hill—1935
LAUGH AND GET RICH—CD—RKO—Dorothy Lee, Edna May Oliver, Hugh Herbert, John Harron—1931
LAUGH YOUR BLUES AWAY—CMU—Columbia—Jinx Falkenberg, Bert Gordon, Douglass Drake—1942
LAUGHING AT DANGER—MYD—Monogram—Frankie Darro, Jay Hodges, George Houston—1940
LAUGHING AT LIFE—CD—Nat Levine—Victor McLaglen, Conchita Montenegro, William Boyd—1933
LAUGHING IRISH EYES—MU—Republic—Phil Regan, Walter C. Kelly, Evalyn Knapp, Ray Walker—1936
LAUGHING LADY—MUCD—Four Continents—Francis L. Sullivan, Felix Aylmer—(English-made)—1946
LAVENDER HILL MOB, THE—CD—Universal—Alec Guinness, Stanley Hollaway—(English-made)—1951
LAW AND LEAD—W—Grand National—Rex Bell, Wally Wales, Harley Wood—1937
LAW COMES TO GUNSIGHT, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1947
LAW COMMANDS, THE—W—Derr—Tom Keene, Lorraine Hayes, Robert Fiske, Budd Buster—193B
LAW MEN—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Wiley, Kirby Grant—1944
LAW OF THE BADLANDS—W—RKO—Tim Holt, Joan Dixon, Robert Livingston, Harry Woods—1951
LAW OF THE '45—W—First Division—Big Boy Williams—1935
LAW OF THE JUNGLE—MD—Monogram—Arlene Judge, John King, Mantan Moreland—1942
LAW OF THE LASH—W—PRC—Al "Lash" LaRue, Al "Fuzzy" St. John, Lee Roberts, Mary Scott—1947
LAW OF THE NORTH—W—Monogram—Bill Cody, Andy Shuford, Nadine Dore, W. L. Thorne—1932
LAW OF THE PAMPAS—W—Paramount—William Boyd, Russell Hayden, Sidney Toler—1939
LAW OF THE PANHANDLE—W—Monogram—Johnny Mack Brown, Jane Adams, Riley Hill—1950
LAW OF THE SADDLE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Lane Chandler—1943
LAW OF THE SEA—ACD—Monogram—William Farnum, Rex Bell, Sally Blane, Priscilla Dean—1932
LAW OF THE TIMBER—MD—PRC—Marjorie Reynolds, Hal Brazeal, Jack Holmes, Earle Ebe—1941
LAW OF THE UNDERWORLD—MD—RKO—Chester Morris, Anne Shirley, Eduardo Ciannelli—1938
LAW OF THE VALLEY—W—Monogram—Johnny Mack Brown, Raymond Hatton, Lynne Carver—1944
LAW OF THE WEST—W—Monogram—Johnny Mack Brown, Max Terhune, Bill Kennedy—1949
LAW OF THE WOLF—MD—Ziehm—Dennis Moore, Luana Walters, George Chesbro—1941
LAW RIDES AGAIN, THE—W—Monogram—Ken Maynard, Hoot Gibson, Betty Miles, Jack LaRue—1943
LAW WEST OF TOMBSTONE, THE—W—RKO—Harry Carey, Tim Holt, Evelyn Brent, Jean Rouverel—1938
LAWLESS BORDER—W—Spectrum—Bill McCoy, Molly O'Day, Martin Garralaga, Ted Adams—1935
LAWLESS CODE—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1950
LAWLESS FRONTIER—W—Monogram—John Wayne, Sheila Terry, George Hayes, Earl Dwire—1935

LAWLESS LAND—W—Republic—John Mack Brown, Iris Meredith, Warner Richmond—1937

LAWLESS NINETIES, THE—W—Republic—John Wayne, Ann Rutherford, Harry Woods—1936

LAWLESS RANGE—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935

LAWLESS VALLEY—W—RKO—George O'Brien, Kay Sutton, Fred Kohler, Fred Kohler, Jr.—1938

LAWMAN IS BORN, A—W—Republic—Johnny Mack Brown, Iris Meredith, Al St. John—1937

LEATHER BURNERS, THE—W—United Artists—William Boyd, Andy Clyde, Joe Kirby, Victor Jory—1943

LEATHERNECKS HAVE LANDED, THE—ACD—Republic—Lew Ayres, Isabel Jewell, Jimmy Ellison—1936

LEAVE IT TO HENRY—C—Monogram—Raymond Walburn, Walter Catlett, Gary Gray, Mary Stuart—1949

LEAVE IT TO THE IRISH—MYC—Monogram—James Dunn, Wanda McKay, Dick Purcell—1944

LEAVE IT TO THE MARINES—C—Lippert—Sid Melton, Mara Lynn, Gregg Martell, Ida Moore—1951

LEAVENWORTH CASE, THE—MY—Republic—Donald Cook, Norman Foster, Ian Wolfe—1936

LEGION OF MISSING MEN, THE—ACD—Monogram—Ralph Forbes, Ben Alexander, George Regas—1937

LEGION OF THE LAWLESS—W—RKO—George O'Brien, Virginia Vale, Herebert Heywood—1939

LEOPARD MAN, THE—MD—RKO—Dennis O'Keefe, Rita Corday, Margo, Jean Brooks—1943

LET 'EM HAVE IT—ACD—United Artists—Richard Arlen, Virginia Bruce, Bruce Cabot—1935

LET US LIVE—D—Columbia—Maureen O'Sullivan, Henry Fonda—1937

LET'S FALL IN LOVE—C—Columbia—Ann Southern, Gregory Ratoff, Edmund Lowe, Tala Birell—1934

LET'S GET MARRIED—CD—Columbia—Ralph Bellamy, Ida Lupino, Walter Connolly—1937

LET'S GET TOUGH!—CMD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell—1942

LET'S GO COLLEGIATE—CMU—Monogram—Frankie Darro, Marcia Mae Jones, Jackie Moran—1941

LET'S GO STEADY—CMU—Columbia—Mel Torme, June Preisser, Jimmy Lloyd, Pat Parrish—1945

LET'S LIVE A LITTLE—C—Eagle Lion—Hedy Lamarr, Robert Cummings, Anna Sten—1948

LET'S LIVE AGAIN—C—20th-Fox—John Emery, Hillary Brooke, Taylor Holmes, James Millican—194

LET'S MAKE A NIGHT OF IT—MUC—Universal—Buddy Rogers, Claire Luce—(Foreign-made)—1938

LET'S MAKE MUSIC—CMU—RKO—Bob Crosby, Jean Rogers, Elisozeth Risdon, Joseph Buloff—1940

LET'S PRETEND WE'RE SWEETHEARTS—CD—United Artists—Lola Lane, Lawrence Gray—1939

LET'S SING AGAIN—MU—RKO—Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne—1936

LETTERS FROM AN UNKNOWN WOMAN—ROMD—Universal—Joan Fontaine, Louis Jourdan—1948

LIFE BEGINS WITH LOVE—C—Columbia—Jean Parker, Douglas Montgomery, Edith Fellowes—1937

LIFE OF DONIZETTI, THE—BIDMU—Lupa—Amedeo Nazzari, Mariella Lotti—(Italian-made)—1952

LIFE OF THE PARTY, THE—MU—RKO—Joe Penner, Gene Raymond, Parkyakarkus—1937

LIFE RETURNS—D—Grand National—Lois Wilson, On-

LIFEBOAT—D—20th-Fox—Tallulah Bankhead, William Bendix, Walter Slezak, John Hodiak—1944

slow Stevens, George Breakston—1938

LIGHTHOUSE—D—PRC—Don Castle, June Lang, John Litel, Marion Martin—1947

LIGHTNIN' BILL CARSON—W—Puritan—Tim McCoy. Lois January, Harry Worth, Rex Lease—1936

LIGHTNIN' CRANDALL—W—Republic—Bob Steele, Lois January—1937

LIGHTNIN' IN THE FOREST—CMD—Republic—Lynne Roberts, Don Barry, Warren Douglas—1948

LIGHTNING CARSON RIDES AGAIN—W—Victory—Tim McCoy, Joan Barclay, Ted Adams—1938

LIGHTNING RAIDERS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1945

LIGHTNING STRIKES TWICE—C—RKO—Ben Lyon, Thelma Todd, Pert Kelton, Walter Catlett—1934

LIGHTNING STRIKES WEST—W—Colony—Ken Maynord, Claire Rochelle, Charles King—1940

LIGHTS OF OLD SANTA FE—MUW—Republic—Roy Rogers, Trigger, George Hayes, Dale Evans—1944

LIKELY STORY, A—CD—RKO—Barbara Hale, Bill Williams, Lanny Rees, Sam Levene—1947

LI'L ABNER—F—RKO—Granville Owen, Mona Ray, Buster Keaton, Martha O'Driscoll—1940

LIMPING MAN—MD—Lippert—Lloyd Bridges, Moira Lister, Alan Wheatley—(English-made)—1954

LINDA BE GOOD—CMU—Eagle Lion—Marie Wilson, Elyse Knox, John Hubbard, Gordon Richards—1947

LION MAN, THE—MD—Normandy—Charles Loucheur, Kathleen Burke, Richard Carlyle, Ted Adams—1938

LION'S DEN, THE—W—Puritan—Tim McCoy, Joan Woodbury, Arthur Mellette, Con Barclay—1936

LISBON STORY, THE—MDMU—Four Continents—David Farrar, Patricia Burke—(English-made)—1951

LITTLE BIG HORN—OD—Lippert—Lloyd Bridges, John Ireland, Marie Windsor, Reed Hadley—1951

LITTLE FUGITIVE, THE—D—Joseph Burstyn—Richie Andrusco, Richie Brewster, Jay Williams—1953

LITTLE LORD FAUNTLEROY—D—United Artists—Freddie Bartholomew, C. Aubrey Smith, Guy Kibbee, Dolores Costello—1936

LITTLE MEN—D—Mascot—Ralph Morgan, Erin O'Brien-Moore, Junior Durkin—1934

LITTLE MEN—MD—RKO—Kay Francis, Jack Oakie, George Bancroft, Jimmy Lydon—1940

LITTLE MISS MOLLY (My Irish Molly)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940

LITTLE ORVIE—MD—RKO—John Sheffield, Ernest Truex, Dorothy Tree, Ann Todd—1940

LITTLE PAL (The Healer)—D—Monogram—Ralph Bellomy, Koren Morley, Mickey Rooney—1939

LITTLE RED SCHOOLHOUSE—CD—Chesterfield—Dickie Moore, Frank Cochlan, Jr., Ann Doran—1936

LITTLE WOMEN—COSD—RKO—Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee—1938

LIVE WIRES—C—Monogram—Leo Gorcey, Huntz Hall, Bobby Jordan, William Benedict—1946

LIVING DANGEROUSLY—MD—Gaumont British—Otto Kruger, Leonora Corbett—(English-made)—1936

LIVING GHOST, THE—CMD—Monogram—James Dunn, Joan Woodbury, Paul McVey, Vera Gordon—1942

LIVING ON LOVE—CD—RKO—James Dunn, Whitney Bourne, Solly Ward, Tom Kennedy—1937

LOAN SHARK—MD—Lippert—George Raft, Dorothy Hart, Paul Stewart, Helen Westcott—1952

LOCKET, THE—PD—RKO—Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond—1946

LONDON BLACKOUT MURDERS—MD—Republic—John Abbott, Mary McLoed, Lloyd Corrigan—1942

LONE RIDER AMBUSHED, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Maxine Leslie—1941

LONE RIDER AND THE BANDIT—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942

LONE RIDER CROSSES THE RIO—W—PRC—George Houston, Roquell Verna, Al "Fuzzy" St. John—1941

LONE RIDER FIGHTS BACK, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Dorothy Short—1941

LONE RIDER IN BORDER ROUNDUP—W—PRC—George Houston, Al "Fuzzy" St. John, Smoky Moore—1942

LONE RIDER IN CHEYENNE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942

LONE RIDER IN FRONTIER FURY—W—PRC—George Houston, Al "Fuzzy" St. John—1941

LONE RIDER IN GHOST TOWN—W—PRC—George Houston, Al St. John, Alaine Brandes—1941

LONE RIDER IN TEXAS JUSTICE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942

LONE RIDER IN THE OUTLAWS OF BOULDER PASS—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore, Ted Adams—1942

LONE RIDER RIDES ON, THE—W—PRC—George Houston, Hillary Brooke, Al "Fuzzy" St. John—1941

LONE STAR LAW MEN—W—Monogram—Tom Keene, Sugar Dawn, Betty Miles, Frank Yaconelli—1941

LONE STAR PIONEERS—W—Columbia—Bill Elliott, Dorothy Gulliver, Lee Shumway—1939

LONE STAR RAIDERS—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, June Johnson—1940

LONE TEXAS RANGER—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Ray Bancroft—1945

LONELY TRAIL, THE—W—Republic—John Wayne, Ann Rutherford, George Hayes, Yakima Conutt—1936

LONELY WIVES—C—RKO—Edward Everett Horton, Esther Ralston, Laura La Plante—1931

LONESOME TRAIL—W—Monogram—Jimmy Wakeley, Lee White, John James, Iris Clive—1945

LONG DARK HALL, THE—MYMD—Eagle Lion—Rex Harrison, Lilli Palmer—(English-made)—1951

LONG LOST FATHER—D—RKO—John Barrymore, Helen Chandler, Donald Cook, Alan Mowbray—1934

LONG MEMORY, THE—MD—Astor—John Mills, John McCallum, Elizabeth Sellars—(English-made)—1953

LONG NIGHT, THE—MD—RKO—Henry Fonda, Vincent Price, Ann Dvorak, Barbara Bel Geddes—1947

LONG SHOT, THE—MD—Grand National—Gordon Jones, C. Henry Gordon, Marsha Hunt—1939

LONG VOYAGE HOME, THE—ADD—United Artists—John Wayne, Thomas Mitchell, Ian Hunter—1940

LONGHORN, THE—W—Monogram—Bill Elliott, Myron Healey, Phyllis Coates, Stan Jolley—1952

LOOK WHO'S LAUGHING—F—RKO—Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—1941

LOOKOUT SISTER—MUW—Astor—Louis Jordan and his Tympany Six, Suzette Harbin, Monte Haley—1948

LOST BOUNDARIES—DOCD—Film Classics—Mel Ferrer, Beatrice Pearson, Richard Hylton—1949

LOST CANYON—W—United Artists—William Boyd, Jay Kirby, Andy Clyde, Lola Lane—1942

LOST CITY, THE—ACD—Krellberg—William Boyd, Kane Richmond, George F. Hayes—1935

LOST CONTINENT—MD—Lippert—Cesar Romero, Hillary Brooke, Chick Chandler, Jon Hoyt—1951

LOST HONEYMOON—C—Eagle Lion—Anne Richards, Franchot Tone, Tom Conway—1947

LOST IN THE STRATOSPHERE—ACD—Monogram—William Cagney, Edward Nugent—1934

LOST JUNGLE, THE—ACD—Mascot—Clyde Beatty, Cecilia Parker, Syd Saylor, Warner Richmond—1934

LOST MOMENT, THE—PD—Universal—Robert Cummings, Susan Hayward, Agnes Moorehead—1947

LOST PATROL, THE—MD—RKO—Victor McLaglen, Boris Korloff, Wally Ford, Reginald Denny—1939

LOST PEOPLE, THE—MD—Pentagon—Dennis Price, Mai Zetterling, Richard Attenborough, Siobhan McKenna—(English-made)—1950

LOST RANCH—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant, Forrest Taylor—1938

LOST SQUADRON, THE—D—RKO—Richard Dix, Mary Astor, Eric Von Stroheim, Joel McCrea—1932

LOST TRAIL, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1945

LOTTERY BRIDE, THE—MD—United Artists—Jeannette MacDonald, Zazu Pitts, Joe E. Brown—1930

LOUD SPEAKER, THE—MD—Monogram—Ray Walker, Jacqueline Wells, Noel Francis—1934

LOUISIANA—GEDMU—Monogram—Jimmie Davis, Margaret Lindsay, John Gallaudet—1947

LOVABLE CHEAT, THE—F—Film Classics—Charles Ruggles, Richard Nye, Peggy Ann Garner—1949

LOVE AFFAIR—MD—RKO—Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman—1939

LOVE AT FIRST SIGHT—CD—Chesterfield—Suzanne Keener, Norman Foster, Doris Rankin—1929

LOVE FROM A STRANGER—MY—Eagle Lion—Sylvia Sidney, John Hodiak, John Howard—1947

LOVE HAPPY—C—United Artists—Harpo, Chico, Groucho Marx, Ilona Massey—1949

LOVE, HONOR, AND GOODBYE—C—Republic—Virginia Bruce, Edward Ashley, Victor McLaglen—1945

LOVE IN EXILE—MD—Gaumont-British—Clive Brook, Helen Winson—(English-made)—1936

LOVE IN HIGH GEAR—CD—Mayfair—Harrison Ford, Alberta Vaughn, Tyrrel Davis, Arthur Hoyt—1932

LOVE ISLAND—AD—Famous—Eva Gabor, Paul Valentine, Molcom Lee Beggs—1953

LOVE ON A BET—C—RKO—Gene Raymond, Wendy Barrie, Helen Broderick, William Collier—1936

LOVE ON THE DOLE—D—Four Continents—Deborah Kerr, Clifford Evans, Mary Merrall—1945

LOVE TAKES FLIGHT—CD—Grand National—Bruce Cabot, Beatrice Roberts, John Sheehan—1937

LUCIA DI LAMMERMOOR—MUD—Grandi—Nelly Corradi, Afro Poli—(Italian-made)—1947

LUCK OF ROARING CAMP—ACD—Monogram—Owen Davis, Jr., Charles Brokaw, Joan Woodbury—1937

LUCK OF THE IRISH—CD—Guaranteed—Richard Hayward, Kay Walsh—(English-made)—1936

LUCKY DEVILS—MD—RKO—Bill Boyd, Dorothy Wilson, William Gargan, Roscoe Ates—1933

LUCKY LARRIGAN—W—Monogram—Rex Bell, Helen Foster, John Elliott, Stanley Blystone—1933

LUCKY LEGS—CMU—Columbia—Jinx Falkenberg, Leslie Brooks, Kay Harris, Elizabeth Patterson—1943

LUCKY NICK CAIN—MD—20th-Fox—George Raft, Collen Gray, Enzo Staiola—(Made abroad)—1951

LUCKY PARTNERS—C—RKO—Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington—1940

LUCKY STIFF, THE—MYC—United Artists—Dorothy Lamour, Brian Donlevy, Claire Trevor—1949

LUCKY TERROR, THE—W—First Division—Hoot Gibson, Lona Andre, Art Mix, Charles Hill—1936

LUCKY TEXAN, THE—W—Monogram—John Wayne, R. N. Bradbury, George Hayes—1933

LULU BELLE—DMU—Columbia—Dorothy Lamour, George Montgomery, Albert Dekker—1948

LUMBERJACK—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Herbert Rawlinson—1944

LURE OF THE ISLANDS—MD—Monogram—Robert Lowery, Big Boy Williams, Margie Hart—1942

LURED—MD—United Artists—Lucille Ball, George Saunders, Charles Coburn, George Zucco—1947

LYDIA—D—United Artists—Merle Oberon, Edna May Oliver, Alan Marshall, Joseph Cotten—1941

M

MA POMME—CD—Discina International—Maurice Chevalier, Sophie Desmarets, Jean Wall—(French-made)—1951

MACAO—MD—RKO—Robert Mitchum, Jane Russell, William Bendix, Thomas Gomez—1952

MACBETH—D—Republic—Orson Welles, Jeannette Nolan, Dan O'Herlihy, Roddy McDowell—1948

MACHINE GUN MAMA—CMD—PRC—Armida, Wallace Ford, El Brendel, Jack LaRue—1944

MACOMBER AFFAIR, THE—MD—United Artists—Gregory Peck, Joan Bennett, Robert Preston—1947

MADE FOR EACH OTHER—MD—United Artists—Carole Lombard, James Stewart—1939

MAD MISS MANTON, THE—CD—RKO—Barbara Stanwyck, Henry Fonda, Sam Levene—1938

MAD MONSTER—MD—PRC—George Zucco, Johnny Downs, Anne Nagel, Sara Padden—1942

MAD WEDNESDAY—C—RKO—Harold Lloyd, Frances Ramsden, Jimmy Conlin, Raymond Walburn—1950

MADEMOISELLE FIFI—D—RKO—Simone Simon, Kurt Kreuger, John Emery, Romaine Collender—1944

MADONNA OF THE DESERT—MD—Republic—Don Barry, Lynne Roberts, Don Castle—1948

MADONNA OF THE SEVEN MOONS—MD—Universal—Peter Glenville, Stewart Granger, Phyllis Calvert, Patricia Roc—1946

MADONNA'S SECRET—MD—Republic—Francis Lederer, Gail Patrick, Ann Rutherford, Linda Sterling—1946

MAGIC BOW, THE—MUD—Universal-International—Stewart Granger, Phyllis Calvert, Jean Kent, Dennis Price—(English-made)—1947

MAGIC BOX, THE—BID—J. Arthur Rank—Robert Donat, Margaret Johnson—(English-made)—1952

MAGIC FACE, THE—D—Columbia—Luther Adler, Patricia Knight, William Shirer—(Made in Vienna)—1951

MAGIC GARDEN, THE—(Pennywhistle Blues)—CD—Mayer-Kinglsley—Tommy Ramokgopa, Willard Cole, Dolly Rathebe—(Made in South Africa)—1952

MAGIC TOWN—CD—RKO—Jimmy Stewart, Jane Wyman, Kent Smith, Ned Sparks—1947

MAGNET, THE—CD—Universal—William Fox, Kay Walsh, Stephen Murray—(English-made)—1951

MAGNIFICENT AMBERSONS, THE—D—RKO—Joseph Cotton, Dolores Costello, Tim Holt—1942

MAGNIFICENT DOLL—HISD—Universal—Ginger Rogers, David Niven, Burgess Meredith—1946

MAGNIFICENT ROGUE, THE—C—Republic—Lynne Roberts, Warren Douglas, Gerald Mohr—1946

MAID'S NIGHT OUT, THE—C—RKO—Allan Lane, Joan Fontaine, Hedda Hopper, Billy Gilbert—1938

MAIN STREET KID—CD—Republic—Al Pearce, Alan Mowbray, Janet Martin, Adele Mara—1948

MAIN STREET LAWYER—D—Republic—Edward Ellis, Anita Louise, Robert Baldwin, Harold Huber—1939

MAJOR BARBARA—CD—United Artists—Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton—1941

MAKE A MILLION—C—Monogram—Charles Starrett, Pauline Brooks, George E. Stone—1945

MAKE A WISH—CMU—RKO—Bobby Breen, Basil Rathbone, Marion Claire, Ralph Forbes—1937

MAKE MINE LAUGHS—MUC—RKO—Ray Bolger, Anne Shirley, Dennis Day, Joan Davis—1949

MAKE WAY FOR A LADY—CD—RKO—Herbert Marshall, Anne Shirley, Gertrude Michael—1936

MALAY NIGHTS—MD—Mayfair—John Mack Brown, Dorothy Burgess, Ralph Ince—1933

MAMA LOVES PAPA—C—RKO—Leon Errol, Elizabeth Risdon, Edwin Maxwell, Emory Parnell—1945

MAMA RUNS WILD—C—Republic—Mary Boland, Ernest Truex, William Henry, Lynn Roberts—1938

MAN ABOUT THE HOUSE, A—RD—20th-Fox—Kieron Moore, Margaret Johnston—(English-made)—1949

MAN ALIVE—F—RKO—Pat O'Brien, Ellen Drew, Adolph Menjou, Rudy Valle—1945

MAN BAIT—MD—Lippert—George Brent, Marguerite Chapman, Diana Dors—(English-made)—1952

MAN BETRAYED, A—MD—Republic—Eddie Nugent, Kay Hughes, Lloyd Hughes, John Wray—1937

MAN BETWEEN, THE—MD—United Artists—Carol Reed, James Mason, Claire Bloom—1953

MAN CALLED BACK—MD—Tiffany—Conrad Nagel, Doris Kenyon, John Halliday—1932

MAN-EATER OF KUMAON — AD — Universal — Sabu, Joanne Page, Morris Carnovsky—1948

MAN FROM CAIRO, THE—MYMD—Lippert—George Raft, Gianna Maria Canale, Massimo Serato, Guido Celano—(Italian-made)—1953

MAN FROM CHEYENNE—W—Republic—Roy Rogers, George Hayes, Sally Payne, Lynn Carver—1942

MAN FROM FRISCO—D—Republic—Michael O'Shea, Anne Shirley, Gene Lockhart, Dan Duryea—1944

MAN FROM GUNTOWN—W—Puritan—Tim McCoy, Billie Seward, Rex Lease, Jack Clifford—1935

MAN FROM HEADQUARTERS—CMD—Monogram—Frank Albertson, Joan Woodbury, Dick Elliott—1942

MAN FROM HELL'S EDGES—W—World Wide—Bob Steele, Nancy Drexel, Julian Rivero—1932

MAN FROM MOROCCO—MD—English—Anton Walbrook, Margarette Scott, Mary Morris—1946

MAN FROM MUSIC MOUNTAIN—WMU—Republic—Gene Autry, Smiley Burnette, Carol Hughes—1945

MAN FROM OKLAHOMA — MUW — Republic — Roy Rogers, George Hayes, Dale Evans—1945

MAN FROM PLANET X, THE—MD—United Artists—Robert Clarke, Margaret Field, Raymond Bond, William Schallert—1951

MAN FROM RAINBOW VALLEY—WMU—Republic—Monte Hale, Adrian Booth, Jo Ann Marlowe—1946

MAN FROM TEXAS—W—Monogram—Tex Ritter, Hal Price, Charles B. Wood, Vic Dermourele—1939

MAN FROM THUNDER RIVER, THE—W—Republic—Bill Elliott, George "Gabby" Hayes—1943

MAN FROM TUMBLEWEEDS, THE—W—Columbia—Bill Elliott, Dub Taylor, Iris Meredith—1940

MAN FROM UTAH — W — Monogram — John Wayne, Polly Ann Young, George Hayes—1934

MAN HUNT — MD — RKO — Junior Durkin, Charlotte Henry, Mrs. Wallace Reid, Arthur Vinton—1933

MAN I MARRIED, THE—MD—20th-Fox—Joan Bennett, Lloyd Nolan, Anna Sten, Francis Lederer—1940

MAN IN GRAY, THE—D—Universal—Margaret Lockwood, James Mason, Phyllis Calvert, Stewart Granger—(English-made)—1946

MAN IN THE DINGHY—F—Snader—Michael Wilding, Odele Versois, Jack Hubert—(English-made)—1951

MAN IN THE IRON MASK, THE—MD—United Artists—Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut—1939

MAN IN THE MIRROR, THE—C—Grand National—Edward Everett Horton—(Foreign-made)—1937

MAN IN THE WHITE SUIT, THE—C—Universal—Alec Guinness, Joan Greenwood—(English-made)—1952

MAN OF CONFLICT—D—Atlas—Edward Arnold, John Agar, Susan Morrow, Fay Roope—1953

MAN OF CONQUEST—ACD—Republic—Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—1939

MAN OF COURAGE — MD — PRC — Barton MacLane, Charlotte Wynters, Lyle Talbot—1943

MAN OF EVIL—D—United Artists—Phyllis Calvert, James Mason, Wilfred Lawson—1948

MAN OF SENTIMENT—D—Chesterfield—Marian Marsh, Owen Moore, William Bakewell—1933

MAN OF TWO WORLDS—MD—RKO—Francis Lederer, Elissa Landi, Henry Stephenson—1934

MAN ON THE EIFFEL TOWER, THE—MD—RKO—Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton—(French-made)—1949

MAN TO REMEMBER, A—MD—RKO—Edward Ellis, Anne Shirley, Lee Bowman, Granville Bates—1938

MAN WHO CHANGED HIS NAME—MD—DuWorld—Lyn Harding, Betty Stockfield—(English-made)—1934

MAN WHO CHEATED HIMSELF, THE—D—20th-Fox—Lee J. Cobb, Jane Wyatt, John Dall—1950

MAN WHO COULD WORK MIRACLES, THE—CD—United Artists—Roland Young, Joan Gardner, Ralph Richardson, Ernest Thesiger—(English-made)—1937

MAN WHO DARED, THE — MD — Columbia — Leslie Brooks, Forrest Tucker, George Macready—1946

MAN WHO FOUND HIMSELF, THE—MD—RKO—John Beal, Joan Fontaine, Philip Huston—1947

MAN WHO LOST HIMSELF, THE—C—Universal—Brian Aherne, Kay Francis, Henry Stephenson—1941

MAN WHO WALKED ALONE, THE—C—PRC—David O'Brien, Kay Aldridge, Walter Catlett—1945

MAN WHO WOULDN'T DIE, THE — MD — 20th-Fox — Lloyd Nolan, Marjorie Weaver, Helene Reynolds, Henry Wilcoxon—1942

MAN WITH TWO LIVES, THE—MD—Monogram—Edward Norris, Marlo Dwyer, Eleanor Lawson—1942

MANDARIN MYSTERY, THE — MY — Republic — Eddie Quillan, Charlotte Henry, Rita LeRoy—1937

MANHATTAN LOVE SONG—CD—Monogram—Robert Armstrong, Dixie Lee, Franklyn Pangborn—1934

MANHATTAN SHAKEDOWN — MD — Warwick — John Gallaudet, Rosalind Keith, George McKay—1939

MANHATTAN TOWER — D — Remington — Irene Rich, Mary Brian, James Hall, Hale Hamilton—1932

MANNEQUIN — D — MGM — Joan Crawford, Spencer Tracy, Alan Curtis, Ralph Morgan—1937

MANON—ROMD—Discina International—Cecile Aubry, Michael Auclair, Serge Reggiani, Raymond Sauplex—(French-made)—1951

MAN'S BEST FRIEND—W—S. S. Krellberg—Lightning, Douglas Haig, Frank Brownlee—1935

MAN'S COUNTRY — W — Monogram — Jack Randall, Marjorie Reynolds, Walter Long—1938

MAN'S LAND, A—W—Allied—Hoot Gibson, Marion Shilling, Ethel Wales, Robert Ellis—1932

MANTRAP, THE—MD—Republic—Henry Stephenson, Dorothy Lovett, Joseph Allen, Jr.—1943

MARCH OF THE WOODEN SOLDIERS—MUC—MGM—Laurel and Hardy, Charlotte Henry—1934

MARINE RAIDERS—MD—RKO—Pat O'Brien, Robert Ryan, Ruth Hussey, Frank McHugh—1944

MARINES ARE COMING — ACD — Mascot — William Haines, Esther Ralsaon, Conrad Nagel—1934

MARINES FLY HIGH, THE—ACD—RKO—Richard Dix, Lucille Ball, Chester Morris, Steffi Duna—1940

MARK OF THE LASH—W—Screen Guild—"Lash" La Rue, "Fuzzy" St. John, Suzi Crandall—1948

MARKED FOR MURDER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Marilyn McConnell—1945

MARKED MEN—MD—PRC—Warren Hull, Isabel Jewell, John Dilson, Paul Bryan—1940

MARKED MONEY — MD — Pathe — Junior Coughlan—1928

MARKED TRAILS—W—Monogram—Hoot Gibson, Bob Steele, Veda Ann Borg, Ralph Lewis—1944

MARRIED AND IN LOVE—MD—RKO—Alan Marshal, Barbara Read, Patrick Knowles, Helen Vinson—1939

MARRY ME—CD—Ellis—Derek Bond, Susan Shaw, Patrick Holt, Carol Marsh—1952

MARRYING WIDOWS — CMD — Tower — Judith Allen, John Mack Brown, Minna Gombell—1934

MARS ATTACKS THE WORLD—D—Universal—Larry Crabbe, Jean Rogers, Charles Middleton—1938

MARSHAL OF AMARILLO—W—Republic—Allan "Rocky" Lane, Eddy Walier, Mildred Coles—1948

MARSHAL OF CRIPPLE CREEK—W—Republic—Allan Lane, Bobby Blake, Martha Wentworth—1947

MARSHALL OF LAREDO — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Peggy Stewart—1945

MARSHALL OF RENO — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Gabby Hayes—1944

MARSHAL OF MESA CITY—W—RKO—George O'Brien, Virginia Vale, Leon Ames, Henry Brandon—1939

MARY OF SCOTLAND—COSD—RKO—Katherine Hepburn, Fredric March, Ian Keith—1936

MASK OF DILJON, THE—MYMD—PRC—Erich Von Stroheim, Jeanne Bates, William Wright—1946

MASK OF THE DRAGON — MYD — Lippert — Richard Travis, Sheila Ryan, Michael Whalen—1951

MASKED RAIDERS—W—RKO—Tim Holt, Richard Martin, Marjorie Lord, Gary Gray—1949

MASON OF THE MOUNTED — W — Monogram — Bill Cody, Andy Shuford, Nancy Drexel—1932

MASTER OF BANKDAM—D—Universal—Tom Walls, Anne Crawford—(English-made)—1949

MASTER RACE, THE—MD—RKO—George Coulouris, Nancy Gates, Galvin Muir, Osa Massen—1944

MATING OF MILLIE, THE—CD—Columbia—Glenn Ford, Evelyn Keyes, Ron Randell, Willard Parker—1948

MATTER OF MURDER—MD—Bell—John Barry, Maureen Riscoe, Charles Clapham—(English-made)—1950

MAYOR OF 44TH STREET, THE—MDMU—RKO—George Murphy, Anne Shirley, William Gargan—1942

MAYTIME IN MAYFAIR — MUCD — Realart — Anna Neagle, Michael Wilding—(English-made)—1952

MEANEST GAL IN TOWN—C—RKO—Zasu Pitts, Pert Kelton, El Brendel, James Gleason—1934

MEDICINE MAN, THE—C—Tiffany—Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren—1930

MEET DR. CHRISTIAN—D—RKO—Jean Hersholt, Dorothy Lovett, Robert Baldwin, Enid Bennett—1939

MEET JOHN DOE—D—Warners—Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—1941

MEET ME AT DAWN—C—20th-Fox—William Eythe, Stanley Holloway—(English-made)—1948

MEET THE BOY FRIEND—CD—Republic—David Carlyle, Carol Hughes, Warren Hymer, Pert Kelton—1937

MEET THE MAYOR—CD—Sterling—Frank Fay, Ruth Hall, Nat Pendleton, George Meeker—1938

MEET THE MISSUS—C—RKO—Victor Moore, Helen Broderick, Anne Shirley, Alan Bruce—1937

MEET THE MISSUS—C—Republic—Roscoe Karns, Ruth Donnelly, Alan Ladd, Al Shean—1940

MEET THE STEWARTS—CD—Columbia—William Holden, Frances Dee, Grant Mitchell—1942

MELODY AND MOONLIGHT—CMU—Republic—Johnny Downs, Jerry Colonna, Vera Vague—1940

MELODY CRUISE—CMU—RKO—Charles Ruggles, Phil Harris, Greta Nissen, Helen Mack—1933

MELODY FOR THREE—CD—RKO—Jean Hersholt, Fay Wray, Walter Woolf King, Patsy Lee Parsons—1941

MELODY LINGERS ON, THE—MU—United Artists—Josephine Hutchinson, George Houston—1935

MELODY OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Louise Small, Billy Lenhart—1937

MELODY PARADE — CMU — Monogram — Mary Beth Hughes, Eddie Quillan, Tim Ryan, Irene Ryan—1943

MELODY RANCH—CMU—Republic—Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane—1940

MELODY TRAIL—W—Republic—Gene Autry, Smiley Burnette, Ann Rutherford, Wade Boteler—1935

MEN AGAINST THE SKY—MD—RKO—Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie—1940

MEN ARE NOT GODS—CD—United Artists—Miriam Hopkins, Gertrude Lawrence, Rex Harrison—(English-made)—1937

MEN OF ACTION—ACD—Conn—Roy Mason, Frankie Darro, Barbara Worth, Fred Kohler—1935

MEN OF CHANCE—MD—RKO—Mary Astor, Ricarda Cortez, John Halliday, Kitty Kelly—1932

MEN OF SAN QUENTIN — MD — PRC — J. Anthony Hughes, Eleanor Stewart, Dick Curtis—1942

MEN OF THE PLAINS—W—Grand National—Rex Bell, Joan Marclay, George Ball, Charles King—1936

MEN ON HER MIND—DMU—PRC—Mary Beth Hughes, Edward Norris, Ted North, Alan Edwards—1944

MERCY ISLAND — MD — Republic — Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglas—1941

MERCY PLANE—ACD—PRC—James Dunn, Frances Gifford, Matly Fain, William Pauley—1940

MERRILY WE LIVE—C—Metro—Brian Aherne, Constance Bennett, Billie Burke—1938

MERRY CHASE, THE (Resa di Fifi)—ROC—Superfilm—Rossano Brazzi, Clara Calamai, Nino Besatti, Paola Borboni—(Italian-made)—(English titles)—1948

MESA OF LOST WOMEN, THE—MD—Howco—Jackie Coogan, Richard Travis, Allan Nixon—1953

MESQUITE BUCKEROO—W—Metropolitan—Bob Steele, Carolyn Curtis, Frank La Rue—1939

MEXICALI KID, THE—W—Monogram—Jack Randall, Eleanor Stewart, Wesley Barry—1938

MEXICALI ROSE—W—Republic—Gene Autry, Smiley Burnette, Noah Berry, Luana Walters—1939

MEXICAN SPITFIRE—C—RKO—Lupe Velez, Leon Errol, Donald Woods, Linda Hayes—1939

MEXICAN SPITFIRE AT SEA—C—RKO—Lupe Velez, Leon Errol, Donald Woods, Elisabeth Risdon—1940

MEXICAN SPITFIRE OUT WEST—C—RKO—Lupe Velez, Leon Errol, Charles "Buddy" Rogers—1942

MEXICAN SPITFIRE SEES A GHOST—C—RKO—Lupe Velez, Leon Errol, Buddy Rogers—1942

MEXICAN SPITFIRE'S BABY—F—RKO—Lupe Velez, Leon Errol, Charles "Buddy" Rogers—1941

MEXICAN SPITFIRE'S BLESSED EVENT—F—RKO—Lupe Velez, Leon Errol, Walter Reed—1943

MEXICAN SPITFIRE'S ELEPHANT—F—RKO—Lupe Velez, Leon Errol, Walter Reed, Elisazeth Risdon—1942

MEXICANA—CDMU—Republic—Constance Moore, Tito Guizar, Leo Carrillo, Howard Freeman—1945

MICHAEL O'HALLORAN—D—Monogram—Scotty Beckett, Allene Roberts, Tommy Cook—1948

MICHAEL SHAYNE, PRIVATE DETECTIVE—MY—20th-Fox—Lloyd Nolan, Marjorie Weaver, Joan Valerie, Walter Abel—1940

MICHAEL STROGOFF (Soldier And The Lady, The)—D—RKO—Anton Walbrook, Akim Tamiroff, Elizabeth Allan, Margot Grahame—(Foreign-made)—1937

MICKEY — ROMCMU — Eagle Lion — Lois Butler, Bill Goodwin, Irene Hervey, John Sutton—1948

MICKEY, THE KID—MD—Republic—Bruce Cabot, Ralph Byrd, Zazu Pitts, Tommy Ryan—1939

MIDNIGHT—ADD—Universal—Henry Hull, Sidney Fox, O. P. Heggis—1933

MIDNIGHT LADY — D — Chesterfield — Sarah Padden, John Darrow, Claudia Dell—1932

MIDNIGHT LIMITED—MYD—Monogram—John King, Marjorie Reynolds, Edward Keane—1940

MIDNIGHT MANHUNT—(One Exciting Night)—CD—Paramount—Ann Savage, William Gargan—1945

MIDNIGHT MYSTERY—MYMD—RKO—Betty Compson, Hugh Trevor, Lowell Sherman, June Clyde—1930

MIDNIGHT PHANTOM, THE—MD—Republic—Reginald Denny, Claudia Dell, Lloyd Hughes—1935

MIDNIGHT SPECIAL—ACD—Chesterfield—Glenn Tyron, Merna Kennedy, Mary Carr, Phillips Smalley—1930

MIDNIGHT WARNING, THE—MD—Mayfair—William Boyd, Claudia Dell, Huntley Gordon—1933

MIGHTY JOE YOUNG—MD—RKO—Terry Moore, Ben Johnson, Robert Armstrong—1949

MILE A MINUTE LOVE—ACD—Ace—William Bakewell, Arletta Duncan, Duncan Renaldo—1937

MILIZIA TERRITORIALE—D—Nuovo Mondo—Antonio Gandusio—(Italian-made)—1936

MILL ON THE FLOSS, THE—D—Standard—Geraldine Fitzgerald, Frank Lawton—(English-made)—1939

MILLIE—MD—RKO—Helen Twelvetrees, Lilyan Tashman, Robert Ames, Joan Blondell—1931

MILLION DOLLAR HAUL—ACD—State Rights—Tarzan the dog, Reed Howes, Janet Chandler—1935

MILLION DOLLAR KID—CD—Monogram— Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1944

MILLION DOLLAR RACKET—ACD—Victory—Herman Brix, Joan Barclay, Bryant Washburn—1937

MILLION DOLLAR WEEKEND—MD—Eagle Lion—Gene Raymond, Stephanie Paul, Francis Lederer—1948

MILLIONAIRE FOR CHRISTY, A—F—20th-Fox—Fred MacMurray, Eleanor Parker, Richard Carlson—1951

MILLIONAIRE KID — CD — Republic — Betty Compson, Bryant Washburn, Charles Delaney—1936

MILLIONAIRE PLAYBOY—C—RKO—Joe Penner, Linda Hayes, Russ Brown, Fritz Feld—1940

MILLIONAIRES IN PRISON — CD — RKO — Lee Tracy, Linda Hayes, Raymond Walburn—1940

MIMI—D—Alliance—Douglas Fairbanks, Jr., Gertrude Lawrence, Harold Warrender, Diana Napier—1935

MINE OWN EXECUTOR — PSYD — 20th-Fox — Burgess Meredith, Dulcie Gray—(Engfilish-made)—1948

MINESWEEPER—AD—Paramount—Richard Arlen, Jean Parker, Russell Hayden—1943

MINSTREL MAN—MU—PRC—Benny Fields, Gladys George, Alan Dinehart, Roscoe Karns—1944

MIRACLE CAN HAPPEN, A (On Our Merry Way)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddard—1948

MIRACLE KID, THE — CD — PRC — Tom Neal, Carol Hughes, Betty Blythe, Ben Taggart—1941

MIRACLE OF THE BELLS — D — RKO — Valli, Frank Sinatra, Fred MacMurray, Lee J. Cobb—1948

MIRACLE ON MAIN STREET, A—MD—Columbia—Margot, Walter Abel, Jane Darwell—1939

MIRACULOUS JOURNEY — AD — Film Classics — Rory Calhoun, Audrey Long, Virginia Grey—1948

MISBEHAVING HUSBANDS—C—PRC—Harry Langdon, Betty Blythe, Ralph Byrd, Esther Muir—1940

MISS ANNIE ROONEY—D—United Artists—Shirley Temple, William Gargan, Guy Kibbee—1942

MISS MINK OF 1949—C—20th-Fox—James Lydon, Lois Collier, Richard Lane, Barbara Brown—1949

MISS POLLY—C—United Artists—Zazu Pitts, Slim Summerville, Kathleen Howard, Brenda Forbes—1941

MISS ROBIN HOOD—C—Union—Margaret Rutherford, Richard Hearne, Dora Bryon—(English-made)—1953

MISSING CORPSE, THE—CD—PRC—J. Edward Bromberg, Eric Sinclair, Frank Jenks—1945

MISSING GIRLS — MD — Chesterfield — Roger Pryor, Muriel Evans, Ann Doran, George Cooper—1936

MISSING LADY, THE—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946

MISSING PEOPLE—MY—Monogram—Will Fyffe, Kay Walsh, Lyn Harding—(English-made)—1940

MISSISSIPPI RHYTHM — WMU — Monogram — Jimmie Davis, Veda Ann Borg, Lee "Lasses" White—1949

MISSOURI OUTLAW, A — W — Republic — Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix—1941

MISTER ANTONIO—CD—Tiffany—Frank Reicher, Eugene Besserer, Franklin Lewis, Garet Hughes—1929

MISTER DRAKE'S DUCK—F—United Artists—Douglas Fairbanks, Jr., Volande Donlan—(English-made)—1951

MR. ACE—D—United Artists—George Raft, Sylvia Sidney, Stanley Ridges, Sara Haden—1946

MR. AND MRS. SMITH—C—RKO—Carole Lombard, Robert Montgomery, Gene Raymond—1941

MR. BLANDINGS BUILDS HIS DREAM HOUSE—C—RKO—Cary Grant, Myrna Loy, Melvyn Douglas, Reginald Denny—1948

MR. BOGGS STEPS OUT—C—Grand National—Stuart Erwin, Helen Chandler, Toby Wing—1937

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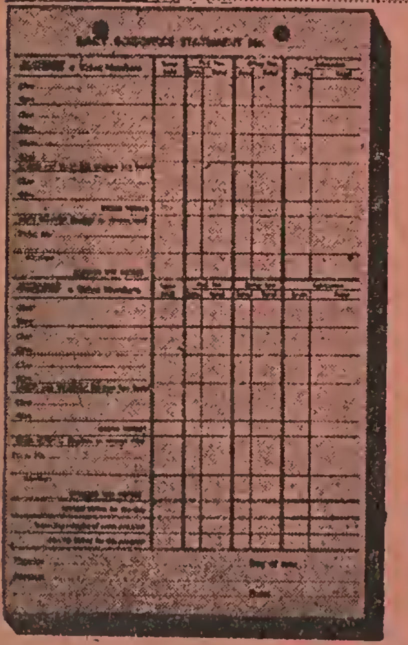

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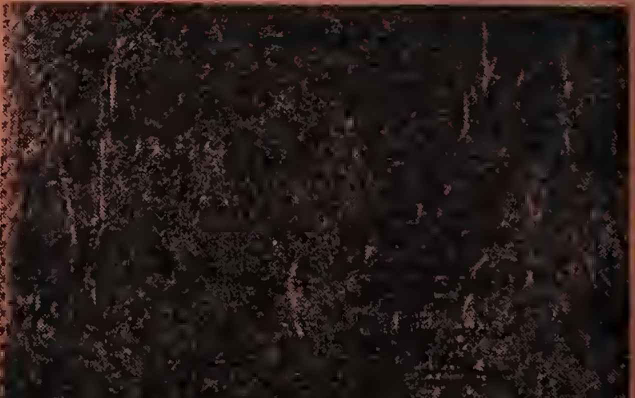

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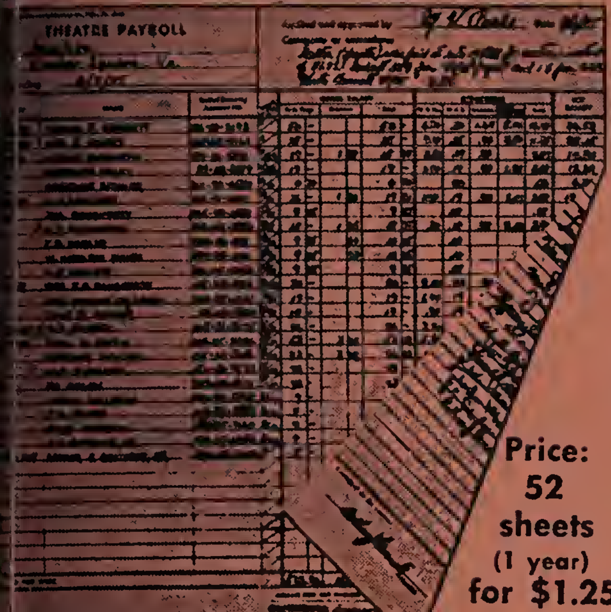

THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.25

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

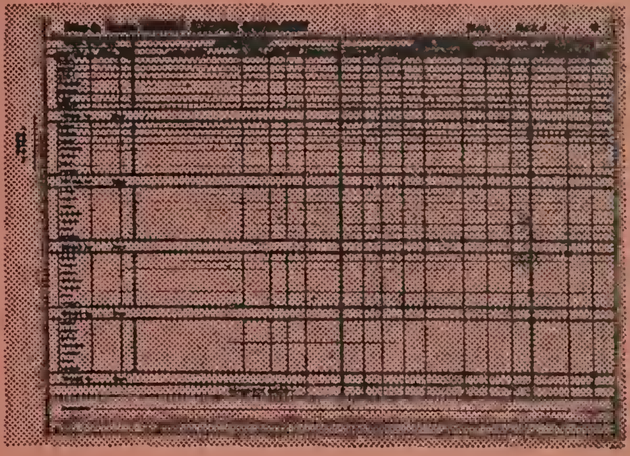
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No.9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

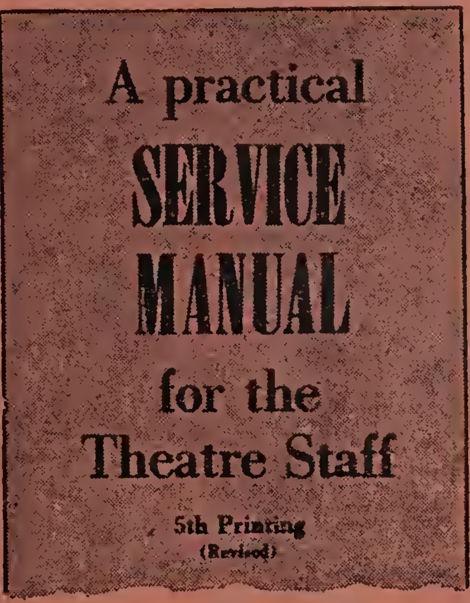
TEST REVISION also includes e additional data necessary DRIVE-IN THEATRES!

Of inestimable value in "breaking-in" new staff of Ushers, a new Cashier, a new Door Man.

This 16 page pocket size (3 x 6 inch) oklet with heavy paper cover itemizes rules of conduct for the theatre staff ry logically and thoroughly. Separate apters are devoted to Managers, Cashiers, or Men, Ushers, etc., as currently trained the larger circuits.

It also pictures a system of Usher's nd signals for designating empty seats d gives many hints on Public Safety, cident, Fire Prevention, Advertising, etc.

Price: 10c each

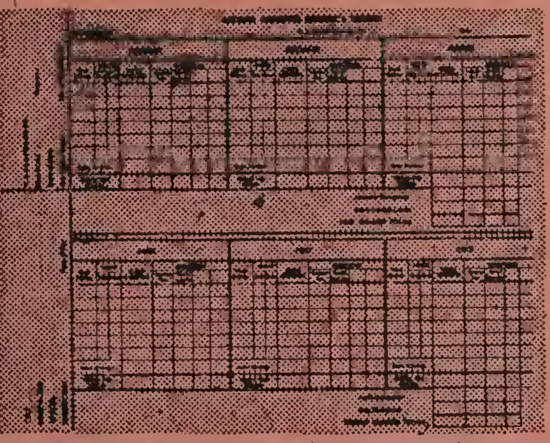


A practical
SERVICE
MANUAL
for the
Theatre Staff
5th Printing
(Revised)

PLUS SERVICE No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

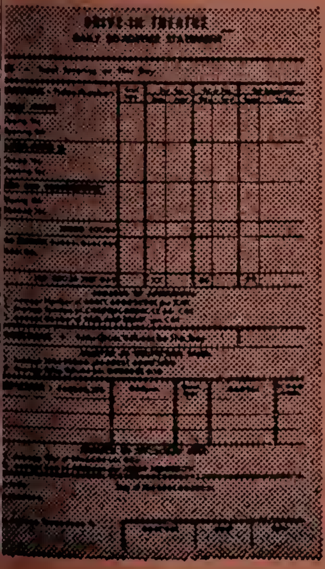
● Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit

BRIEF CASE

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $5.00 each (Tax included)

Service-Kit

BINDER

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.25 each

Pocket-Size Date Book

BRIEF CASE

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $4.00 each (Tax included)

Pocket-Size Date Book

BINDER

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.25 each

EARLY 10,000 SHOWMEN SUBSCRIBERS! (All Prices subject to change after March 31, 1956)

Mi—
No—

MR. CELEBRITY—D—PRC—Buzzy Henry, James Seay, Doris Day, William Halligan—1941

MR. CINDERELLA—C—Metro—Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn—1936

MR. DENNING DRIVES NORTH—MD—London—John Mills, Phyllis Calvert, Sam Wanamaker, Herbert Lom—(English-made)—1952

MR. DOODLE KICKS OFF—C—RKO—Joe Penner, June Travis, Richard Lane, Ben Alexander—1938

MR. EMMANUEL—D—United Artists—Felix Aylmer, Greta Tynt, Walter Rilla—(English-made)—1945

MR. HOBO (Gun Man, The)—W—Monogram—Whip Wilson, Fuzzy Knight, Rand Brooks—1952

MR. LORD SAYS NO—C—Souvaine Selective—Stanley Holloway, Kathleen Harrison—(English-made)—1952

MR. LUCKY—CD—RKO—Cary Grant, Laraine Day, Charles Bickford, Gladys Cooper—1943

MR. MUGGS RIDES AGAIN—MD—Monogram—Leo Gorcey, Huntz Hall, Billy Benedict—1945

MR. MUGGS STEPS OUT—C—Monogram—Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1943

MR. PEABODY AND THE MERMAID—C—Universal—William Powell, Ann Blyth, Irene Hervey—1948

MR. PEEK A BOO—F—United Artists—Joan Greenwood, Bauried—(French-made)—1951

MR. PERRIN AND MR. TRAILL—D—Eagle Lion—Marius Goring, David Farrar—(English-made)—1948

MR. RECKLESS—MD—Paramount—William Eythe, Barbara Britton—1948

MR. ROBINSON CRUSOE—AD—United Artists—Douglas Fairbanks, Maria Abba, William Farnum—1932

MR. UNIVERSE—F—Eagle Lion—Jack Carson, Bert Lahr, Janis Paige, Vincent Edwards—1951

MR. WALKIE-TALKIE—C—Lippert—Joe Sawyer, William Tracy, Margia Dean, Robert Shayne—1952

MR. WINKLE GOES TO WAR—CMD—Columbia—Edward G. Robinson, Ruth Warrick—1944

MR. WISE GUY—CD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Guinn Williams—1942

MR. WONG, DETECTIVE—MY—Monogram—Boris Karloff, Grant Withers, Maxine Jennings—1938

MR. WONG IN CHINATOWN—MYMD—Monogram—Boris Karloff, Marjorie Reynolds—1939

M'LISS—CD—RKO—Anne Shirley, Guy Gibbee, Douglas Dumbrille, John Beal—1936

MODELS, INC.—MD—Mutual—Howard Duff, Coleen Gray, Marjorie Reynolds, John Heydt—1952

MODERN MARRIAGE, A—D—Monogram—Reed Hadley, Margaret Field, Robert Clarke—1950

MOJAVE FIREBRAND, THE—W—Republic—Bill Elliott, George "Gabby" Hayes, Anne Jeffreys—1944

MONEY MADNESS—D—Film Classics—Hugh Beaumont, Frances Rafferty, Harlan Warde—1948

MONEY MEANS NOTHING—CD—Monogram—Wallace Ford, Gloria Shea, Edgar Kennedy—1934

MONKEY'S PAW—HOR—RKO—Hy Petrie, Milton Rosmer, Megs Jenkins—1933

MONSTER FROM THE OCEAN FLOOR, THE—MD—Lippert—Stuart Wde, Anne Kimball, Dick Pinner, Jack Hayes—1954

MONSTER MAKER, THE—MD—PRC—J. Carroll Naish, Ralph Morgan, Tala Birell, Wanda McKay—1944

MONSTER WALKS—MD—Mayfair—Rex Lease, Vera Reynolds, Sheldon Lewis, Mischa Auer—1932

MONTANA KID—W—Monogram—Bill Cody, Andy Shuford, W. L. Thorns, C. D. Wood—1931

MONTANA MIKE (Heaven Only Knows)—FAND—United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Jorja Curtright—1947

MONTE CARLO NIGHTS—MD—Monogram—Mary Brian, John Darrow, Kate Campbell—1934

MONTE CASSINO—D—Superfilm—Alberto C. Lolli, Gilberto Severi, Ubaldo Lay—(Italian-made)—1948

MOON AND SIXPENCE, THE—D—United Artists—George Saunders, Herbert Marshall—1942

MOON OVER HER SHOULDER—C—20th-Fox—John Sutton, Lynn Bari, Dan Dailey, Jr.—1941

MOON OVER MONTANA—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White, Jennifer Holt—1946

MOONLIGHT ON THE RANGE—W—Spectrum—Fred Scott, Lois January, Al St. John—1937

MOONLIGHT SONATA—DMU—Malamar—Ignace Jan Paderewski, Charles Farrell—(English-made)—1938

MOONRISE—D—Republic—Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn—1948

MORALS FOR WOMEN—D—Tiffany—Bessie Love, Conway Tearle, John Holland, Natalie Moorhead—1931

MORALS OF MARCUS, THE—D—Gaumont-British—Lupe Velez, Ian Hunter—(English-made)—1936

MORE THAN A SECRETARY—C—Columbia—Jean Arthur, George Brent, Lionel Stander—1936

MORE THE MERRIER, THE—C—Columbia—Joel McCrea, Jean Arthur, Richard Gaines—1943

MORNING AFTER, THE—C—Majestic—Sally Eilers, Ben Lyon, Harry Tate—1935

MORNING GLORY—D—RKO—Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou—1933

MOST PRECIOUS THING IN LIFE—D—Columbia—Joan Arthur, Donald Cook, Richard Cromwell—1934

MOTHER AND SON—C—Monogram—Clara Kimball Young, Bruce Warren, Mildred Golden—1931

MOTHER CAREY'S CHICKENS—MD—RKO—Anne Shirley, Ruby Keeler, James Ellison, Fay Bainter—1938

MOTHER WORE TIGHTS—MU—20th-Fox—Betty Grable, Dan Dailey, Mona Freeman, Connie Marshall—1947

MOTIVE FOR REVENGE—MD—Majestic—Donald Cook, Irene Hervey, Doris Lloyd, Edwin Maxwell—1935

MOTOR PATROL—MD—Lippert—Don Castle, Reed Hadley, Jane Nigh, Bill Henry—1950

MOUNTAIN MOONLIGHT—F—Republic—John Archer, Kane Richmond, Frank Sully, Johnny Arthur—1941

MOUNTAIN RHYTHM—CD—Republic—Leon Weaver, Frank Weaver, June Weaver, Lynn Merrick—1942

MOURNING BECOMES ELECTRA—D—RKO—Rosalind Russell, Michael Redgrave, Raymond Massey—1947

MOVIE CRAZY—C—Paramount—Harold Lloyd, Constance Cummings, Kenneth Thompson—1932

MOZART STORY, THE—MUBIO—Screen Guild—Hans Holt, Winnie Markus—(German-made)—1943

MRS. FITZHERBERT—ROHISD—Stratford—Peter Graves, Joyce Howard, Leslie Banks—(English-made)—1950

MUGGS RIDES AGAIN—MD—Monogram—Leo Gorcey, Huntz Hall, Billy Benedict, Mendie Koenig—1945

MURDER AMONG FRIENDS—MY—20th-Fox—John Hubbard, Marjorie Weaver, Cobina Wright, Jr.—1941

MURDER AT GLEN ATHOL—MYMD—Invincible—John Miljan, Irene Ware, Betty Blythe—1936

MURDER AT MIDNIGHT—MYD—Tiffany—Aileen Pringle, Alice White, Hale Hamilton—1931

MURDER AT THE BASKERVILLES—MY—Astor—Arthur Wontner, Ian Fleming—(English-made)—1940

MURDER BY INVITATION—MY—Monogram—Wallace Ford, Sarah Padden, Marian Marsh—1941

MURDER IN REVERSE—MYMD—Four Continents—William Hartnell, Jimmy Hanley, Chili Bouchier, John Sloter—(English-made)—1947

MURDER IN THE MUSEUM—MY—Progressive—Henry B. Walthall, John Harron, Phyllis Barrington—1934

MURDER IN THE MUSIC HALL—MDMU—Republic—William Marshall, Vera Ralston, Nancy Kelly—1946

MURDER IN THE RED BARN—MYD—Olympic—Tod Slaughter, Sophie Stewart—(English-made)—1936

MURDER IN THE YUKON—ACD—Monogram—James Newill, Polly Ann Young, Dave O'Brien—1940

MURDER IS MY BUSINESS—MD—PRC—Hugh Beaumont, Cheryl Walker, Lyle Talbot—1946

MURDER, MY SWEET (Farewell My Lovely)—MD—RKO—Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger—1944

MURDER ON A HONEYMOON—MY—RKO—Edna May Oliver, James Gleason, Lola Lane—1935

MURDER ON DIAMOND ROW—ADMY—United Artists—Edmund Lowe, Sebastian Shaw, Ann Todd, Tamara Desni—(English-made)—1937

MURDER ON THE BLACKBOARD—MY—RKO—Edna May Oliver, James Gleason, Bruce Cabot—1934

MURDER ON THE BRIDLE PATH—MYD—RKO—James Gleason, Helen Broderick, Louise Latimer—1936

MURDER ON THE CAMPUS—MYD—Chesterfield—Charles Starrett, Shirley Grey, Ruth Hall—1933

MURDER WILL OUT—MD—Kramer-Hyams—Valerie Hobson, Edward Underdown, James Robertson Justice—(English-made)—1953

MUSIC FOR MADAME—CMU—RKO—Nino Martini, Joan Fontaine, Alan Mowbray, Billy Gilbert—1937

MUSIC IN MANHATTAN—CMU—RKO—Anne Shirley, Dennis Day, Phillip Terry, Raymond Walburn—1944

MUSIC IN MY HEART—DMU—Columbia—Rita Hayworth, Tony Martin, Edith Fellows—1940

MUSIC MAN—DMU—Monogram—Phil Brito, Freddie Stewart, Jimmy Dorsey and orchestra—1948

MUSS 'EM UP—MYMD—RKO—Preston Foster, Margaret Callahan, Alan Mowbray, Ralph Morgan—1936

MUTINY AHEAD—ACD—Majestic—Neil Hamilton, Kathleen Burke, Leon Ames, Reginald Barlow—1935

MUTINY IN THE BIG HOUSE—MD—Monogram—Charles Bickford, Barton MacLane—1939

MUTINY ON THE ELSIMORE, THE—MD—Krellberg—Paul Lukas, Kathleen Kelly—(English-made)—1939

MY BEST GAL—CDMU—Republic—Jane Withers, Jimmy Lydon, Frank Craven—1944

MY BROTHER, THE OUTLAW—W—Eagle Lion—Mickey Rooney, Robert Stack, Wanda Hendrix, Robert Preston—1951

MY BROTHER'S KEEPER—MD—Eagle Lion—Jack Warner, Jane Hylton—(English-made)—1949

MY BUDDY—D—Republic—Donald Barry, Ruth Terry, Lynne Roberts, Emma Dunn—1944

MY DARLING CLEMENTINE—WD—Fox—Henry Fonda, Linda Darnell, Victor Mature—1946

MY DEAR SECRETARY—C—United Artists—Laraine Day, Kirk Douglas, Keenan Wynn—1948

MY DOG SHEP—D—Screen Guild—Tom Neal, William Farnum, Lanny Reese, Craig Reynolds—1946

MY FAVORITE SPY—CMD—RKO—Kay Kyser, Ellen Drew, Jane Wyman, Robert Armstrong—1942

MY FAVORITE WIFE—CD—RKO—Cary Grant, Irene Dunne, Randolph Scott, Gail Patrick—1940

MY FIFTH AVENUE GIRL—C—RKO—Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—1939

MY IRISH MOLLY (Little Miss Molly)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940

MY LIFE WITH CAROLINE—ADC—RKO—Ronald Colman, Anna Lee, Charles Winninger—1941

MY OLD KENTUCKY HOME—MUMD—Monogram—Evalyn Venable, Larry Blair, Grant Richards—1938

MY PAL TRIGGER—MUW—Republic—Roy Rogers, Dale Evans, George "Gabby" Hayes—1946

MY PAL, WOLF—MD—RKO—Sharyn Moffet, Jill Esmond, Una O'Connor, George Cleveland—1944

MY SON, MY HERO—C—PRC—Patsy Kelly, Roscoe Karns, Joan Blau, Carol Hughes—1943

MY SON, MY SON—D—United Artists—Madeleine Carroll, Brian Aherne, Louis Hayward—1940

MY WIFE'S RELATIVES—CD—Republic—James Gleason, Lucille Gleason, Russell Gleason—1939

MYSTERIOUS DESPERADO, THE—W—RKO—Tim Holt, Richard Martin, Frank Wilcox—1949

MYSTERIOUS MISS X, THE—CD—Republic—Michael Whalen, Mary Hart, Chic Chandler—1939

MYSTERIOUS MR. VALENTINE, THE—MYMD—Republic—William Henry, Linda Stirling—1946

MYSTERIOUS MR. WONG, THE—MY—Monogram—Bela Lugosi, Wallace Ford, Arline Judge—1935

MYSTERY BROADCAST—MYD—Republic—Frank Albertson, Ruth Terry, Nils Asther—1943

MYSTERY IN MEXICO—MD—RKO—William Lundigan, Jacqueline White, Ricardo Cortez—1948

MYSTERY LINER—MD—Monogram—Noah Beery, Astrid Allwyn, Cornelius Keefe—1934

MYSTERY MAN, THE—MD—Monogram—Robert Armstrong, Maxine Doyle, Henry Kolker—1935

MYSTERY MAN—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Don Costello—1944

MYSTERY OF MR. WONG, THE—MYD—Monogram—Boris Karloff, Dorothy Tree, Grant Withers—1939

MYSTERY OF THE HOODED HORSEMEN, THE—W—Grand National—Tex Ritter, Iris Meredith—1937

MYSTERY OF THE 13TH GUEST, THE—MYD—Monogram—Dick Purcell, Helen Parrish, Tim Ryan—1943

MYSTERY PLANE—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939

MYSTERY RANGE—W—Tom Tyler, Jerry Bergh, Milburn Morante, Roger Williams—1937

MYSTERY TRAIN—ACD—Darmour—Nick Stuart, Marceline Day, Hedda Hopper, Bryant Washburn—1931

MYSTIC CIRCLE MURDER—MYD—Royer—Betty Compson, Robert Fiske, Helene LeBerthan—1939

N

NABONGA—MD—PRC—Buster Crabbe, Fifi D'Orsay, Barton McLane, Julie London—1944

NARROW MARGIN, THE—MD—RKO—Charles McGraw, Marie Windsor, Jacqueline White—1952

NAVAJO—D—Lippert—Frances Kee Teller, Hall Bartlett, 1952

NAVAJO KID—W—PRC—Bob Steele, Syd Saylor, Edward Cassidy, Caren Marsh—1945

NAVAJO TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill—1945

NAVY BLUES—C—Dick Purcell, Mary Brian, Warren Hymer, Joseph Sawyer—1937

NAVY BOUND—ACD—Monogram—Tom Neal, Wendy Waldron, Regis Toomey, John Abbott—1951

NAVY COMES THROUGH, THE—MD—RKO—Pat O'Brien, George Murphy, Jane Wyatt—1942

NAVY SECRETS—MD—Monogram—Fay Wray, Grant Withers, Craig Reynolds, Dewey Robinson—1939

NAVY SPY—ACD—Grand National—Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle—1937

NAVY WAY, THE—D—Paramount—Robert Lowery, Jean Parker, Bill Henry—1944

NEAR THE RAINBOW'S END—W—Tiffany—Bob Steele, Lafe McKee, Al Ferguson, Al Hewston—1930

NEARLY EIGHTEEN—CMUD—Monogram—Gale Storm, Rick Vallin, Bill Henry, Luis Alberni—1943

'NEATH ARIZONA SKIES—W—Monogram—John Wayne, Sheila Terry, Jay Wilsey—1934

'NEATH BROOKLYN BRIDGE—CD—Monogram—East Side Kids (Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell)—1942

'NEATH CANADIAN SKIES—W—Screen Guild—Russell Hayden, Inez Cooper, Kermit Maynard—1948

NECK AND NECK—ACD—Sono Art—World Wide—Walter Brennan, Glenn Tryon, Vera Reynolds—1931

NEVADA—W—RKO—Bob Mitchum, Anne Jeffreys, Guinn "Big Boy" Williams, Nancy Gates—1944

NEVADA BUCKAROO—W—Tiffany—Bob Steele, Dorothy Dix, George Hayes, Ed Brady—1931

NEVADA CITY—W—Republic—Roy Rogers, George Hayes, Sally Payne, George Cleveland—1941

NEVER TOO LATE—D—Reliable—Richard Talmadge, Thelma White, Robert Frazer, Mildred Harris—1935

NEVER WAVE AT A WAC—C—RKO—Rosalind Russell, Paul Douglas, Marie Wilson, William Ching—1952

NEW FACES OF 1937—MU—Joe Penner, Milton Berle, Parkyakarkus, Harriet Hilliard—1937

NEW FRONTIER, THE—W—Republic—John Wayne, Ray Corrigan, Raymond Hatton, Phylis Isley—1939

NEW MEXICO—OUMD—United Artists—Lew Ayres, Marilyn Maxwell, Robert Hutton—1951

NEW ORLEANS—D—United Artists—Arturo De Cordova, Louis Armstrong, Dorothy Patrick—1947

NEXT OF KIN—D—Universal—Nova Pilbeam, Guy Mas, Basil Sydney—(English-made)—1943

NEXT TIME I MARRY—CD—RKO—James Ellison, Lucille Ball, Lee Bowman, Granville Bates—1938

NIAGARA FALLS—C—United Artists—Marjorie Woodworth, Tom Brown, Zazu Pitts—1941

NICHOLAS NICKLEBY—D—Universal-International—Derek Bond, Sir Cedric Hardwicke, Mary Merrall, Sally Ann Howes—(English-made)—1947

NIGHT ALARM—MD—Majestic—Bruce Cabot, Judith Allen, H. B. Warner, Sam Hardy—1934

NIGHT CARGO—MD—Majestic—Jacqueline Wells, Lloyd Hughes, Walter Miller, Carlotta Regas—1936

NIGHT CLUB QUEEN—ADD—Masterpiece—Mary Clare, Lewis Casson, Lewis Shaw, Jane Carr—1935

NIGHT FOR CRIME, A—CMD—PRC—Glenda Farrell, Lyle Talbot, Lena Basquette, Donald Kirke—1942

NIGHT HAWK, THE—MD—Republic—Bob Livingston, June Travis, Ben Welden, Paul Fix—1938

NIGHT IN CASABLANCA, A—C—United Artists—Groucho Marx, Harpo Marx, Chico Marx—1946

NIGHT IN PARADISE—ROMD—Universal—Merle Oberon, Turhan Bey, Thomas Gomez—1946

NIGHT LIFE IN RENO—D—Artclass—Jameson Thomas, Virginia Valli, Dixie Lee, Dorothy Christy—1931

NIGHT OF ADVENTURE, A—MD—RKO—Tom Conway, Audrey Long, Edward Brophy, Louis Borell—1944

NIGHT SONG—D—RKO—Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael—1947

NIGHT SPOT—CD—RKO—Alan Lane, Parkyakarkus, Gordon Jones, Joan Woodbury—1938

NIGHT TO REMEMBER, A—MYC—Columbia—Loretta Young, Brian Aherne, Jeff Donnell—1942

NIGHT TRAIN—MD—20th-Fox—Rex Harrison, Margaret Lockwood—(English-made)—1940

NIGHT TRAIN TO MEMPHIS—CDMU—Republic—Roy Acuff and his Smoky Mountain Boys, Allan Lane, Adele Mara—1946

NIGHT WAITRESS—MD—RKO—Margot Grahame, Vinton Haworth, Gordon Jones, Billy Gilbert—1936

NIGHT WIND—MD—20th-Fox—Charles Russell, Virginia Christine, Gary Gray, John Ridgely—1948

NIGHT WITHOUT STARS—MD—RKO—David Farrar, Nadia Gray, Maurice Teynoc—(English-made)—1953

NIGHTTIME IN NEVADA—MUW—Republic—Roy Rogers, Adele Mara, Andy Devine—1948

NINE GIRLS—MY—Columbia—Ann Harding, Evelyn Keyes, Jinx Falkenburg, Anita Louise—1944

NINTH GUEST—MD—Columbia—Donald Cook, Genevieve Tobin, Hardie Albright, Edward Ellis—1934

NO FUNNY BUSINESS—C—Principal—Gertrude Lawrence, Lawrence Oliver, Jill Esmond—1934

NO HANDS ON THE CLOCK—MY—Paramount—Chester Morris, Jean Parker, Rose Robart—1941

NO LIVING WITNESS—MD—Mayfair—Gilbert Roland, Noah Beery, Barbara Kent, Carmel Myers—1932

NO MAN'S RANGE — W — Masterpiece — Bob Steele, Roberta Gale, Buck Conners—1935

NO MARRIAGE TIES—MD—RKO—Richard Dix, Elizabeth Allan, Doris Kenyon, Alan Dinehart—1933

NO MINOR VICES—C—Metro—Dana Andrews, Lilli Palmer, Louis Jourdan, June Wyatt—1948

NO, NO, NANETTE—MUC—RKO—Anna Neagle, Richard Carlson, Victor Mature, Roland Young—1940

NO ORCHIDS FOR MISS BLANDISH—MD—Renown—Jack LaRue, Linden Travers—(English-made)—1951

NO OTHER WOMAN—D—RKO—Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden—1933

NO PLACE FOR A LADY—CD—Columbia—William Gargan, Margaret Lindsay, Phyllis Brooks—1943

NO RESTING PLACE—MD—Classic—Michael Gough, Noel Purell, Brian O'Higgins—(English-made)—1952

NO ROOM AT THE INN—D—Monogram—Fred Jackson, Joy Shelton—(English-made)—1950

NO TIME FOR FLOWERS—CD—RKO—Viveca Lindfors, Paul Christian—(Austrian-made)—1952

NOBODY'S BABY—C—Metro—Lynee Overman, Patsy Kelly, Robert Armstrong—1936

NOBODY'S DARLING—C—Republic—Mary Lee, Louis Calhern, Gladys George, Jackie Moran—1943

NOCTURNE — MYD — RKO — George Raft, Lynn Bari, Virginia Huston, Joseph Pevney—1946

NONE BUT THE LONELY HEART — D — RKO — Cary Grant, Ethel Barrymore, Barry Fitzgerald—1944

NONE SHALL ESCAPE — MD — Columbia — Alexander Knox, Marsha Hunt, Henry Travers—1944

NORMAN CONQUEST—MD—Lippert—Tom Conway, Eva Bartok, Joy Shelton—(English-made)—1953

NORTH OF ARIZONA—W—Masterpiece—Jack Perrin, Blanche Mehaffey, Al Bridge, Lane Chandler—1935

NORTH OF NOME—ACD—Columbia—Jack Holt, Evalyn Venable, John Miljan, Dorothy Appleby—1936

NORTH OF THE BORDER—OMD—Screen Guild—Russell Hayden, Lyle Talbot, Inez Cooper—1946

NORTH OF THE RIO GRANDE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937

NORTHERN FRONTIER—W—Ambassador—Kermit Maynard, Eleanor Hunt, Russell Hopton—1935

NORTHWEST OUTPOST—D—Republic—Nelson Eddy, Ilona Massey, Joseph Schildkraut—1947

NORTHWEST STAMPEDE—OD—Eagle Lion—Joan Leslie, James Craig, Jack Oakie, Chill Wills—1948

NORTHWEST TERRITORY — OD — Monogram — Kirby Grant, Gloria Saunders, Chinook—1952

NORTHWEST TRAIL—MD—Action—Bob Steele, Joan Woodbury, John Litel, Madge Bellamy—1945

NOT WANTED—D—Film Classics—Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams—1949

NOTHING SACRED—F—United Artists—Carole Lombard, Fredric March, Charles Winninger—1937

NOTHING TO LOSE (Time, Gentlemen, Please!)—C—Mayer-Kingsley—Eddie Byrne, Hermione Baddeley, Raymond Lovell—(English-made)—1953

NOTORIUS—MD—RKO—Cary Grant, Ingrid Bergman, Claude Rains, Louis Calhern—1946

NOTORIOUS BUT NICE — CD — Chesterfield — Marion Marsh, Betty Compson, Donald Dillaway—1933

NOW OR NEVER — MD — Ajax — Richard Talmadge, Janet Chandler, Robert Walker, Ed Davis—1935

NUMBERED WOMEN—ACD—Monogram—Sally Blane, Lloyd Hughes, Mayo Methot, Clay Clement—1938

NURSE EDITH CAVELL—D—RKO—George Sanders, Anna Neagle, Edna May Oliver, Zasu Pitts—1939

NUT FARM, THE—CD—Monogram—Wallace Ford, Joan Gale, Oscar Apfel, Bradley Page—1935

O

OATH OF VENGEANCE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1944

OBLIGING YOUNG LADY—C—RKO—Joan Carroll, Edmond O'Brien, Ruth Warrick—1941

OBSESSED — MYD — United Artists — Geraldine Fitzgerald, David Farrar—(English-made)—1951

OCTOBER MAN, THE—D—Eagle Lion—John Mills; Joan Greenwood, Edward Chapman, Kay Walsh—(English-made)—1948

ODD MAN OUT—MD—Universal—James Mason, Robert Newton—(English-made)—1947

ODETTE — AUTOMD — Lopert — Anna Neagle, Trevor Howard, Marius Goring—(English-made)—1951

OF MICE AND MEN — D — United Artists — Burgess Meredith, Betty Field, Lon Chaney, Jr. 1940

OFFICER O'BRIEN—MD—Pathe—William Boyd, Ernest Torrence, Dorothy Sebastian, Clyde Cook—1930

OFFICER 13—MD—First Division—Monte Blue, Lila Lee, Charles Delaney, Robert Ellis—1933

OH, MY DARLING CLEMENTINE—CMU—Republic—Isabel Randolph, Harry "Pappy" Cheshire, Lorna Gray—1943

OH, SUSANNA—MUW—Republic—Gene Autry, Smiley Burnette, Frances Grant, Earle Hodgins—1944

OH, WHAT A NIGHT—MD—Monogram—Edmund Lowe, Marjorie Rambeau, Jean Parker—1944

OIL RAIDER, THE — MD — Mayfair — Buster Crabbe, Gloria Shea, George Irving, Emmett Bogan—1934

OKLAHOMA BADLANDS—W—Republic—Allan "Rocky" Lane, Black Jack, Eddie Waller—1948

OKLAHOMA BLUES—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1948

OKLAHOMA CYCLONE—W—Tiffany—Bob Steele, Al "Fuzzy" St. John, Nita Rey, Charles King—1930

OKLAHOMA RENEGADES—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940

OKLAHOMA TERROR—W—Monogram—Jack Randall, Al "Fuzzy" St. John, Virginia Carroll—1939

OLD BARN DANCE—W—Republic—Gene Autry, Smiley Burnette, Helen Valkis, Sammy McKim—1938

OLD CORRAL, THE—W—Republic—Gene Autry, Smiley Burnette, Hope Manning—1937

OLD CURIOSITY SHOP—MD—Alliance—Ben Webster, Blaine Benson, Hay Petrie—(English-made)—1935

OLD FASHIONED GIRL—RMU—Eagle Lion—Gloria Jean, Jimmy Lydon, Frances Rafferty—1948

OLD HOMESTEAD, THE—CD—Liberty—Mary Carlisle, Lawrence Gray, Dorothy Lee—1935

OLD HOMESTEAD, THE—CMU—Republic—Dick Purcell, Ann Jeffreys, Leon, Frank and June Weaver—1942

OLD LOS ANGELES—WMU—Republic—William Elliott, John Carroll, Catherine McLeod—1948

OLD LOUISIANA — W — Crescent — Tom Keene, Rita Casino, Will Morgan, Robert Fiske—1937

OLD MAN RHYTHM—MU—RKO—Buddy Rogers, Betty Grable, Donald Meek, Barbara Kent—1935

OLD SWIMMIN' HOLE, THE—CD—Monogram—Jackie Moran, Marcia Mae Jones, George Cleveland—1940

OLIVER TWIST—MD—Monogram—Dickie Moore, Irving Pichel, William (Stage) Boyd, Doris Lloyd—1933

O'MALLAY OF THE MOUNTED—AD—Fox—George O'Brien, Irene Ware, Stanley Fields—1936

OMOO, OMOO, THE SHARK GOD—MD—Screen Guild—Ron Randell, Devera Burton—1949

ON AGAIN—OFF AGAIN—C—RKO—Bert Wheeler, Robert Woolsey, Marjorie Lord—1937

ON APPROVAL — C — English Films — Beatrice Lillie, Clive Brook, Googie Withers—(English-made)—1945

ON DANGEROUS GROUND—MD—RKO—Ida Lupino, Robert Ryan, Ward Bond, Charles Kemper—1951

ON OUR MERRY WAY (A Miracle Can Happen)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddard—1948

ON PROBATION—MD—Peerless—Monte Blue, Lucille Brown, William Bakewell, Barbara Bedford—1935

ON THE LOOSE—D—RKO—Joan Evans, Melvyn Douglas, Lynn Bari, Robert Arthur—1951

ON THE OLD SPANISH TRAIL—MUW—Republic—Roy Rogers, Trigger, Tito Guizar, Jane Frazee—1947

ON THE SPOT — ACD — Monogram — Frankie Darro, Manton Moreland, John St. Polis—1940

ONCE A SINNER—D—Hoffberg—Pat Kirkwood, Jack Watling, Joy Shelton—(English-made)—1952

ONCE A THIEF—MD—United Artists—Caesar Romero, June Havoc, Marie McDonald, Lon Chaney—1950

ONCE TO EVERY BACHELOR—C—Liberty—Marian Nixon, Neil Hamilton, Aileen Pringle—1934

ONCE UPON A HONEYMOON—CD—RKO—Ginger Rogers, Cary Grant, Walter Slezak—1942

ONCE UPON A TIME—CFAN—Columbia—Cary Grant, Janet Blair, James Gleason, Ted Donaldson—1944

ONE BIG AFFAIR—C—United Artists—Dennis O'Keefe, Evelyn Keyes—(Made in Mexico)—1952

ONE BODY TOO MANY — MYC — Paramount — Jack Haley, Jean Parker, Bela Lugosi—1944

ONE CROWDED NIGHT—MD—RKO—Billie Seward, William Haade, Ann Revere, Paul Guilfoyle—1940

ONE EXCITING NIGHT (Midnight Manhunt)—CD—Paramount—William Gargan, Ann Savage—1945

ONE EXCITING WEEK—CMU—Republic—Al Pearce, Jerome Cowan, Pinky Lee, Shemp Howard—1946

ONE FRIGHTENED NIGHT — MD — Mascot — Charles Grapewin, Mary Carlisle, Arthur Hohl—1935

ONE MAN'S LAW—W—Republic—Don Barry, Janet Waldo, Dub Taylor, Rex Lease—1940

ONE MILLION B. C.—N—United Artists—Victor Mature, Carole Landis, Lon Chaney, Jr.—1940

ONE MINUTE TO TWELVE—D—Eagle Lion—Lars Hanson, Gunnel Brostrom—(English-made)—1951

ONE NIGHT WITH YOU—CMU—Universal—Nino Martini, Patricia Roc, Bonar Colleano, Hugh Wakefield—(English-made)—1949

ONE OF OUR AIRCRAFT IS MISSING—MD—United Artists—Godfrey Tearle, Eric Portman, Hugh Williams, Bernard Miles—(English-made)—1942

ONE RAINY AFTERNOON — MD — United Artists — Francis Lederer, Ida Lupino, Hugh Herbert—1936

ONE THIRD OF A NATION—D—Paramount—Sylvia Sidney, Leif Erikson, Myron McCormick—1939

ONE THRILLING NIGHT—C—Monogram—John Beal, Wanda McKay, Warren Hymer—1942

ONE TOUCH OF VENUS—CMU—Universal—Ava Gardner, Robert Walker, Eve Arden, Dick Haymes—1948

ONE WAY TICKET — MD — Columbia — Lloyd Nolan, Peggy Conklin, Walter Connolly—1935

ONE WOMAN'S STORY—RD—Universal—Ann Todd, Claude Rains, Trevor Howard, Isabel Dean—(English-made)—1949

ONE YEAR LATER—D—Allied—Mary Brian, Russell Hopton, Donald Dillaway, George Irving—1933

OPEN CITY—D—Aldo Fabrizi, Anna Magnani, Marcello Pagliero—(Italian-made) (English titles)—1946

OPEN SECRET—MD—Eagle Lion—John Ireland, Jane Randolph, Roman Bohnen, Sheldon Leonard—1948

OPERATION DIPLOMAT—MD—American Feature Attractions—Guy Ralfe, Lisa Doniely—1954

OPERATION HAYLIFT — MD — Lippert — Bill Williams, Tom Brown, Jane Nigh, Ann Rutherford—1950

OPERATION X—D—Columbia—Edward J. Robinson, Peggy Cummins, Nora Swinburne, Richard Greene (English-made)—1950

OR ADOLESCENCE (Stolen Paradise)—D—Monogram—Leon Janney, Eleanor Hunt, Esther Muir—1941

OREGON TRAIL—W—Republic—Sunset Carson, Peggy Stewart, Frank Jaquet, Si Jenks—1945

OREGON TRAIL SCOUTS—W—Republic—Allan Lane, Bobby Blake, Martha Wentworth—1947

ORIENTAL EVIL—MD—Classic—Martha Hyer, Bryon Michie, George P. Breakston—1952

ORPHANS OF THE PECOS—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant—1938

ORPHANS OF THE STREET—MD—Republic—Tommy Ryan, June Storey, Robert Livingston—1938

OTHER LOVE, THE—D—United Artists—Barbara Stanwyck, David Niven, Richard Conte—1947

OUR BETTERS—D—RKO—Constance Bennett, Anita Louise, Gilbert Roland, Charles Starrett—1933

OUR DAILY BREAD—D—United Artists—Karen Morley—1934

OUR RELATIONS — C — MGM — Stan Laurel, Oliver Hardy, Alan Hale, Sidney Toler—1936

OUR TOWN—D—Lesser—Frank Craven, William Holden, Martha Scott, Fay Bainter—1940

OUR WIFE — C — Columbia — Melvyn Douglas, Ruth Hussey, Ellen Drew, Charles Coburn—1941

OUT CALIFORNIA WAY—MUW—Republic—Monte Hale, Adrian Booth, Bobby Blake, John Dehner—1946

OUT OF THE BLUE—C—Eagle Lion—Virginia Mayo, George Brent, Turhan Bey, Ann Dvorak—1947

OUT OF THE DEPTHS—MD—Columbia—Jim Bannon, Ross Hunter, Ken Curtis, Loren Tindall—1945

OUT OF THE PAST—MYMD—RKO—Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming—1947

OUT OF THE STORM—D—Republic—James Lydon, Lois Collier, March Lawrence, Richard Travis—1948

OUT OF THIS WORLD — TRAV — Kupferman — Lowell Thomas, Lowell Thomas, Jr. (Made in Tibet)—1954

OUTCASTS OF POKER FLAT—ACD—RKO—Preston Foster, Jean Muir, Van Heflin, Virginia Weidler—1937

OUTCASTS OF THE ISLANDS—AD—United Artists—Sir Ralph Richardson, Trevor Howard, Robert Morley—(English-made)—1952

OUTER GATE (Behind Prison Bars)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937

OUTLAW, THE—W—RKO—Jane Russell, Jack Buetel, Thomas Mitchell, Walter Huston—1949

OUTLAW BRAND — W — Monogram — Jimmy Wakely, "Cannonball" Taylor, Kay Morley—1948

OUTLAW COUNTRY—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, Nancy Saunders—1949

OUTLAW DEPUTY, THE — W — Puritan — Tim McCoy, Nora Lane, Bud Osborne, Si Jenks—1935

OUTLAW JUSTICE—W—Majestic—Jack Hoxie, Dorothy Gulliver, Donald Keith, Charles King—1933

OUTLAW OF THE PLAINS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty—1946

OUTLAW ROUNDUP—MUW—PRC—Jim Newill, Dave Tex O'Brien, Helen Chaplain, Guy Wilkerson—1944

OUTLAW RULE—W—State Rights—Reb Russell, Rebel the horse, Betty Mack, Al Bridges—1935

OUTLAW TAMER, THE—W—Masterpiece—Lane Chandler, Janet Morgan, J. P. MacGowan—1935

OUTLAW TRAIL—W—Monogram—Hoot Gibson, Bob Steele, Chief Thundercloud, Jennifer Holt—1944

OUTLAW'S PARADISE—W—Victory—Tim McCoy, Joan Barclay, Benny Corbett, Ted Adams—1939

OUTLAWS OF PINE RIDGE—W—Republic—Don "Red" Barry, Lynn Merrick, Noah Beery—1942

OUTLAWS OF SONORA—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

OUTLAWS OF STAMPEDE PASS—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943

OUTLAWS OF THE DESERT—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Forest Stanley—1941

OUTLAWS OF THE RANGE—W—Spectrum—Bill Cody, Bill Cody, Jr., Catherine Cotter—1936

OUTLAWS OF THE RIO GRANDE—W—PRC—Tim McCoy, Virginia Carpenter, Charles King—1941

OUTPOST IN MOROCCO—MD—United Artists—George Raft, Marie Windsor, Akim Tamiroff—1949

OUTRAGE—D—RKO—Mala Powers, Tod Andrews, Robert Clarke, Raymond Bond—1950

OUTSIDE OF PARADISE—MU—Republic—Phil Regan, Penny Singleton, Bert Gordon, Mary Forbes—1938

OUTSIDER, THE—MD—George Saunders, Mary Maguire, Barbara Blair—(English-made)—1940

OVER THE MOON—CD—United Artists—Merle Oberon, Rex Harrison, Ursula Jeans—(English-made)—1940

OVERLAND MAIL — W — Monogram — Jack Randall Claire Rochelle, Vince Barnett—1939

OVERLAND MAIL ROBBERY—W—Republic—Wild Bill Elliott, George "Gabby" Hayes—1943

OVERLAND RIDERS — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty, Jack O'Shea—1946

OVERLAND STAGE RAIDERS — W — Republic — John Wayne, Ray Corrigan, Max Terhune—1938

OVERLAND STAGECOACH—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Smoky Moore—1942

OVERLAND TELEGRAPH—W—RKO—Tim Holt, Richard Martin, Gail Davis, Hugh Beaumont—1951

OVERLAND TRAILS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1948

OVERLANDERS, THE—W—Unuiversal—Chips Rafferty, John Nugent Hayward, Daphne Campbell—(Australian-made)—1947

OX-BOW INCIDENT, THE — WD — 20th-Fox — Henry Fonda, Dana Andrews, Mary Beth Hughes—1943

P

PACE THAT THRILLS, THE—ACD—RKO—Bill Williams, Carlo Balenda, Robert Armstrong—1952

PACIFIC LINER—MD—RKO—Victor McLaglen, Chester Morris, Wendy Barrie, Paul Guilfoyle—1939

PAID TO KILL—D—Lippert—Dane Clark, Paul Carpenter, Thea Gregory, Cecile Chevreau—1954

PAINTED DESERT, THE—WMD—RKO—William Boyd, Helen Twelvetrees, Clark Gable—1931

PAINTED DESERT, THE—W—RKO—George O'Brien, Laraine Johnson, Stanley Fields, Ray Whitley—1938

PAINTED FACES—D—Tiffany—Joe E. Brown, Helen Foster, Barton Hepburn, Lester Cole—1929

PAINTED TRAIL—W—Monogram—Tom Keene, Eleanor Stuart, Leroy Mason, Walter Long—1938

PAISAN—D—Mayer-Burstyn—Carmela Sazio, Robert Von Loon—(Italian-made) (English titles)—1948

PALOOKA—C—United Artists—Jimmy Durante, Stuart Erwin, Lupe Velez, Marjorie Rambeau—1933

PALS OF THE PECOS—W—Republic—Bob Livingston, Bob Steele, Rufe Davis, June Johnson—1941

PALS OF THE RANGE—W—State Rights—Rex Lease, Frances Wright, George Cheseboro—1935

PALS OF THE SADDLE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, Doreen McKay—1938

PALS OF THE SILVER SAGE—W—Monogram—Tex Ritter, Sugar Dawn, Slim Andrews—1940

PANAMA FLO—D—RKO—Helen Twelvetrees, Robert Armstrong, Charles Bickford, Paul Hurst—1932

PANAMA LADY—MD—RKO—Lucille Ball, Allan Lane, Steffi Duna, Evelyn Brent—1939

PANAMA PATROL—MD—Grand National—Leon Ames, Charlotte Wynters, Adrianne Ames—1939

PAN-AMERICANA—CMU—RKO—Phillip Terry, Audrey Long, Robert Benchley, Eve Arden—1945

PANAMINT'S BAD MAN—W—20th-Fox—Smith Ballew, Noah Beery, Evelyn Daw, Stanley Field—1938

PANCHO VILLA RETURNS — HISD — Hispano Continental—Leo Carrillo, Esther Fernandez, Jeanette Comber—(Mexican-made)—1950

PANIC — MD — Viviane Romance, Michel Simon, Paul Bernard — (French-made) — titles)—1947
PANIC ON THE AIR—MD—Columbia—Ann Southern, Lou Ayres, Florence Rice, Benny Baker—1936
PANTHER'S CLAW, THE—MD—PRC—Sidney Blackmer, Byron Foulger, Ricki Vallin—1942
PAPER GALLOWS—MD—Eagle Lion—Dermot Walsh, Rona Anderson, John Bentley—(English-made)—1950
PARACHUTE BATTALION—MD—RKO—Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey—1941
PARACHUTE NURSE—MD—Columbia—Marguerite Chapman, William Wright, Kay Harris—1942
PARADINE CASE, THE—MYD—SRO—Gregory Peck, Ann Todd, Charles Laughton—1948
PARADISE CANYON—W—Monogram—John Wayne, Marion Burns, Earle Hodgins, Yakima Canutt—1935
PARADISE EXPRESS—MD—Republic—Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne—1937
PARADISE ISLE — MD — Monogram — Movita, Warren Hull, William Davidson, John St. Polis—1937
PARDON MY FRENCH — C — United Artists — Merle Oberon, Paul Henreid, Paul Bonifas—1951
PARDON MY PAST—C—Columbia—Fred MacMurray, Marguerite Chapman, Akim Tamiroff—1946
PARDON MY SARONG—CMU—Universal—Abbott and Costello, Virginia Bruce, Robert Paige—1942
PARDON MY STRIPES—C—Republic—Bill Henry, Sheila Ryan, Edgar Kennedy, Harold Huber—1942
PARDON US—C—MGM—Stan Laurel, Oliver Hardy, Wilfred Lucas, Walter Long—1931
PARIS AFTER DARK—MD—20th-Fox—George Sanders, Brenda Marshall, Philip Dorn—1943
PARIS 1900 — DOC — Mayer-Kingsley — Narration by Monty Woolley—(French-made)—1950
PARIS UNDERGROUND — MD — United Artists — Gracie Fields, Constance Bennett, George Rigand—1945
PARISIAN ROMANCE, A — CD — Allied — Lew Cody, Marion Shilling, Gilbert Roland—1932
PARK AVENUE LOGGER—C—RKO—George O'Brien, Beatrice Roberts, Willard Robertson—1937
PARK ROW—MD—United Artists—Gene Evans, Mary Welch, Bela Kovacs—1952
PAROLE RACKET—MD—Columbia—Paul Kelly, Rosalind Keith, Leona Mariele, Thurston Hall—1937
PAROLED TO DIE—W—Republic—Bob Steele, Kathleen Eliot, Karl Hackett, Steve Clark—1938
PARTNERS — W — RKO — Tom Keene, Nancy Drexel, Bobby Nelson, Otis Harlan—1932
PARTNERS IN TIME—CD—RKO—Chester Lauck, Norris Goff, Lum and Abner, Pamela Blake—1946
PARTNERS OF THE PLAINS — W — Paramount — Bill Boyd, Harvey Clark, Russell Hayden—1937
PARTNERS OF THE SUNSET — MUW — Monogram — Jimmy Wakely, Dub Taylor, Christine Larson—1948
PARTNERS OF THE TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944
PASSIONATE SENTRY, THE—C—Fine Arts—Nigel Patrick, Valerie Hobson—(English-made)—1953
PASSKEY TO DANGER — MD — Republic — Kane Richmond, Adele Mara, Gregory Gay—1946
PASSPORT TO ADVENTURE—MD—RKO—Elsa Lanchester, Gordon Oliver, Lenore Aubert—1934
PASSPORT TO ALCATRAZ—MD—Columbia—Jack Holt, Noah Beery, Jr., Cecilia Callejo—1940
PASSPORT TO PIMLICO—CD—Eagle Lion—Stanley Holloway, Hermione Baddeley, Margaret Rutherford—(English-made)—1949
PASTOR HALL—D—United Artists—Wilfred Lawson, Nova Pilbeam, Marius Goring—(English-made)—1940
PAY-OFF, THE—MD—PRC—Lee Tracy, Tom Brown, Tina Thayer, Evelyn Brent—1942
PAY OFF, THE—D—RKO—Lowell Sherman, Marion Nixon, Dorothy Lee, Hugh Trevor—1930
PAYMENT ON DEMAND—D—RKO—Bette Davis, Barry Sullivan, Jane Cowl, Kent Taylor—1951
PEACH-O-RENO—C—RKO—Bert Wheeler, Robert Woolsey, Dorothy Lee, Zelma O'neil—1931
PEACOCK ALLEY—CD—Tiffany—Mae Murray, George Barraud, Jason Robards, Richard Tucker—1930
PEARL, THE—D—RKO—Pedro Armendariz, Maria Elena Marques, Fernando Wagner, Charles Rooner—1948
PEARL OF DEATH—MD—Universal—Basil Rathbone, Nigel Bruce, Evelyn Ankers, Miles Mander—1944
PECK'S BAD BOY — C — 20th-Fox — Jackie Cooper, Thomas Meighan, Jackie Searl, O. P. Heggie—1934
PECK'S BAD BOY WITH THE CIRCUS—MD—RKO—Tommy Kelly, Ann Gillis, Edgar Kennedy—1938
PECOS KID, THE—W—Commodore—Fred Kohler, Jr., Ruth Findlay, Roger Williams, Wally Wales—1936
PEG OF OLD DRURY—MD—Paramount—Sir Cedric Hardwicke, Anna Neagle—(English-made)—1936
PENAL CODE, THE — MD — Freuler — Regis Toomey, Helen Cohan, Pat O'Malley, Robert Ellis—1933
PENGUIN POOL MURDER, THE—MYD—RKO—Edna May Oliver, James Gleason, Mae Clark—1932
PENITENTIARY—MD—Columbia—John Howard, Jean Parker, Walter Connolly, Robert Barrat—1938
PENNIES FROM HEAVEN — CMU — Columbia — Bing Crosby, Madge Evans, Edith Fellows—1936
PENNY SERENADE—CD—Columbia—Cary Grant, Irene Dunne, Beulah Bondi, Edgar Buchanan—1941
PENNYWHISTLE BLUES—(The Magic Garden)—CD—Mayer-Kingsley—Tommy Ramokgopa, Willard Cele, Dolly Rathebe—(Made in South Africa)—1952
PEOPLE'S CHOICE, THE—C—Planet—Drew Kennedy, Louise Arthur, George Meeker, Rex Lease—1946
PEOPLE'S ENEMY, THE—MD—RKO—Preston Foster, Lila Lee, Melvyn Douglas, Rosco Ates—1935
PERFECT CLUE, THE—MD—Majestic—David Manners, "Skeets" Gallagher, Dorothy Libaire—1935
PERILOUS WATERS (In Self Defense)—ACD—Monogram—Don Castle, Audrey Long, Peggy Knudson, Samuel Hinds—1947
PETTICOAT LARCENY — C — Columbia — Joan Carroll, Ruth Warrick, Walter Reed, Paul Guilfoyle—1943
PETTICOAT POLITICS—CD—Republic—Roscoe Karns, Ruth Donnelly, Paul Hurst, Polly Moran—1941
PHANTOM BROADCAST, THE—MD—World Wide—Ken Maynard, Frances Lee, Frank Rice—1933
PHANTOM COWBOY, THE—W—Republic—Don Barry, Virginia Carroll, Milburn Stone—1941
PHANTOM EXPRESS—MD—Majestic—J. Farrell MacDonald, William Collier, Jr., Sally Blane—1932
PHANTOM FIEND, THE—Olympic—MD—Olympic—Ivor Novello, Elizabeth Allan—(English-made)—1935
PHANTOM IN THE HOUSE—MY—Continental—Nancy Welford, Henry B. Walthall—1929
PHANTOM KILLER — MD — Monogram — Dick Purcell, Joan Woodbury, John Hamilton—1942
PHANTOM OF CHINATOWN—MYD—Monogram—Keye Luke, Lotus Long, Grant Withers—1940
PHANTOM OF CRESTWOOD, THE—MYD—RKO—Ricardo Cortez, Karen Morley, Anita Louise—1932
PHANTOM OF 42ND STREET, THE—MY—PRC—Dave O'Brien, Kay Aldridge, Alan Mowbray—1945
PHANTOM OF SANTA FE—ACD—Burroughs—Tarzan, Norman Kerry, Carmelita Geraghty—1936
PHANTOM OF THE PLAINS—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Ian Keith—1945
PHANTOM OF THE RANGE—W—Victory—Tom Tyler, Beth Marion, Sammy Cohen—1937
PHANTOM PLAINSMEN, THE — W — Republic — Bob Steele, Tom Tyler, Rufe Davis—1942
PHANTOM RANGER—W—Monogram—Tim McCoy, Suzanne Kaaren, Karl Hackett, John St. Polis—1938
PHANTOM SHIP — MYMD — Guaranteed—Bela Lugosi, Shirley Grey, Cliff McLaglen—1937
PHANTOM SPEAKS, THE—MD—Republic—Richard Arlen, Stanley Ridges, Lynne Roberts—1945
PHANTOM THUNDERBOLT — W — World Wide — Ken Maynard, Frences Lee, William Gould—1933
PHILO VANCE RETURNS — MYMD — PRC — William Wright, Terry Austin, Leon Belasco—1947
PHILO VANCE'S GAMBLE—MYMD—PRC—Alan Curtis, Terry Austin, Frank Jenks, Tala Birell—1947
PHILO VANCE'S SECRET MISSION—MD—Eagle Lion—Alan Curtis, Sheila Ryan, Tala Birell—1947
PICK A STAR—C—Metro—Jack Haley, Patsy Kelly, Laurel & Hardy—1937
PICKWICK PAPERS—CD—Mayer-Kingsley—James Hayter, James Donald, Alexander Gauge—(English-made)—1954
PIER 23—MD—Lippert—Hugh Beamont, Ann Savage, Edward Brophy, Richard Travis—1951
PILGRIM LADY, THE—CD—Republic—Warren Douglas, Lynn Roberts, Alan Mowbray, Otto Kruger—1946
PIN UP GIRL—CMU—20th-Fox—Betty Grable, John Harvey, Martha Raye—1944

PINE-THOMAS PRODUCTIONS—Paramount—30 pictures sold to Associated Artists for TV use. Although 24 pictures have been listed, information could not be secured on the remaining six.

PINK STRING AND SEALING WAX—MD—Petagon—Merwyn Johns, Gordon Jackson, Googie Withers—(English-made)—1950
PINTO BANDIT, THE—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence—1944
PIONEER DAYS—W—Monogram—Jack Randall, June Wilkins, Frank Gacinelli, Nelson MacDowell—1940
PIONEER JUSTICE—W—PRC—"Lash" LaRue, Al St. John, Jennifer Holt, William Fawcett—1947
PIONEER TRAIL—W—Columbia—Jack Luden, Joan Barclay, Dick Botillier, Slim Whittaker—1938
PIONEERS, THE — W — Monogram — Tex Ritter, Red Foley, Arkansas Andrews, Doye O'Dell—1941
PIONEERS OF THE FRONTIER—W—Columbia—Bill Elliott, Linda Winters, Dick Curtis—1940
PIONEERS OF THE WEST—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940
PIRATE SUBMARINE — MD — Lippert — Pierre Dudan, Gerard Landry—(French-made)—1952
PIRATES OF CAPRI, THE (Captain Sirocco)—RAD—Film Classics—Louis Hayward, Binnie Barnes, Alan Curtis—1949
PIRATES ON HORSEBACK—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Eleanor Stewart—1941
PIRATES OF THE PRAIRIE—W—RKO—Tim Holt, Cliff Edwards, Nell O'Day, Jim Elliott—1942
PISTOL HARVEST—W—RKO—Tim Holt, Joan Dixon, Robert Clarke, Mauritz Hugo—1951
PISTOL PACKIN' MAMA—MUD—Republic—Ruth Terry, Robert Livingston, Jack La Rue, Wally Vernon—1943
PITFALL—MD—United Artists—Dick Powell, Lizabeth Scott, Jane Wyatt, Raymond Burr—1948
PITTSBURGH KID, THE — MD — Republic — Billy Conn, Jean Parkes, Dick Purcell, Alan Baxter—1941
PLAINSMAN AND THE LADY—W—Republic—William Elliott, Vera Ralston, Gail Patrick—1946
PLAYGIRL—MD—RKO—Kay Francis, James Ellison, Mildred Coles, Nigel Bruce—1941
PLAYMATES—CMU—RKO—Kay Kyser, John Barrymore, Lupe Velez, May Robson—1941
PLEASURE—D—Artclass—Conway Tearle, Carmel Myers, Roscoe Karns, Frances Dade—1932
PLOT THICKENS, THE—MY—RKO—James Gleason, Louise Latimer, Arthur Aylesworth—1936
PLOUGH AND THE STARS, THE—D—RKO—Barbara Stanwyck, Preston Foster, Barry Fitzgerald—1937
PLUNDERERS, THE—W—Republic—Rod Cameron, Ilona Massey, Adrian Booth, Forrest Tucker—1948
POCATELLO KID—W—Tiffany—Ken Maynard, Marceline Day, Richard Cramer, Charles King—1931
POISON PEN — D — Republic — Flora Robson, Robert Newton, Reginald Tate—(English-made)—1941
POLICE BULLETS—MD—Monogram—John Archer, Joan Marsh, Milburn Stone, Warren Hymer—1942
POLICE COURT—MD—Monogram—Henry B. Walthall, Leon Janney, Aileen Pringle—1932
POOL OF LONDON, THE—MD—Universal—Bonar Colleano, Susan Shaw, Renee Astherson, Earl Cameron —(English-made)—1951
POP ALWAYS PAYS—C—RKO—Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett—1940
POPPY—MD—Paramount—W. C. Fields, Rochelle Hudson, Richard Cromwell, Catharine Doucet—1936
PORT OF FORTY THIEVES — MYMD — Republic — Stephanie Bachelor, Richard Powers—1944
PORT OF LOST DREAMS—MD—Invincible—Bill Boyd, Lola Lane, Edward Gargan, George Marion—1935
PORT OF MISSING GIRLS — MD — Monogram — Betty Compson, Harry Carey, Milburn Stone—1938
PORT OF NEW YORK—MD—Eagle Lion—Scott Brady, K. T. Stevens, Yul Brynner, Richard Roler—1949
PORTIA ON TRIAL—D—Republic—Walter Abel, Frieda Inescourt, Neil Hamilton, Heather Angel—1937
PORTRAIT OF JENNIE—DFAN—SRO—Jennifer Jones, Joseph Cotton, Daxid Wayne—1949
POSTMAN DIDN'T RING, THE—C—20th-Fox—Richard Travis, Brenda Joyce, Spencer Charters, Stanley Andrews—1942
POT O' GOLD—MUC—United Artists—James Stewart, Paulette Goddard, Horace Heidt—1941
POWDER TOWN—MD—RKO—Victor McLaglen, Edmond O'Brien, June Havoc, Dorothy Lovett—1942
POWDERSMOKE RANGE—W—RKO—Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler—1935
POWER DIVE—ACD—Paramount—Richard Arlen, Jean Parker, Roger Pryor, Helen Mack—1941
POWERS GIRL, THE — CD — United Artists — George Murphy, Anne Shirley, Caroie Landis—1942
PRAIRIE, THE—HD—Screen Guild—Lenore Aubert, Alex Baster, Jack Mitchum, Charles Evans—1948
PRAIRIE BADMEN—W—PRC—Buster Crabbe, Al St. John, Patricia Knox, Charles King—1946
PRAIRIE CHICKENS—C—United Artists—Jimmy Rogers, Noah Beery, Jr., Joe Sawyer—1943
PRAIRIE EXPRESS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1947
PRAIRIE LAW—W—RKO—George O'Brien, Virginia Vale, Dick Hogan, J. Farrell McDonald—1940
PRAIRIE MOON—W—Republic—Gene Autry, Smiley Burnette, Shirley Deane, Tommy Ryan—1938
PRAIRIE OUTLAWS—W—Eagle Lion—Eddie Dean, Roscoe Ates, Sarah Padden, Al LaRue—1948
PRAIRIE RUSTLERS—W—PRC—Buster Crabbe, Al St. John, Evelyn Finley, Karl Hackett—1945
PRAIRIE SCHOONERS—W—Columbia—Wild Bill Elliott, Evelyn Young, Dub Taylor—1940
PRELUDE TO FAME — DMU — Universal — Guy Rolfe, Kathleen Byron—(English-made)—1950
PRESIDENT'S MYSTERY, THE—MD—Republic—Henry Wilcoxon, Betty Furness, Sidney Blackmer—1936
PRESTIGE—D—RKO—Ann Harding, Adolphe Menjou, Melvyn Douglas, Guy Bates Post—1932
PRETENDER, THE — PSYD — Republic — Albert Dekker, Catherine Craig, Charles Drake, Alan Carney—1947
PRIDE OF THE BOWERY—MD—Monogram—Leo Gorcey, Bobby Jordan, Donald Haines—1940
PRIDE OF THE LEGION, THE—CD—Mascot—Barbara Kent, J. Farrell MacDonald, Lucien Littlefield—1932
PRIDE OF THE NAVY—ACMD—Republic—James Dunn, Rochelle Hudson, Gordon Jones—1939
PRIDE OF THE PLAINS—W—Republic—Bob Livingston, Smiley Burnette, Nancy Gay, Bud Geary—1943
PRIDE OF THE WEST — W — Paramount — Bill Boyd, George Hayes, Russell Hayden—1938
PRIMROSE PATH—ADD—RKO—Ginger Rogers, Joel McCrea, Marjorie Rambeau, Henry Travers—1940
PRISON NURSE — MD — Republic — Henry Wilcoxon, Marian Marsh, Ray Mayer, Frank Reicher—1938
PRISON SHADOWS—MD—Victory—Eddie Nugent, Lucille Lund, Joan Barclay, Forrest Taylor—1936
PRISON TRAIN—MD—Equity—Fred Keating, Linda Winters, Clarence Muse, Faith Bacon—1938
PRISON WITHOUT BARS—D—United Artists—Corinne Luchaire, Edna Best—(English-made)—1939
PRISONER OF CORBAL—COSD—Syndicate—Nils Asther, Noah Beery, Hazel Terry—1939
PRISONER OF JAPAN—MD—PRC—Alan Baxter, Gertrude Michael, Ernest Dorian, Corinna Mura—1942
PRIVATE AFFAIRS OF BEL AMI, THE—ROMD—United Artists—George Sanders, Angela Lansbury—1947
PRIVATE LIFE OF DON JUAN—CD—United Artists—Douglas Fairbanks, Merle Oberon, Binnie Barnes, John Gardner—(English-made)—1934
PRIVATE LIFE OF HENRY VIII—D—United Artists—Charles Laughton, Binnie Barnes, Claude Allister Robert Donat—(English-made)—1933
PRIVATE NURSE—CD—20th-Fox—Brenda Joyce, Robert Lowery, Jane Darwell, Robert Lowery—1941
PRIVATE SECRETARY — C — Hagen — Edward Everett Horton, Barry McKay, Judy Gunn—1936
PRIVATE SNUFFY SMITH—F—Monogram—Edgar Kennedy, Bud Duncan, Sarah Padden—1942
PROBATION — ACD — Chesterfield — Sally Blane, John Darrow, J. Farrell MacDonald—1932
PROFESSIONAL SWEETHEART—C—RKO—Ginger Rogers, Norman Foster, F. McHugh, Zasu Pitts—1933
PROFILE—MY—American Feature Attractions — John Bentley, Kathleen Byron, Thea Gregory—1954
PROJECT MOONBASE—SCIFIC—Lippert—Conna Martell, Hayden Rorke, Ross Ford—1954
PROJECT X—MD—Film Classics—Keith Andes, Rita Colton, Jack Lord—1949
PUBLIC COWBOY NO. 1—W—Republic—Gene Autry, Smiley Brunette, Ann Rutherford—1937
PUBLIC OPINION—D—Invincible—Lois Wilson, Crane Wilburg, Shirley Grey, Luis Alberni—1935
PUDDIN' HEAD—CMU—Republic—Judy Canova, Frances Lederer, Raymond Walburn—1941
PURPLE V, THE—MD—Republic—John Archer, Mary McLeod, Fritz Kortner, Rex Williams—1943
PURPLE VIGILANTES, THE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938
PURSUIT TO ALGIERS—MDMU—Universal—Basil Rathbone, Nigel Bruce, Marjorie Riordan—1945
PYGMALION — MD — Metro — Leslie Howard, Wendy Hiller, Wilfred Lawson—(Foreign-made)—1938

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QUALITY STREET—COSCD—RKO—Katharine Hepburn, Franchot Tone, Eric Blore, Fay Bainter—1937

QUARTET—CD—Eagle Lion—Hermione Baddeley, Dirk Boyarde, Muvyn Johns—(English-made)—1949
QUEEN FOR A DAY—D—United Artists—Phyllis Avery, Darren McGanin, Rudy Lee—1951
QUEEN OF BROADWAY—MD—PRC—Rochelle Hudson, Buster Crabbe, Paul Bryar, Emmett Lynn—1942
QUEEN OF BURLESQUE—MD—PRC—Evelyn Angers, Charleton Young, Marian Martin—1946
QUEEN OF DESTINY (Sixty Glorious Years)—D—RKO—Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla—(English-made)—1938
QUEEN OF THE AMAZONS—MD—Screen Guild—Robert Lowery, Patricia Morison, John Miljan—1947
QUEEN OF THE YUKON—MD—Monogram—Irene Rich, Charles Bickford, June Carlson—1940
QUICK MONEY—CD—RKO—Fred Stone, Gordon Jones, Berton Churchill, Dorothy Moore—1937
QUICKSAND — MD — United Artists — Mickey Rooney, Jeanne Cagnev, Barbara Bates, Peter Lorre—1950
QUIET ONE, THE — DOD — Mayer-Burstyn — Donald Thompson, Clarence Cooper, Sadie Stockton—1949
QUIET PLEASE, MURDER — MD — 20th-Fox — George Sanders, Gail Patrick, Richard Denning—1942
QUITTER, THE—ACD—Chesterfield—Charles Grapewin, Emma Dunn, William Bakewell—1934

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RACE STREET—MD—RKO—George Raft, William Bendix, Marilyn Maxwell, Frank Faylen—194B
RACHEL AND THE STRANGER—DMU—RKO—Loretta Young, William Holden, Robert Mitchum—1948
RACING BLOOD—ACD—Conn—Frankie Darro, Kane Richmond, Gladys Blake, Arthur Housman—1936
RACING LADY—CD—RKO—Ann Dvorak, Smith Ballew, Harry Carey, Berton Churchill—1936
RACKET, THE—MD—RKO—Robert Mitchum, Robert Ryan, Lizabeth Scott, Ray Colins—1951
RACKET MAN, THE—MD—Columbia—Tom Neal, Hugh Beaumont, Jeanne Bates, Larry Parks—1944
RACKETEER, THE—ACD—Pathe—Carole Lombard, John Loder, Robert Armstrong, Roland Drew—1929
RACKETEERS OF THE RANGE — W — RKO — George O'Brien, Marjorie Reynolds, Chill Wills—1939
RADAR SECRET SERVICE—MD—Lippert—John Howard, Adale Jergens, Tom Neal, Myrna Dell—1950
RAIDER, THE—DO—English—Officers and seamen of the merchant fleets of the United Nations—(English-made)—1946
RAIDERS OF THE BORDER—W—Monogram—Johnny Mack Brown, Raymond Hatton, Ellen Hall—1944
RAIDERS OF THE RED GAP—W—PRC—Bob Livingston, Al St. John, Myrna Dell, Ed Cassidy—1943
RAIDERS OF THE SOUTH (South Raiders)—W—Monogram—Johnny Mack Brown, Evelyn Brent, Raymond Hatton—1947
RAIDERS OF THE WEST—WMU—PRC—Bill Boyd, Art Davis, Lee Powell, Virginia Carroll—1942
RADIO CITY REVELS—MU—RKO—Bob Burns, Kenny Baker, Victor Moore, Jack Oakie—1938
RADIO STARS ON PARADE — CMU — RKO — Wally Brown, Alan Carney, Frances Langford—1945
RAILROADED—MD—Eagle Lion—John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph—1947
RAIN—MD—United Artists—Joan Crawford, William Garaan, Walter Huston, Guy Kibbee—1932
RAINBOW ON THE RIVER—CD—RKO—Bobby Breen, Charles Butterworth, May Robson—1936
RAINBOW OVER BROADWAY — CD — Chesterfield — Joan March, Frank Albertson, Grace Hayes—1933
RAINBOW OVER TEXAS—WMU—Republic—Roy Rogers, George Hayes, Dale Evans, Sheldon Leonard—1946
RAINBOW OVER THE RANGE—W—Monogram—Tex Ritter, Slim Andrews, Dorothy Fay.—1940
RAINBOW OVER THE ROCKIES—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White—1947
RAINBOW RANCH—W—Monogram—Rex Bell, Cecilia Parker, Robert Kortman, Henry Hall—1933
RAINBOW VALLEY — W — Monogram—John Wayne, Lucille Brown, Leroy Mason, George Hayes—1935
RAINBOW'S END—W—First Division—Hoot Gibson, June Gale, Warner Richmond, Oscar Apfel—1935
RAMROD—W—United Artists—Veronica Lake, Joel McCrea, Jan McDonald, Charles Ruggles—1947
RANCHO NOTORIOUS—OMD—RKO—Marlene Dietrich, Arthur Kennedy, Mel Ferrer, Gloria Henry—1952
RANDY RIDES ALONE—W—Monogram—John Wayne, Alberta Vaughn, George Hayes—1934
RANGE BEYOND THE BLUE—W—PRC—Eddie Dean, Roscoe Ates, Helen Mowery, Bob Duncan—1947
RANGE BUSTERS, THE—W—Monogram—John King, Ray Corrigan, Max Terhune, Luana Walters—1940
RANGE DEFENDERS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Frank Ellis—1937
RANGE JUSTICE—W—Monogram—Johnny Mack Brown, Max Terhune, Tristram Coffin, Riley Hill—1949
RANGE LAND—W—Monogram—Whip Wilson, Andy Clyde, Reed Hawes, Kenne Duncan—1949
RANGE LAW—W—Monogram—Johnny Mack Brown, Raymond Hatton, Sarah Padden, Ellen Hall—1944
RANGE RENEGADES — WMU — Monogram — Jimmy Wakely, "Cannonball" Taylor, Jenifer Holt—1948
RANGE WAR—W—Paramount—Bill Boyd, Russell Hayden, Brett Wood, Pedro De Cordoba—1939
RANGER AND THE LADY—W—Republic—Roy Rogers, George Hayes, Jacqueline Wells—1940
RANGERS RIDE, THE — MUW — Monogram — Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1948
RANGERS ROUNDUP, THE—W—Spectrum—Fred Scott, Al St. John, Christine McIntyre, Earl Hodgins—1938
RANGERS TAKE OVER, THE—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Iris Meredith—1943
RAPTURE—ROMD—Film Classics—Glenn Langan, Elsy Albin, Lorraine Miller—(Italian-made)—1950
RAT, THE—ADMD—RKO—Renee Ray, Beatrice Lehmann, Ruth Chatterton—(English-made)—1938
RAW DEAL—MD—Eagle Lion—Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland—1948
RAWHIDE—W—20th-Fox—Smith Ballew, Lou Gehrig, Evelyn Knapp, Arthur Loft—1938
RAWHIDE MAIL — W — Marcy — Jack Perrin, Nelson McDowell, Lillian Gilmore, Richard Cramer—1934

REACHING FOR THE MOON—C—United Artists—Douglas Fairbanks, Bebe Daniels—1931
RE BURLONE—AD—Nuovo Mondo—Luisa Ferida, Armando Falconi—(Italian-made)—1936
REBELLION—W—Crescent—Tom Keene, Rita Cansino Duncan Renaldo, William Boyle—1936
REBELLIOUS DAUGHTERS—MD—Progressive—Marjorie Reynolds, Vera Hillie, Dennis Moore—1938
RECKLESS MOMENT, THE — MD — Columbia — James Mason, Joan Bennett, Geraldine Brooks—1949
RECKLESS ROADS — MD — Majestic — Regis Toomey, Judith Allen, Lloyd Hughes, Gilbert Emery—1935
RECKONING, THE—MD—Peerless—Sally Blane, James Murray, Edmund Breese, Bryant Washburn—1932
RED BLOOD OF COURAGE—W—Ambassador—Kermit Maynard, Ann Sheridan, Reginald Barlow—1935
RED DESERT — W — Lippert — Don Barry, Tom Neal, Jack Holt, Margie Dean—1950
RED DRAGON, THE—MY—Monogram—Sidney Toler, Fortunio Bonanvoa, Benson Fong, Willie Best—1945
RED HEAD—D—Monogram—June Lang, Johnny Downs, Eric Blare, Weldon Heyburn—1941
RED HOUSE, THE—MD—United Artists—Edward G. Robinson, Lon McAllister, Judith Anderson—1947
RED LIGHTS AHEAD—C—Chesterfield—Andy Clyde Lucile Gleason, Paula Stone, Roger Imhof—1937
RED MORNING—MD—RKO—Steffi Duna, Regis Toomey, Raymond Hatton, George Lewis—1934
RED PLANET MARS—D—United Artists—Andrea King, Peter Graves, Orley Lindgren—1952
RED RIVER RANGE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, Polly Moran—1939
RED RIVER RENEGADES—W—Republic—Sunset Carson, Peggy Stewart, Bruce Langley—1946
RED RIVER ROBIN HOOD—W—RKO—Tim Holt, Cliff Edwards, Kenneth Harlan, Bud McTaggart—1942
RED ROPE, THE—W—Republic—Bob Steele, Lois January, Forrest Taylor, Frank Hall—1937
RED SALUTE (Her Enlisted Man)—CD—United Artists—Robert Young, Barbara Stanwyck—1935
RED SHOES, THE—D—Eagle Lion—Anton Walbrook, Marius Gorina, Moira Shearer—(English-made)—1949
RED STALLION, THE—D—Eagle Lion—Ted Donaldson, Robert Paige, Noreen Nash, Jane Darwell—1947
RED STALLION IN THE ROCKIES—D—Eagle Lion—Arthur Franz, Wallace Ford, Ray Collins—1949
RED-HAIRED ALIBI — ACD—Tower—Merna Kennedy Theodore von Eltz, Shirley Temple—1932
REET, PETITE AND GONE—CD—Astor—Louis Jordan and the Tympany Five, June Richmond—1947
REFORM GIRL—MD—Tower—Skeets Gallagher, Noel Francis, Hale Hamilton, Dorothy Peterson—1933
REGULAR FELLERS—CD—PRC—Billy Lee, Alfalfa Switzer; Roscoe Ates, Sarah Padden—1941
REIGN OF TERROR—MD—Eagle Lion—Arelene Dahl, Robert Cummings, Richard Basehart—1949
REMBRANDT — D — United Artists—Charles Laughton, Elsa Lanchester, Gertrude Lawrence, John Bryning—(English-made)—1936
REMEDY FOR RICHES—CD—RKO—Jean Hersholt Dorothy Lovett, Edgar Kennedy, Jed Prouty—1940
REMEMBER PEARL HARBOR — ACD — Republic — Don Barry, Alan Curtis, Ian Keith, Fay McKenzie—1942
RENDEZVOUS 24 — MD — 20th-Fox — William Garaan, Maria Palmer, Pat O'Moore, David Leonard—1946
RENDEZVOUS WITH ANNIE—C—Republic—Eddie Albert, Faye Marlowe, Gail Patrick—1946
RENEGADE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Lois Ranson—1943
RENEGADE GIRL—MD—Screen Guild—Alan Curtis, Ann Savage, Edward Brophy, Russell Wade—1947
RENEGADE RANGER, THE—W—RKO—George O'Brien, Rita Hayworth, Ray Whitley, Tim Holt—1938
RENEGADE TRAIL—W—Paramount—Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—1939
RENEGADES OF THE WEST—W—RKO—Tom Keene, Betty Furness, Roscoe Ates, Carl Miller—1932
RENFREW OF THE ROYAL MOUNTED—ACD—Grand National—James Newill, Carol Hughes—1937
RENFREW ON THE GREAT WHITE TRAIL—ACD—Grand National—James Newell, Terry Walker—1938
RENO—D—RKO—Richard Dix, Gail Patrick, Anita Louise, Hobart Cavanaugh—1939
REPEAT PERFORMANCE—DF—Eagle Lion—Louis Hayward, Joan Leslie, Richard Basehart—1947
REPENT AT LEISURE—CD—RKO—Kent Taylor, Wendy Barrie, George Barbier, Thurston Hall—1941
RESA DI FIFI (Merry Chase, The)—ROC—Superfilm—Rossano Brazzi, Clara Calamai, Nino Besatti, Paolo Borboni—(Italian-made)—(English titles)—1948
RESCUE SQUAD—MD—Empire—Ralph Forbes, Verna Hillie, Leon Waycott, Kate Pentzer—1935
REST CURE, THE (We're In the Legion Now)—CD—Grand National—Reginald Denny—1935
RETURN OF DANIEL BOONE, THE—W—Columbia—Bill Elliott, Betty Miles, Dub Taylor—1941
RETURN OF JESSE JAMES, THE—W—Lippert—John Ireland, Ann Dvorak, Henry Hull—1950
RETURN OF JIMMY VALENTINE, THE—CD—Republic—Roger Pryor, Charlotte Henry—1936
RETURN OF MONTE CRISTO,THE—AD—Columbia—Louis Hayward, Barbara Britton—1946
RETURN OF PETER GRIMM, THE—D—RKO—Lionel Barrymore, Helen Mack, Edward Ellis—1935
RETURN OF RIN TIN TIN, THE—D—Eagle Lion—Donald Woods, Bobby Blake, Rin Tin Tin III—1947
RETURN OF THE APE MAN—MD—Monogram—Bela Lugosi, John Carradine, Frank Moran—1944
RETURN OF THE BADMEN—W—RKO—Randolph Scott, Robert Ryan, Anne Jeffreys—1948
RETURN OF THE FROG—MYD—Select—Gordon Harker, Una O'Connor—(English-made)—1939
RETURN OF THE LASH—W—Eagle Lion—"Lash" La Rue, Al St. John, Mary Maynard—1947
RETURN OF THE PLAINSMAN—OMD—Astor—Chips Rafferty, Henry Murdock, Jeannette Elphick—(Australian made)—1953
RETURN OF THE RANGERS, THE — W — PRC — Dave O'Brien, Jim Newill, Guy Wilkerson—1943

RETURN OF THE SCARLET PIMPERNEL—MD—United Artists—Barry Barnes, Sophie Stewart, James Mason, (English-made)—1938
RETURN OF WILDFIRE, THE—W—Screen Guild—Richard Arlen, Patricia Morison, James Millican—1948
REVEILLE WITH BEVERLY—MUC—Columbia—Ann Miller, William Wright, Dick Purcell—1943
REVENGE OF THE ZOMBIES—MD—Monogram—John Carradine, Robert Lowery, Gale Storm—1943
REVOLT OF THE ZOMBIES—MY—Academy—Dorothy Stone, Dean Jagger, Roy D'Arcy—1936
RHYTHM HITS THE ICE (Ice Capades)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—1941
RHYTHM IN THE CLOUDS—MDMU—Republic—Patricia Ellis, Warren Hull, William Newell—1937
RHYTHM INN—CMU—Monogram—Jane Frazee, Kirby Grant, Charles Smith, Lois Collier—1951
RHYTHM OF THE RIO GRANDE—W—Monogram—Tex Ritter, Suzan Dale, Warner Richmond—1940
RHYTHM OF THE SADDLE—W—Republic—Gene Autry, Smiley Burnette, Pert Kelton, Peggy Moran—1938
RHYTHM PARADE—MUC—Monogram—Nils T. Granlund, Gale Storm, Robert Lowery—1942
RICH RELATIONS — ADMD — Imperial — Ralph Forbes, Frances Grant, Barry Norton, Muriel Evans—1937
RICHARD III—D—Lopert—Laurence Olivier, Claire Bloom, Joan Gielgud, Cedric Hardwicke—1956
RICHEST GIRL IN THE WORLD—C—RKO—Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Denny—1934
RIDDLE RANCH—W—Beaumont—Black King, David Worth, June Marlowe, Charline Barry—1935
RIDE 'EM COWGIRL—W—Grand National—Dorothy Page, Milton Frame, Vince Barnett—1939
RIDE, RANGER, RIDE—MUW—Republic—Gene Autry, Smiley Burnette, Kay Hughes, Monte Blue—1944
RIDE TENDERFOOT RIDE — WMU — Republic — Gene Autry, Smiley Burnette, June Storey—1940
RIDER FROM TUSCON—W—RKO—Tim Holt, Elaine Riley, Douglas Fowley, Veda Ann Borg—1950
RIDER OF THE LAW—W—William Steiner—Bob Steele, Gertrude Messinger, Si Jenks, John Elliott—1935
RIDERS FROM NOWHERE—W—Monogram—Jack Randall, Ernie Adams, Margaret Roach—1940
RIDERS OF THE BLACK HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938
RIDERS OF BLACK MOUNTAIN—W—PRC—Tim McCoy, Pauline Haddon, Rex Lease, Ralph Peters—1940
RIDERS OF DESTINY—W—Monogram—John Wayne, Cecilia Parker, George Hayes, Forrest Taylor—1933
RIDERS OF THE DAWN—W—Monogram—Jack Randall, Peggy Keys, George Cooper,—1937
RIDERS OF THE DAWN—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Richard Crane—1944
RIDERS OF THE DEADLINE—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers—1943
RIDERS OF THE DESERT—W—World Wide—Bob Steele. Gertrude Messinger, Al St. John—1932
RIDERS OF THE DUSK—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Tristram Coffin—1949
RIDERS OF THE FRONTIER—W—Monogram—Tex Ritter, Jack Rutherford, Hal Taliaferro—1939
RIDERS OF THE NORTH—OMD—Syndicate—Bob Custer, Blanche Mehaffey, Eddie Dunn—1931
RIDERS OF THE RANGE—W—RKO—Tim Holt, Richard Martin, Jacqueline White, Reed Hadley—1949
RIDERS OF THE ROCKIES—W—Grand National—Tex Ritter, Louise Stanley, Charles Kind—1937
RIDERS OF THE TIMBERLINE—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941
RIDERS OF THE WEST—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Sarah Padden—1942
RIDERS OF THE WHISTLING SKULL—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937
RIDIN' DOWN THE CANYON—MUW—Republic—Roy Rogers, Gabby Hayes, Bob Nolan—1942
RIDIN' DOWN THE TRAIL—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, John James—1947
RIDIN' FOOL—W—Metropolitan—Bob Steele, Francis Moore, Ted Adams, Al Bridges—1939
RIDIN' ON A RAINBOW—W—Republic—Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—1941
RIDIN' THE CHEROKEE TRAIL—W—Monogram—Tex Ritter, Slim Andrews, Forest Taylor,—1941
RIDIN' THE LONE TRAIL—W—Republic—Bob Steele, Claire Rochelle, Charles King, Ernie Adams—1937
RIDING AVENGER, THE—W—Diversion—Hoot Gibson, Ruth Mix, Buzz Barton, June Gale—1936
RIDING ON AIR—CD—RKO—Joe E. Brown, Guy Kibbee, Florence Rice, Vinton Haworth—1937
RIDING THE CALIFORNIA TRAIL — W — Monogram — Gilbert Roland, Inez Cooper, Martin Garralaga, Frank Yaconelli—1947
RIDING THE SUNSET TRAIL—W—Monogram—Tom Keene, Frank Yacconelli, Betty Miles—1941
RIDING THE WIND—W—RKO—Tim Holt, Ray Whitley, Mary Douglas, Lee (Lasses) White—1941
RIDING THRU—W—William Steiner—Tom Tyler, Ruth Hiatt, Lafe McKee, Philo McCullough—1937
RIFF-RAFF—MD—RKO—Pat O'Brien, Walter Slezak, Anne Jeffreys, Percy Kilbride—1947
RIGHT MAN, THE—D—Monogram—Alan Ladd, Edith Fellows, Wilbur Evans, Jacqueline Wells—1943
RIGHT TO ROMANCE—RD—RKO—Ann Harding, Robert Young, Nils Asther, Sari Maritza—1933
RIMFIRE—W—Screen Guild—James Millican, Mary Beth Hughes, Reed Hadley, Henry Hull—1949
RINGS ON HER FINGERS—C—20th-Fox—Henry Fonda, Gene Tierney, Laird Cregar, John Sheppard—1942
RINGSIDE — MD — Screen Guild — Tom Brown, Don Barry, Sheila Ryan, Margia Dean—1949
RIO GRANDE—MUW—Astor—Sunset Carson, Evelyn Keyes, Lee Morgan, Bobby Clark—1949
RIO GRANDE PATROL—W—RKO—Tim Holt, Jane Nigh, Douglas Fowley, Cleo Moore—1950
RIO GRANDE RAIDERS—W—Republic—Sunset Carson, Linda Stirling, Bob Steele, Tom London—1946
RIO RATTLER—W—Hollywood—Tom Tyler, Eddie Gribbon, Marion Shilling, William Gould—1935

RIOT SQUAD—MD—Monogram—Richard Cromwell, Ritz Quigley, John Miljan, Mary Ruth—1941
RIP-ROARING BUCAROOS—W—Victory—Tom Tyler, Sammy Cohen—1937
RIP ROARING RILEY—ACD—Puritan—Lloyd Hughes, Grant Withers, John Cowell, Marion Burns—1935
RIVER BEAT—MYMD—Lippert—Phyllis Kirk, John Bentley, Robert Ayres, Leonard White—1954
RIVERBOAT RHYTHM—CMU—RKO—Leon Errol, Frankie Carle, Glenn Vernon, Walter Catlett—1946
ROAD AGENT—W—RKO—Tim Holt, Richard Martin, Noreen Nosh, Mauritz Hugo—1952
ROAD SHOW—C—United Artists—Adolphe Menjou, Carole Landis, John Hubbard, Patsy Kelly—1941
ROAD TO ALCATRAZ—MD—Republic—Robert Lowery, June Storey, Grant Withers, Iris Adrian—1945
ROAD TO HAPPINESS—D—Monogram—John Boles, Mona Barrie, Billy Lee, Roscoe Karns—1942
ROAD TO THE BIG HOUSE—D—Screen Guild—John Shelton, Ann Doran, Guinn Williams—1947
ROADBLOCK—MD—RKO—Charles McGraw, Joan Dixon, Lowell Gilmore, Louis Jean Heydt—1951
ROADHOUSE MURDER—MD—RKO—Eric Linden, Dorothy Jordan, Bruce Cabot, Roscoe Ates—1932
ROAMIN' WILD—W—Reliable—Tom Tyler, Carol Syndham, Al Ferguson, George Chesebro—1936
ROAMING COWBOY, THE—W—Spectrum—Fred Scott, Al St. John, Lois January, Forrest Taylor—1937
ROAR OF THE DRAGON—ACD—RKO—Richard Dix, Gwili Andre, Arline Judge, Zasu Pitts—1932
ROAR OF THE PRESS, THE—MD—Monogram—Jean Parker, Wallace Ford, Jed Prouty—1941
ROARIN' GUNS—W—Puritan—Tim McCoy, Rosalinda Price, Wheeler Oakman, Earl Hackett—1936
ROARING CITY—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Joan Valerie—1951
ROARING LEAD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Tommy Bupp—1937
ROARING ROADS—ACD—Marcy—David Sharpe, Gertrude Messinger, Mickey Daniels—1935
ROARING WESTWARD—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Lois Hall—1949
ROBBERS OF THE RANGE—W—RKO—Tim Holt, Ray Whitley, Virginia Vale, Emmett Lynn—1941
ROBIN HOOD OF MONTEREY—W—Monogram—Gilbert Roland, Jack La Rue, Evelyn Brent—1947
ROBIN HOOD OF THE PECOS—W—Republic—Roy Rogers, George Hayes, Marjorie Reynolds—1941
ROBINHOOD IN TEXAS—WMDMD—Republic—Gene Autry, Champion, Jr., Lynne Roberts—1947
ROBOT MONSTER—SFD—George Nader, Claudia Barrett, Silena Royle, Gregory Moffet—1953
ROCK RIVER RENEGADES—W—Monogram—Ray Corrigan, John King, Max Terhune—1942
ROCKABYE—D—RKO—Constance Bennett, Joel McCrea, Paul Lukas, Jobyna Howland—1932
ROCKETSHIP XM—ACD—Lippert—Lloyd Bridges, Osa Massen, John Emery, Noah Berry, Jr.—1950
ROCKING HORSE WINNER, THE—D—Universal—Valerie Hobson, John Howard Davies, Ronald Squire—(English-made)—1950
ROCKY—D—Monogram—Roddy McDowall, Edgar Barrier, Nita Hunter, Gale Sherwood—1948
ROCKY MOUNTAIN RANGERS—W—Republic—Robert Livingston, Raymond Hatton, Jack Kirk—1940
RODEO RHYTHM—W—PRC—Fred Scott, Loie Bridge, Patricia Redpath, Pat Dunn—1942

ROGERS, ROY—Republic—67 pictures sold to MCA for TV use. Information on titles, etc., could not be secured.

ROGUE OF THE RANGE—W—Supreme—Johnny Mack Brown, Lois January, Alden Chase—1936
ROGUE OF THE RIO GRANDE—W—World Wide—Jose Bohr, Raymond Hatton, Myrna Loy—1930
ROGUES' GALLERY—MYD—PRC—Frank Jenks, Robin Raymond, H. B. Warner, Ray Walker—1944
ROGUES TAVERN, THE—ACD—Puritan—Wallace Ford, Barbara Pepper, Joan Woodbury—1936
ROLL ALONG COWBOY—W—20th-Fox—Smith Ballew, Cecilea Parker, Stanley Fields—1937
ROLL ON TEXAS MOON—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Dennis Hoey—1946
ROLL, WAGONS, ROLL—W—Monogram—Tex Ritter, Nelson McDowell, Muriel Evans, Steve Clark—1939
ROLLIN' PLAIN—W—Grand National—Tex Ritter, Harriet Bennett, Snub Pollard—193B
ROLLIN' WESTWARD—W—Monogram—Tex Ritter, Dorothy Fay, Horace Murphy, Slim Whitaker—1939
ROLLING DOWN THE GREAT DIVIDE—W—PRC—Bill Boyd, Art Davis, Lee Powell, Wanda McKay—1942
ROLLING HOME—D—Screen Guild—Jean Parker, Russell Hayden, Pamela Blake, Raymond Hatton—1946
ROLLING HOME TO TEXAS—W—Monogram—Tex Ritter, Slim Andrews, Virginia Carpenter—1941
ROMANCE IN MANHATTAN—CD—RKO—Francis Lederer, Ginger Rogers, Arthur Hohl—1934
ROMANCE OF THE LIMBERLOST—MD—Monogram—Jean Parker, Eric Linden, Holles Jewel—1938
ROMANCE OF THE ROCKIES—W—Monogram—Tom Keene, Beryl Walloce. Franklyn Farnum—1938
ROMANCE OF THE WEST—WMU—PRC—Eddie Dean, Emmett Lynn, Joan Barton, Forrest Taylor—1946
ROMANCE ON THE RANGE—WMU—Republic—Roy Rogers, George Hayes, Sally Payne—1942
ROMANCE ON THE RUN—MD—Republic—Donald Woods, Patricia Ellis, Grace Bradley—1938
ROMANCE RIDES THE RANGE—W—Spectrum—Fred Scott, Cliff Nazarro, Marlon Shilling,—1936
ROME, 11 O'CLOCK—D—Times—Lea Padovani, Carlo Del Poggio, Eva Vanicek—(Italian-made)—1953
ROOKIE COP—MD—RKO—Tim Holt, Virginia Weidler, Janet Shaw, Frank M. Thomas—1939
ROOKIES IN BURMA—C—RKO—Wally Brown, Alan Carney, Erford Gage, Joan Barclay—1943
ROOKIES ON PARADE—CMU—Republic—Bob Crosby, Marie Wilson, Ruth Terry, Gertrude Niesen—1941
ROOM SERVICE—C—RKO—Marx Brothers, Lucille Ball, Ann Miller, Frank Albertson—1938
ROOSEVELT STORY, THE—DO—Tola—1947
ROOTIN', TOOTIN' RHYTHM—W—Republic—Gene Autry, Smiley Burnette, Armida, Monte Blue—1937
ROSE OF THE RIO GRANDE—MDMU—Monogram—Movita, John Carroll, Antonio Moreno—1938
ROSE OF TRALEE—MD—Dublin—Baby Binkie Stuart,
ROSES ARE RED—MD—20th-Fox—Jeff Chandler, Peggy Knudsen, Don Castle, Patricia Knight—1947
ROSIE THE RIVETER—CM—Republic—Jane Frazee, Frank Albertson, Vera Vague, Frank Jenks—1944
ROUGH RIDERS OF CHEYENNE—W—Republic—Sunset Carson, Peggy Stewart, Monte Hale—1945
ROUGH RIDERS ROUND UP—W—Republic—Roy Rogers, Mary Hart, Raymond Hatton, Eddie Acuff—1939
ROUGH RIDING RANGERS—W—State Rights—Rex Lease, Janet Chandler, Bobby Nelson—1935
ROUGH RIDING RHYTHM—W—Ambassador—Kermit Maynard, Betty Mack, Beryl Wallace—1938
ROUGHSHOD—W—RKO—Robert Sterling, Gloria Grahame, Claude Jarman, Jr., John Ireland—1949
ROUNDUP, THE—W—Paramount—Richard Dix, Patricia Morison, Preston Foster, Don Wilson—1941
ROUND-UP TIME IN TEXAS—Republic—Gene Autry, Smiley Burnette, Maxine Doyle, Champion—1937
ROVING TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Mary Carlisle—1939
ROYAL BED, THE—RC—RKO—Lowell Sherman, Mary Astor, Nance O'Neil, Anthony Bushnell—1931
RUBBER RACKETEERS—MD—Monogram—Ricardo Cortez, Rochelle Hudson, Bill Henry—1942
RUN FOR THE HILLS—C—Broder—Sonny Tufts, Barbara Payton, Richard Benedict, John Harmon—1953
RUN FOR YOUR MONEY, A—C—Universal—Alec Guinness, Donald Huston—(English-made)—1950
RUNAWAY BRIDE, THE—CMD—RKO—Mary Astor, Lloyd Hughes, David Newell, Maurice Black—1930
RUNAWAY BUS—CMD—Kramer-Hyams—Margaret Rutherford, Frankie Howard, Petula Clark, George Coulouris—(English-made)—1954
RUSTLERS—W—RKO—Tim Holt, Richard Martin, Martha Hyer, Steve Brodie—1949
RUSTLERS' HIDEOUT—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944
RUSTLERS OF DEVIL'S CANYON—W—Republic—Allan Lane, Bobby Bloke, Martha Wentworth—1947
RUSTLER'S PARADISE—W—Ajax—Harry Carey, Gertrude Messinger, Edmund Cobb—1935
RUSTLER'S VALLEY—W—Republic—William Boyd, George Hayes, Russell Hayden—1937
RUTHLESS—D—Eagle Lion—Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet—1948

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SABOTAGE—MD—Republic—Arleen Whelan, Gordon Oliver, Charles Grapewin, Lucien Littlefield—1939
SADDLE ACES—W—Resolute—Rex Bell, Buzz Barton, Ruth Mix, Stonley Blystone—1935
SADDLE BUSTER, THE—W—RKO—Tom Keene, Helen Foster, Marie Quillan, Robert Frazer—1932
SADDLE LEGION—W—RKO—Tim Holt, Richard Martin, Dorothy Malone, Cliff Clark—1951
SADDLE MOUNTAIN ROUNDUP—W—Monogram—Ray Corrigan, John King, Max Terhune—1941
SADDLE PALS—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Irving Bacon—1947
SADDLE SERENADE—W—Monogram—Lee White, Johnny James, Nancy Brinckman—1945
SADDLEMATES—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, Gale Storm—1941
SAGA OF DEATH VALLEY—W—Republic—Roy Rogers, George Hayes, Donald Barry, Doris Day—1939
SAGEBRUSH LAW—W—RKO—Tim Holt, Cliff Edwards, Joan Barclay, John H. Elliott—1943
SAGEBRUSH TRAIL—W—Monogram—John Wayne, Nancy Shubert, Lane Chandler—1933
SAGEBRUSH TROUBADOUR, THE—W—Republic—Gene Autry, Barbara Pepper, Smiley Burnette—1935
SAHARA—MD—Columbia—Humphrey Bogart, Bruce Bennett, Lloyd Bridges, Rex Ingram—1944
SAILORS ON LEAVE—CMU—Republic—William Lundigan, Shirley Ross. Chick Chandler—1941
ST. BENNY THE DIP—CD—United Artists—Nina Foch, Dick Haymes, Roland Young—1951
SAINT IN LONDON, THE—MYD—RKO—George Sanders, Sally Gray, David Burns, Gordon McLeod—1939
SAINT IN NEW YORK, THE—MD—RKO—Louis Hayward, Kay Sutton, Sig Rumann—1938
SAINT IN PALM SPRINGS, THE—MY—RKO—George Sanders, Wendy Barrie, Paul Guilfoyle—1941
SAINT MEETS THE TIGER, THE—MD—RKO—Hugh Sinclair, Jean Gillis, Gordon McLeod—1942
SAINT STRIKES BACK; THE—MD—RKO—George Sanders, Wendy Barrie, Jonathan Hale—1939
SAINT TAKES OVER, THE—MD—RKO—George Sanders, Wendy Barrie, Jonathan Hale—1940
SAINTS AND SINNERS—D—London—Kieron Moore, Christine Norden—(English-mode)—1949
SAINT'S DOUBLE TROUBLE, THE—MYD—RKO—George Sanders, Jonathan Hale, Helen Whitney—1940
SAINT'S VACATION, THE—MYMD—RKO—Hugh Sinclair, Sally Gray, Arthur Macrae—1941
SALESLADY—MD—Monogram—Anne Nagel, Weldon Heyburn, Harry Davenport, Harry Hayden—1938
SALOME, WHERE SHE DANCED—MDMU—Universal—Yvonne deCarlo, Rod Cameron, David Bouce—1945
SALVATION NELL—D—Tiffany—Ralph Graves, Helen Chandler, Sally O'Neil, Jason Robards—1931
SAMURAI—MD—Misc.—Paul Fung, Luke Chan, David Chow, Barbara Woodell—1945
SAN ANTONIO KID—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Linda Sterling—1944
SAN DEMETRIO, LONDON—MD—20th-Fox—Walter Fitzgerald, Arthur Young, Ralph Michael—1947
SAN FERNANDO VALLEY—WMU—Republic—Roy Rogers, Trigger, Dale Evans, Jean Porter—1944
SAN QUENTIN—MD—RKO—Lawrence Tierney, Barton MacLane, Marian Carr, Harry Shannon—1946
SANDERS OF THE RIVER—MD—United Artists—Paul Robeson, Leslie Banks—(English-made)—1935
SANTA FE MARSHAL—W—Paramount—Bill Boyd, Russell Hayden, Bernadene Hayes—1940
SANTA FE SADDLEMATES—W—Republic—Sunset Carson, Linda Sterling, Olin Howlin, Bob Wilke—1945
SANTE FE SCOUTS—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, John James—1943
SANTA FE STAMPEDE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, June Martel—1938
SANTA FE UPRISING—W—Republic—Allon Lane, Bobby Bloke, Martha Wentworth, Jack LaRue—1947
SAPS AT SEA—C—United Artists—Stan Laurel, Oliver Hardy, James Finlayson, Ben Turpin—1940
SARABAND—ROMD—Eagle Lion—Stewart Granger, Joan Greenwood—(English-made)—1949
SARGE GOES TO COLLEGE—C—Monogram—Freddie Stewart, June Preisser, Frankie Darro—1947
SARONG GIRL—CD—Monogram—Ann Corio, Tim Ryan, Irene Ryan, Matan Moreland—1943
SARUMBA—MU—Eagle Lion—Michael Whalen, Doris Dowling, Tommy Wonder, Dolores Totum—1950
SATURDAY'S HEROES—CD—RKO—Van Heflin, Marian Marsh, Richard Lane, Alan Bruce—1937
SAVAGE DRUMS—ACD—Lippert—Sabu, Lita Baron, Sid Melton, H. B. Warner—1951
SAVAGE GIRL, THE—ACD—Freuler—Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar—1933
SAVAGE GOLD—AD—Harold Auten—(English-made)—1933
SAVAGE SPLENDOR—TRAV—RKO—Made in the course of the Armand Denis-Lewis Cotlow African expedition—1949
SCANDAL IN PARIS, A—D—Untied Artists—George Sanders, Signe Hasso, Carole Londis—1946
SCAR, THE (Hollow Triumph)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—1948
SCARED STIFF—CM—Paramount—Jack Haley, Ann Savage, Veda Ann Borg—1945
SCARED TO DEATH—MYD—Screen Guild—Bela Lugosi, Douglas Fowley, Joyce Compton—1947
SCARF, THE—PD—United Artists—John Ireland, Mercedes McCambridge, Emlyn Williams—1951
SCARLET CLAW. THE—MYMD—Universal—Basil Rathbone. Nigel Bruce. Paul Cavanaugh—1944
SCARLET CLUE, THE—MY—Monogram—Sidney Toler, Bensen Fong, Mantan Moreland—1945
SCARLET PIMPERNEL, THE—D—United Artists—Leslie Howard, Merle Oberon—(English-made)—1935
SCARLET RIVER—W—RKO—Tom Keene, Dorothy Wilson, Roscoe Ates, Betty Furness—1933
SCATTERBAIN—CMU—Republic—Judy Canova, Alan Mowbray, Ruth Donnelly—1940
SCATTERGOOD BAINES—CD—RKO—Guy Kibbee, Carol Hughes, John Archer, Francis Trout—1941
SCATTERGOOD MEETS BROADWAY—CD—RKO—Guy Kibbee. Emma Dunn, Joyce Compton—1941
SCATTERGOOD PULLS THE STRINGS—CD—RKO—Guy Kibbee. Bobs Wotson, Susan Peters—1941
SCATTERGOOD RIDES HIGH—CD—RKO—Guy Kibbee. Jed Prouty. Dorothy Moore. Charles Lind—1942
SCATTERGOOD SURVIVES A MURDER—CD—RKO—Guy Kibbee, John Archer, Margaret Hoyes—1942
SCHOOL FOR DANGER—DOD—English—Jacqueline Nearne, Captain Harry Ree—(English-made)—1947
SCHOOL FOR HUSBANDS—C—Hoffberg—Diana Churchill, Henry Kendall, Rex Horrison—1939
SCHUBERT'S SERENADE—DMU—Arthur Ziehm, Inc.—Lillian Harvey, Louis Jouvet—(French-made)—1940
SCOTCH ON THE ROCKS—C—Kingsley International—Raymond Huntley—(English-made)—1954
SCOTLAND YARD INSPECTOR—MD—Lippert Cesar Romero, Lois Maxwell, Bernadette O'Farrell—1952
SCOTLAND YARD INVESTIGATOR—MD—Republic—Erich Von Stroheim, Sir Aubrey Smith—1945
SCOTLAND YARD MYSTERY—MY—Alliance—Gerald Du Maurier, George Corzon—(English-made)—1935
SCREAM IN THE DARK, A—MY—Republic—Robert Lowery, Marie McDonald, Edward Brophy—1943
SCREAM IN THE NIGHT—MD—Astor—Lon Chaney, Jr., Sheila Terry, Zarah Tazil, Manuel Lopez—1943
SEA AROUND US, THE—DOC—RKO—1953
SEA BATTLE (Battle, The) (Thunder In The East)—D—Leon Garanoff—Leon Garganoff, Charles Boyer, Merle Oberon—(French-made)—1934
SEA DEVILS—CD—RKO—Victor McLaglen, Preston Foster, Ida Lupino, Donald Woods—1937
SEA DEVILS—ACD—Johnston—Edmund Burns, Walter Long, Molly O'Day, Paul Panzer—1931
SEA RACKETEERS—ACD—Republic—Weldon Heyburn. Jeanne Madden, Warren Hymer, Syd Saylor—1937
SEALED CARGO—MD—RKO—Dana Andrews, Carla Balenda, Claude Rains, Phillip Dorn—1951
SECOND CHANCE—MD—RKO—Robert Mitchum, Linda Darnell, Jack Palance, Sandro Giglio—1953
SECOND CHANCE—MD—20th-Fox—Kent Taylor, Betty Compson, Louise Currie, Dennis Hoey—1947
SECOND CHORUS—MC—Paramount—Fred Astaire, Paulette Goddard, Charles Butterworth—1940
SECOND FACE, THE—D—Eagle Lion—Ella Raines, Bruce Bennett, Rita Johnson—1950
SECOND WIFE—D—RKO—Conrad Nagel, Lila Lee, Hugh Huntly, Mary Carr—1930
SECOND WIFE—D—RKO—Walter Abel, Gertrude Michael, Erick Rhodes, Emma Dunn—1936
SECOND WOMAN, THE—D—United Artists—Robert Young, Betsy Drake, John Sutton—1951
SECRET ASSIGNMENT—MD—IFE—Massimo Serato, Vivi Girl—(Italian-made)—English titles—1954
SECRET BEYOND THE DOOR—PD—Universal—Joan Bennett, Michael Redgrove, Anne Revere—1948
SECRET COMMAND—D—Columbia—Pat O'Brien, Carole Landis, Chester Morris, Ruth Warrick—1944
SECRET EVIDENCE—MD—PRC—Marjorie Reynolds, Charles Quigley, Ward McTaggart—1941
SECRET FOUR, THE (Four Just Men)—MYD—Monogram—Hugh Sinclair—(English-made)—1939
SECRET MISSION—MD—English—Hugh Williams, Carla Lehmann, James Mason, Roland Culver—1944

SECRET OF STAMBOUL—D—Hoffberg—Valerie Hobson, James Mason, Frank Vosper—(English-made)—1939

SECRET PEOPLE, THE—MD—Lippert—Valentina Cortesa, Serge Reggiani—(English-made)—1952

SECRET SERVICE INVESTIGATOR—MD—Republic—Lloyd Bridges, Lynne Roberts, George Zucco—1948

SECRET SINNERS—ACD—Mayfair—Jack Mulhall, Sue Carol, Nick Stuart, Cecilia Parker—1933

SECRET VALLEY—W—20th-Fox—Richard Arlen, Virginia Grey, Jack Mulhall, Norman Willis—1936

SECRETS OF A CO-ED—D—PRC—Otto Kruger, Tina Thayer, Rick Vallin, Russell Hoyt—1942

SECRETS OF A SORORITY GIRL—MYMD—PRC—Mary Ware, Rick Vallin, Addison Richards—1946

SECRETS OF CHINATOWN—MD—Northern—Nick Stuart, Lucille Browne, Raymond Lawrence—1935

SECRETS OF SCOTLAND YARD—MD—Republic—Edgar Barrier, C. Aubrey Smith, Lionel Atwill—1944

SECRETS OF THE FRENCH POLICE—D—RKO—Gwili Andrew, Gregory Ratoff, Frank Morgan—1932

SECRETS OF THE UNDERGROUND—MD—Republic—John Hubbard, Virginia Grey—1942

SECRETS OF THE WASTELANDS—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941

SECRETS OF WU SIN—MD—Chesterfield—Lois Wilson, Grant Withers, Dorothy Revier—1933

SEE MY LAWYER—MUC—Universal—Ole Olson, Chic Johnson, Alan Curtis, Grace McDonald—1945

SEEDS OF DESTRUCTION—D—Astor—Gene Lockhart, Kent Taylor, Gloria Holden—1952

SENATOR WAS INDISCREET, THE—C—Universal—William Powell, Ella Raines, Peter Lind Hayes—1947

SENOR JIM—W—Beaumont—Conway Tearle, Barbara Bedford—1936

SENSATION—MY—Film Alliance—John Lodge, Diana Churchill, Francis Lister—(English-made)—1940

SENSATION HUNTERS—MD—Monogram—Robert Lowery, Doris Merrick, Eddie Quillan—1945

SENSATIONS OF 1945—MU—United Artists—Eleanor Powell, Dennis O'Keefe, C. Aubrey Smith—1944

SEVEN DAYS ASHORE—CMU—RKO—Wally Brown, Alan Carney, Marcy McGuire, Gordon Oliver—1944

SEVEN DAYS LEAVE—CMU—RKO—Victor Mature, Lucille Ball, Harold Peary, Mapy Cortes—1942

SEVEN DAYS TO NOON—D—Mayer-Kingsley—Barry Jones, Olive Sloane—(English-made)—1951

SEVEN DOORS TO DEATH—MY—PRC—Chic Chandler, June Clyde, George Meeker, Michael Raffetto—1944

SEVEN KEYS TO BALDPATE—C—RKO—Gene Raymond, Margaret Callahan, Erick Blore—1936

SEVEN KEYS TO BALDPATE—MD—RKO—Philip Terry, Jacqueline White, Eduardo Ciannelli—1947

SEVEN MILES FROM ALCATRAZ—MD—RKO—James Craig, Bonita Granville, Frank Jenks—1942

SEVEN RAVENS, THE—FAN—Meadow—(Made in United States Zone of Germany)—1953

SEVEN WERE SAVED—MD—Paramount—Richard Denning, Catharine Craig, Russell Hayden—1947

SEVENTH VEIL, THE—D—Universal—James Mason, Ann Todd—(English-made)—1946

SEVENTH VICTIM, THE—MD—RKO—Tom Conway, Kim Hunter, Jean Brooks, Hugh Beaumont—1943

SHADOW, THE—MY—Globe—Richard Kendall, Elizabeth Allan, Felix Aylmer—1936

SHADOW LAUGHS, THE—MYD—Invincible—Hal Sicelly, Rose Hobart, Harry I. Morey—1933

SHADOW MAN—D—Lippert—Cesar Romero, Kay Kendold, Edward Underdown—1953

SHADOW OF SUSPICION—MY—Monogram—Marjorie Weaver, Peter Coetson, Tim Ryan—1944

SHADOW OF TERROR—MD—PRC—Richard Fraser, Grace Gillern, Cy Kendall, Emmett Lynn—1945

SHADOW RETURNS, THE—MYMD—Monogram—Kane Richmond, Barbara Reed, Tom Dugan—1946

SHADOW STRIKES, THE—MYD—Grand National—Rod La Rocque, Lynn Anders, James Blakeley—1937

SHADOW VALLEY—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1947

SHADOWED—MD—Columbia—Anita Louise, Lloyd Corrigan, Michael Duane, Robert Scott—1946

SHADOWS OF CHINATOWN—MD—Victory—Herman Brix, Bela Lugosi, Joan Barclay—1937

SHADOWS OF DEATH—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Donna Dax, Charles King—1945

SHADOWS OF THE ORIENT—MD—Monogram—Regis Toomey, Esther Ralston, J. Farrel MacDonald—1937

SHADOWS ON THE RANGE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946

SHADOWS OF THE SAGE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Cheryl Walker—1942

SHADOWS OF THE WEST—W—Monogram—Whip Wilson, Andy Clyde, Riley Hill, Reno Browne—1949

SHADOWS OVER CHINATOWN—MY—Monogram—Sydney Toler, Mantan Moreland—1946

SHADOWS OVER SHANGHAI—MD—Grand National—James Dunn, Ralph Morgan, Linda Gray—1938

SHAGGY—OD—Paramount—Brenda Joyce, George Nokes, Robert Shayne, Ralph Sanford—1948

SHAKE HANDS WITH MURDER—MD—PRC—Iris Adrian, Frank Jenks, Douglas Fowley, Jack Raymond—1944

SHALL WE DANCE—MU—RKO—Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore—1937

SHAMROCK HILL—C—Eagle Lion—Peggy Ryan, Ray McDonald, Trudy Marshall, Rick Vallin—1949

SHANGHAI CHEST, THE—MYD—Monogram—Roland Winters, Mantan Moreland, Tim Ryan—1948

SHANGHAI COBRA, THE—MY—Monogram—Sidney Toler, Benson Fong, Mantan Moreland—1945

SHANGHAI GESTURE, THE—MD—United Artists—Gene Tierney, Walter Huston, Victor Mature—1941

SHANTYTOWN—MUC—Republic—Mary Lee, John Archer, Marjorie Lord, Billy Gilbert—1943

SHE—MD—RKO—Helen Gahagan, Randolph Scott, Helen Mack, Nigel Bruce—1949

SHE COULDN'T SAY NO—C—RKO—Robert Mitchum, Jean Simmons, Arthur Hunnicutt—1954

SHE HAD TO CHOOSE—W—Majestic—Larry "Buster" Crabbe, Isabel Jewell, Sally Blane—1934

SHE MARRIED A COP—C—Republic—Phil Regan, Jean Parker, Jerome Cowan, Dorothy Kent—1939

SHE MARRIED HER BOSS—C—Columbia—Claudette Colbert, Melvyn Douglas, Michael Bartlett—1935

SHE'S GOT EVERYTHING—C—RKO—Gene Raymond, Ann Sothern, Victor Moore, Helen Broderick—1938

SHE'S IN THE ARMY—CD—Monogram—Veda Ann Borg, Marie Wilson, Lyle Talbot—1942

SHE'S MY WEAKNESS—C—RKO—Sue Carol, Arthur Lake, Lucien Littlefield, William Collier—1930

SHEIK STEPS OUT, THE—CD—Republic—Ramon Novarro, Lola Lane, Gene Lockhart—1937

SHEP COMES HOME—CD—Screen Guild—Robert Lowery, Billy Kimbley, Marga Dean—1948

SHEPHERD OF THE OZARKS—MD—Republic—Frank Albertson, Leon Weaver, Marilyn Hare—1942

SHERIFF OF CIMARRON—W—Republic—Sunset Carson, Linda Sterling, Olin Howlin, Riley Hill—1945

SHERIFF OF LAS VEGAS—W—Republic—Bill Elliot, Bobby Blake, Alice Fleming, Peggy Steward—1945

SHERIFF OF MEDICINE BOW—W—Monogram—Johnny Mack Brown, Raymond Hatton, Max Terhune—1948

SHERIFF OF REDWOOD VALLEY—W—Republic—Bill Elliott, Bobby Blake, Bob Steele—1946

SHERIFF OF SUNDOWN—W—Republic—Allan Lane, Linda Sterling, Max Terhune, Twinkle Watts—1944

SHERIFF OF TOMBSTONE—W—Republic—Roy Rogers, George Hayes, Elyse Knox, Addison Richard—1941

SHERLOCK HOLMES AND THE SECRET WEAPON—MD—Universal—Basil Rathbone, Nigel Bruce—1942

SHERLOCK HOLMES AND THE VOICE OF TERROR—MD—Universal—Basil Rathbone, Nigel Bruce—1942

SHERLOCK HOLMES FACES DEATH—MYD—Universal—Basil Rathbone, Nigel Bruce, Hillary Brooke—1943

SHERLOCK HOLMES IN WASHINGTON—MD—Universal—Basil Rathbone, Nigel Bruce, John Archer—1942

SHINE ON HARVEST MOON—W—Republic—Roy Rogers, Mary Hart, Lulu Belle and Scotty—1938

SHIPS WITH WINGS—MD—United Artists—Ann Todd, John Clements—(English-made)—1942

SHIPYARD SALLY—CMU—20th-Fox—Gracie Fields, Sydney Howard—(English-made)—1939

SHOCK—D—Monogram—Ralph Forbes, Monroe Owsley, Gwenllian Gill, Reginald Sharland—1933

SHOCK—PSYD—20th-Fox—Vincent Price, Lynn Bari, Frank Latimore, Anabel Shaw—1946

SHOE-SHINE—D—Lopert—Rinaldo Smordoni, Franco Interlenghi, Aniello Mele—(Italian-made)—1947

SHOP ANGEL—ACD—Tower—Holmes Herbert, Marion Shilling, Walter Byron, Anthony Bushell—1932

SHOOT TO KILL—MD—Screen Guild—Russell Wade, Edmund MacDonald, Susan Walters—1947

SHOT IN THE DARK, A—MD—Chesterfield—William Lundigan, Nan Wynn, Ricardo Cortez—1941

SHOULD A GIRL MARRY?—MD—Monogram—Anne Nagel, Warren Hull, Mayo Methot—1939

SHOULD HUSBANDS WORK?—C—Republic—James, Lucille, and Russell Gleason, Marie Wilson—1939

SHOW BUSINESS—CMU—RKO—Eddie Cantor, George Murphy, Joan Davis, Nancy Kelly—1944

SHOWDOWN, THE—WMD—Republic—Bill Elliott, Walter Brennan, Marie Winsor, Henry Morgan—1950

SHOWDOWN, THE—W—Paramount—Bill Boyd, Russell Hayden, Britt Wood, Morris Ankrum—1940

SHOWTIME—DMU—Richard Greene, Ann Todd, Peter Graves, Morland Graham—(English-made)—1948

SHRIEK IN THE NIGHT, A—MD—Allied—Ginger Rogers, Lyle Talbot, Arthur Hoyt, Purnell Pratt—1933

SIDE SHOW—MD—Monogram—Don McGuire, Tracy Roberts, John Abbott, Eddie Quinlan—1950

SIDE STREET—D—RKO—Owen Moore, Tom Moore, Matt Moore, Emman Duen—1929

SIDEWALKS OF LONDON—CD—Paramount—Charles Laughton, Vivien Leigh, Rex Harrison, Larry Adler—(English-made)—1940

SIERRA PASSAGE—OMD—Monogram—Wayne Morris, Lola Albright, Alan Hale, Jr., Roland Winters—1951

SIERRA SUE—W—Republic—Gene Autry, Smiley Burnette, Fay McKenzie, Frank M. Thomas—1941

SIGN OF RAM, THE—D—Columbia—Susan Peters, Alex Knox, Phyllis Thaxter—1948

SIGN OF THE WOLF—ACD—Monogram—Michael Whalen, Grace Bradley, Darryl Hickman—1941

SILENT PARTNER—MYMD—Republic—William Henry, Beverly Loyd, Grant Withers, Ray Walker—1944

SILENT RAIDERS—MD—Lippert—Richard Bartlett, Earle Lyon, Jeanette Bordeaux, Earle Hansen—1954

SILENT VALLEY—W—State Rights—Tom Tyler, Al Bridges, Wally Wales, Nancy Deshon—1935

SILENT WITNESS—MD—Monogram—Frank Albertson, Maris Wrixon, Bradley Page—1943

SILKS AND SADDLES—W—Treo—Herman Brix, Toby Wing, Fuzzy Knight, Frank Melton—1938

SILLY BILLIES—C—RKO—Wheeler and Woolsey, Dorothy Lee, Harry Woods—1936

SILVER CITY KID—W—Republic—Allan Lane, Peggy Stewart, Wally Vernon, Twinkle Watts—1944

SILVER CORD, THE—D—RKO—Irene Dunne, Joel McCrea, Frances Dee, Eric Linden—1933

SILVER FLEET, THE—MD—PRC—Ralph Richardson, Googie Withers, Esmond Knight—1945

SILVER HORDE, THE—MD—RKO—Evelyn Brent, Louis Wolheim, Joel McCrea, Raymond Hatton—1930

SILVER ON THE SAGE—W—Paramount—Bill Boyd, Georges Hayes, Russell Hayden—1939

SILVER QUEEN—MD—United Artists—George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman—1942

SILVER RANGE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946

SILVER SKATES—CMU—Monogram—Kenny Baker, Patricia Morison, Belita, Frick and Frack—1943

SILVER SPURS—MUW—Republic—Roy Rogers, Trigger, Smiley Burnette, John Carradine—1943

SILVER STALLION—W—Monogram—David Sharpe, Le Roy Mason, Chief Thundercloud—1941

SILVER STREAK—AD—RKO—Sally Blane, Charles Starrett, Hardie Albright, William Farnum—1934

SILVER TRAILS, THE—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, Christine Larson—1948

SIN OF LENA RIVERS, THE—D—Tiffany—Charlotte Henry, Meryl Mercer, James Kirkwood—1932

SIN OF NORA MORAN, THE—MD—Majestic—Zita Johann, Alan Dinehart, Paul Cavanaugh—1933

SIN SHIP—D—RKO—Louis Wolheim, Mary Astor, Ian Keith, Hugh Herbert—1931

SIN TAKES A HOLIDAY—D—RKO—Constance Bennett, Kenneth MacKenna, Basil Rathbone—1931

SINBAD THE SAILOR—F—RKO—Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak—1947

SINCE YOU WENT AWAY—D—United Artists—Jennifer Jones, Claudette Colbert, Joseph Cotton—1944

SING AND LIKE IT—CMU—RKO—Zasu Pitts, Pert Kelton, Edward Everett Horton, Ned Sparks—1934

SING, COWBOY, SING—W—Grand National—Tex Ritter, Louise Stanley—1937

SING, NEIGHBOR, SING—C—Republic—Ruth Terry, Brad Taylor, Beverly Loyd, Virginia Brissae—1944

SING SING NIGHTS—MD—Monogram—Conway Tearle, Hardie Albright, Boots Mallory—1934

SING, SINNER, SING—MDMU—Majestic—Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly—1933

SING WHILE YOU'RE ABLE—MD—Melody—Pinky Tomlin, Toby Wing, H. C. Bradley—1937

SING YOUR WAY HOME—HUC—RKO—Jack Haley, Marcy McGuide, Glenn Vernon, Anne Jeffreys—1945

SING YOUR WORRIES AWAY—MUC—RKO—Bert Lahr, June Havoc, Buddy Ebsen, Patsy Kelly—1942

SINGING COWBOY, THE—W—Republic—Gene Autry, Smiley Burnette, Lois Wilde, Lon Chaney—1936

SINGING HILL, THE—W—Republic—Gene Autry, Smiley Burnette, Virginia Dale, Mary Lee—1941

SINGING TAXI DRIVER, THE—CMU—IFE—Beniamino Gigli, Danielle Godet, Virginia Belmont—(Italian-made)—1953

SINGING VAGABOND—W—Republic—Gene Autry, Ann Rutherford, Barbara Pepper—1935

SINGLE SIN—D—Tiffany, Kay Johnson, Berty Lytell, Paul Hurst, Mathew Betz—1931

SINISTER HANDS—MD—Kent—Jack Mulhall, Phyllis Barrington, Crawford Kent, Mischa Auer—1932

SINNERS' HOLIDAY (Christmas Eve)—CD—United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947

SIOUX CITY SUE—WMU—Republic—Gene Autry, Lynne Roberts, Sterling Holloway, Richard Lone—1946

SIREN OF ATLANTIS—AF—United Artists—Maria Montez, Jean Aumont, Dennis O'Keefe—1948

SIS HOPKINS—MUC—Republic—Judy Canova, Bob Crosby, Charles Butterworth—1941

SISTER KENNY—D—RKO—Rosalind Russell, Alexander Knox, Dean Jagger, Philip Merivale—1946

SISTER TO JUDAS—D—Mayfair—Claire Windsor, Holmes Herbert, Johnny Harron, Lee Moran—1933

SITTING ON THE MOON—MDMU—Republic—Roger Pryor, Grace Bradley, Pert Kelton—1936

SIX GUN GOLD—W—RKO—Tim Holt, Ray Whitley, Jan Clayton, Lee (Lasses) White—1941

SIX GUN GOSPEL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Ina Gest—1943

SIX GUN MAN—W—PRC—Bob Steele, Syd Saylor, Jimmie Martin, Jean Carlin—1946

SIX GUN RHYTHM—W—Grand National—Tex Fletcher, Joan Marclay, Ralph Peters, Reed Howes—1939

SIX GUN SERENADE—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White, Kay Morley—1947

SIX GUN TRAIL—W—Victory—Tim McCoy, Nora Lane, Ben Corbett, Ted Adams—1939

SIX SHOOTIN' SHERIFF—W—Grand National—Ken Maynard, Ruth Findlay, Lafe McKee—1938

16 FATHOMS DEEP—AD—Monogram—Lon Chaney, Jr., Arthur Lake, Lloyd Bridges, Eric Feldary—1948

SIXTY GLORIOUS YEARS (Queen of Destiny)—D—RKO—Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla—(English-made)—1938

SKULL AND CROWN—MD—Reliable—Rin-Tin-Tin, Jr., Regis Toomey, Jack Mulhall, Molly O'Day—1935

SKY BANDITS—MD—Monogram—James Newill, Louise Stanley, Dewey Robinson, William Pawley—1940

SKY DRAGON—MY—Monogram—Roland Winters, Keye Luke, Mantan Moreland, Tim Ryan—1949

SKY GIANT—MD—RKO—Richard Dix, Joan Fontaine, Chester Morris, Harry Carey—1938

SKY PATROL—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jackie Coogan—1939

SKY RACKET—MD—Victory—Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall—1938

SKY SPIDER—ACD—Action—Glenn Tryon, Pat O'Malley, John Trent, Beryl Mercer—1931

SKYBOUND—ACD—Puritan—Lloyd Hughes, Lona Andre, Eddie Nugent, Grant Withers—1935

SKYHIGH—C—Lippert—Sid Melton, Mara Lynn, Sam Flint, Doug Evans—1951

SKYLINER—ACD—Screen Guild—Richard Travis, Pamela Blake, Rochelle Hudson, Steven Geray—1949

SKY'S THE LIMIT, THE—CMU—RKO—Fred Astaire, Joan Leslie, Robert Benchley, Robert Ryan—1943

SKYWAY—MD—Monogram—Ray Walker, Kathryn Crawford, Tommy Dugan, Arthur Vinton—1933

SLASHER, THE—MD—Lippert—James Kenny, Joan Collins, Robert Ayres—(English-made)—1953

SLANDER HOUSE—MD—Progressive—Adrienne Ames, Craig Reynolds, Pert Kelton, George Meeker—1938

SLAUGHTER TRAIL—WMDMU—RKO—Brian Donlevy, Gig Young, Virginia Grey, Andy Devine—1951

SLEEP, MY LOVE—PSYMD—United Artists—Claudette Colbert, Robert Cummings, Don Ameche—1948

SLEEPERS EAST—MD—20th-Fox—Wynne Gibson, Preston Foster, Mona Barrie, Harvey Stephens—1934

SLEEPERS WEST—MD—20th-Fox—Lloyd Nolan, Lynn Bari, Mary Beth Hughes, Louis Jean Heydt—1941

SLEEPING CAR TO TRIESTE—MD—Eagle Lion—Jean Kent, Albert Lievon—(English-made)—1947

SLEEPING PARTNERS—D—British International—Seymour Hicks, Edna Best—(English-made)—1930

SLEEPLESS NIGHTS—CMU—Remington—Stanley Lupino, Polly Walker—1933

SLEEPY LAGOON—C—Republic—Judy Canova, Dennis Day, Ruth Donnelly, Joe Sawyer—1943

SLEEPYTIME GAL—CMU—Republic—Judy Canova, Tom Brown, Billy Gilbert, Ruth Terry—1942

SLIGHTLY FRENCH—C—Columbia—Dorothy Lamour, Don Ameche, Janis Carter, Willard Parker—1949

SLIGHTLY HONORABLE—MD—United Artists—Pat O'Brien, Edward Arnold, Broderick Crawford—1940

SLIGHTLY MARRIED—C—Chesterfield—Evelyn Knapp, Walter Byron, Marie Prevost, Jason Robards—1932
SLIGHTLY TEMPTED—C—Universal—Hugh Herbert, Peggy Moran, Johnny Downs—1940
SLIGHTLY TERRIFIC—MU—Universal—Leon Errol, Anne Rooney, Eddie Quillan, Betty Kean—1944
SLIPPER EPISODE—C—French Film Exchange—Betty Stockfield, Roger Treville—(French-made)—1938
SLIPPY McGEE—MD—Republic—Donald Barry, Dale Evons, Tom Brown, Harry V. Cheshire—1948
SLUBY ULANSKI—D—Principal—Franciszek Brodniwicz, Marja Modzelowska—(Polish-made)—1935
SLUMS OF NEW YORK—MD—Mayfair—Dorothy Revier, Forrest Stanley, Mickey Rooney, Harry Semels—1938
SMALL BACK ROOM—D—Snader—David Farrar, Kathleen Byron, Jack Hawkins—(English-made)—1952
SMALL TOWN BOY—C—Grand National—Stuart Erwin, Joyce Compton, Jed Prouty—1937
SMART ALECKS—CD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell—1942
SMART GUY—D—Monogram—Rick Vallin—Wanda McKay, Jack LaRue, Bobby Larson—1943
SMART POLITICS—C—Monogram—Freddie Stewart, June Preisser, Frankie Darro, Warren Mills—1948
SMART WOMAN—C—RKO—Mary Astor, Robert Ames, Edward Everett Horton, Noel Francis—1931
SMART WOMAN—D—Allied Artists—Constance Bennett, Brian Ahern, Barry Sullivan—1948
SMARTEST GIRL IN TOWN, THE—C—RKO—Gene Raymond, Ann Sothern, Eric Blore—1936
SMASHING THE RACKETS—ACD—RKO—Chester Morris, Frances Mercer, Rita Johnson, Bruce Cabot—1938
SMASHING THE SPY RING—MD—Columbia—Ralph Bellamy, Fay Wray, Regis Toomey—1939
SMASH-UP—MUD—Universal—Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert—1947
SMOKEY SMITH—ACD—Steiner—Bob Steele, Mary Kornman, George Hays, Warner Richmond—1935
SMOKY TRAILS—W—Warners—Bob Steele, Jean Carmen, Murdock McQuarrie, Bruce Dane—1938
SMUGGLED CARGO—MD—Republic—Barry Mackay, Rochelle Hudson, John Wray, Wallis Clark—1939
SNAFU—C—Columbia—Robert Benchly, Vera Vague, Conrad Janis, Nanette Parks—1946
SNOW BOUND—D—Universal—Robert Newton, Herbert Lom—(English-made)—1949
SNOW DOG—MD—Monogram—Kirby Grant, Elena Verdugo, Rick Vallin, Chinook—1950
SO DARK THE NIGHT—MD—Columbia—Stephen Geray, Micheline Cheiral, Eugene Borden—1946
SO ENDS OUR NIGHT—D—United Artists—Fredric Morch, Morgaret Sullivan, Glenn Ford—1941
SO LONG AT THE FAIR—D—United Artists—Jean Simmons, Dick Bogarde—(English-made)—1951
SO THIS IS NEW YORK—C—United Artists—Henry Morgon, Rudy Vallee, Hugh Herbert—1948
SO THIS IS WASHINGTON—C—RKO—Chester Lauck, Norris Goff, Alan Mowbray, Roger Clark—1943
SO WELL REMEMBERED—D—RKO—John Mills, Martha Scott, Patricia Roc, Trevor Howard—1947
SO YOUNG, SO BAD—D—United Artists—Paul Henreid, Catherine McLeod, Anne Francis—1950
SOCIAL ERROR—C—David Sharpe, Monte Blue—1935
SOCIETY FEVER—D—Invincible—Lois Wilson, Lloyd Hughes, Hedda Hopper, Guinn Williams—1935
SOLDIER AND THE LADY, THE (Michael Strogoff)—D—RKO—Anton Wolbrook, Akim Tamiroff, Elizabeth Allan, Margot Grahame—(Foreign-made)—1937
SOFIA—MD—Film Classics—Gene Raymond, Sigrid Gurie, Patricia Morison, Mischa Auer—1948
SOMEONE TO REMEMBER—CD—Republic—Mabel Paige, John Craven, Dorothy Morris—1943
SOMETHING TO SING ABOUT (Battling Hoofer)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937
SOMETHING MONEY CAN'T BUY—D—Universal—Patricia Roc, Anthony Steel, Moira Lister, A. E. Mathews—(English-made)—1953
SOMBRERO KID, THE—W—Republic—Don Borry, Lynn Merrick, John James, Anne O'Neal—1942
SON OF A BADMAN—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, Noel Neill—1949
SON OF BILLY THE KID—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, June Carr—1949
SON OF DAVY CROCKETT—W—Columbia—Bill Elliott, Iris Meredith, Dub Taylor, Richard Fiske—1941
SON OF GOD'S COUNTRY—W—Republic—Monte Hale, Pamela Blake, Paul Hurst, Jim Nolan—1948
SON OF MONTE CRISTO, THE—MD—United Artists—Louis Hayward, Joan Bennett, George Sanders, Florence Bates—1940
SON OF OKLAHOMA—W—World Wide—Bob Steele, Josie Sedgwick, Robert Homans—1932
SON OF THE BORDER—W—RKO—Tom Keene, Julie Haydon, Creighton Chaney, Edgar Kennedy—1933
SON OF THE NAVY—CD—Monogram—James Dunn, Jean Parker, Martin Spellman—1940
SON OF THE SHEIK—MD—Art Cinema—Rudolph Volentino, Vilma Banky, Karl Dane—1938
SONG FOR MISS JULIE, A—CD—Republic—Shirley Ross, Barton Repuburn, Cheryl Walker—1945
SONG OF MEXICO—ROCMU—Republic—Adele Mara, Edgar Barrier, George Lewis—1946
SONG OF MY HEART—BIDMU—Allied Artists—Frank Sundstrom, Sir Cedric Hardwicke, Audrey Long, Mikhail Rasummy—1947
SONG OF NEVADA—MUW—Republic—Roy Rogers, Dale Evans, Mary Lee, Lloyd Corrigan—1944
SONG OF OLD WYOMING—WMU—PRC—Eddie Dean, Sarah Padden, Al La Rue, Jennifer Holt—1945
SONG OF TEXAS—MUW—Republic—Roy Rogers, Bob Nolan, Sheila Ryan—1943
SONG OF THE BUCKAROO—W—Monogram—Tex Ritter, Jinx Falkenburg, Mary Ruth, Tom London—1938
SONG OF THE DRIFTER—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Mildred Coles—1948
SONG OF THE GRINGO—W—Grand National—Tex Ritter, Joan Woodbury, Fuzzy Knight—1936
SONG OF THE OPEN ROAD—CMD—United Artists—Charlie McCorthy, Edgar Bergen, Jane Powell—1944
SONG OF THE RANGE—W—Monogram—Jimmy Wakely, Dennis Moore, Lee White—1944
SONG OF THE ROAD—MD—Select—Sir Harry Lauder, Ruth Haven, Bruce Seton—(English-made)—1940
SONG OF THE SIERRAS—WMU—Monogram—Jimmy Wakely, Lee White, Jean Carlin, Jack Baxley—1946
SONG OF THE TRAIL—W—Ambassador—Kermit Maynard, Evelyn Brent, Fuzzy Knight—1936
SONG OF THE WASTELAND—WMU—Monogram—Jimmy Wakely, Lu "Lasses" White—1947
SONGS AND BULLETS—W—Spectrum—Fred Scott, Alice Ardell, Al "Fuzzy" St. John—1938
SONGS AND SADDLES—W—Road Show Pictures—Gene Austin, Lynne Berkeley, Walter Wills—1938
SONORA STAGECOACH—W—Monogram—Hoot Gibson, Bob Steele, Chief Thunder Cloud—1944
SONS OF ADVENTURE—ACD—Republic—Russ Hayden, Lynne Roberts, Grant Withers—1948
SONS OF THE MUSKETEERS—COSD—RKO—Cornel Wilde, Maureen O'Hara, Robert Douglas—1952
SONS OF THE PIONEERS—W—Republic—Roy Rogers, George Hayes, Maris Wrixon, Forrest Taylor—1942
SONS OF STEEL—MD—Chesterfield—Charles Starrett, Polly Ann Young, William Bakewell—1935
SONS OF THE DESERT—C—MGM—Stan Laurel, Oliver Hardy, Charles Chase, Mae Busch—1934
SOPHOMORE, THE—C—Pathe—Stanley Smith, Russell Gleason, Sarah Padden, Brooks Benedict—1929
SORORITY HOUSE—MD—RKO—Anne Shirley, James Ellison, Barbara Read, Adele Pearce—1939
SOS—TIDAL WAVE—MD—Republic—Ralph Byrd, Frank Jenks, Dorothy Lee, Donold Barry—1939
SO'S YOUR AUNT EMMA—C—Monogram—Zazu Pitts, Roger Pryor, Warren Hymer, Gwen Kenyon—1942
SOUTH OF MONTEREY—MUW—Monogram—Gilbert Roland, Martin Garralaga, Marjorie Riordan—1946
SOUTH OF PAGO PAGO—OD—United Artists—Victor McLaglon, Jon Hall, Frances Farmer—1940
SOUTH OF PANAMA—MD—PRC—Roger Pryor, Virginia Vale, Lionel Royce, Lucien Prival—1941
SOUTH OF SANTA FE—W—Republic—Roy Rogers, Gabby Hoyes, Linda Hayes, Paul Fix—1942
SOUTH OF THE BORDER—W—Republic—Gene Autry, Lupita Tovor, Smiley Burnette, June Storey—1939
SOUTH OF THE RIO GRANDE—MUW—Monogram—Duncan Renaldo, Martin Garralaga, Armida—1945
SOUTH RAIDERS (Raiders of the South)—W—Monogram—Johnny Mack Brown, Evelyn Brent—1947
SOUTH RIDING—MD—United Artists—Edna Best, Ralph Richardson, Edmund Gwenn, Ann Todd, (English-made)—1938
SOUTHERNER, THE—D—United Artists—Zachary Scott, Betty Field, Beulah Bondi, Blanche Yurka—1945
SOUTHSIDE 1-1000—MD—Allied Artists—Don DeFore, Andrea King, George Tobias, Charles Cane—1950
SOUTHWARD HO—W—Republic—Roy Rogers, Mary Hart, George Hayes, Wade Boteler—1939
SPACEWAYS—D—Lippert—Howard Duff, Eva Bartok, Alan Wheatley—(English-made)—1953
SPANISH CAPE MYSTERY, THE—MY—Republic—Donald Cook, Helen Twelvetrees, Berton Churchill—1935
SPANISH MAIN, THE—MD—RKO—Maureen O'Hara, Paul Henreid, Walter Slezak, Mike Mazurki—1945
SPECIAL INSPECTOR—MD—Warwick—Charles Quigley, Rita Hayworth, George McKay—1939
SPECIAL INVESTIGATOR—ACD—RKO—Richard Dix, Margaret Callahan, Owen Davis, Jr.,—1936
SPECTER OF THE ROSE—D—Republic—Judith Anderson, Ivan Kirov, Viola Essen, Lionel Stander—1946
SPEED DEVILS—ACD—Hoffberg—Paul Kelly, Margaret Churchill, Russell Hardie, Leo Curley—1935
SPEED REPORTER, THE—MD—Reliable—Richard Talmadge, Luana Walters, Richard Cramer—1936
SPEED TO SPARE—MD—Monogram—Richard Arlen, Jean Rogers, Richard Trairs, Nanette Parks—1948
SPELLBINDER, THE—MD—RKO—Lee Tracy, Barbara Read, Patric Knowles, Linda Hayes—1939
SPIDER AND THE FLY, THE—MD—Bell—Guy Rolfe, Nadia Gray, Eric Portman—(English-made)—1952
SPIDER WOMAN—MD—Universal—Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey—1943
SPIES IN THE AIR (Fifth Columns Squad)—FMD—Film Alliance—Barry K. Barnes, Roger Livesey, Joan Marion, Basil Radford—(English-made)—1940
SPIRAL STAIRCASE, THE—MYD—RKO—Dorothy McGuire, George Brent, Ethel Barrymore—1946
SPIRIT OF THE WEST—W—Allied—Hoot Gibson, Doris Hill, Hooper Atchley, Al Bridge—1932
SPIRIT OF WEST POINT—ACD—Film Classics—Glenn Davis, Felix "Doc" Blanchard, Robert Shayne—1947
SPIRIT OF YOUTH—MD—Grand National—Joe Louis, Clarence Muse—1938
SPITFIRE—D—RKO—Leslie Howard, David Niven, Rosamond John—(English-made)—1943
SPITFIRE—CD—RKO—Katherine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper—1934
SPLIT SECOND—MD—RKO—Stephen McNalley, Alexis Smith, Jan Sterling, Keith Andes—1953
SPOILERS OF THE NORTH—OD—Republic—Paul Kelly, Adrian Booth, Evelyn Ankers—1947
SPOOK TOWN—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence—1944
SPOOKS RUN WILD—MD—Monogram—East Side Kids, Bela Lugosi, Dennis Moore, Dorothy Short—1941
SPORT PARADE, THE—D—RKO—Joel McCrea, Marian Marsh, William Gargan—1932
SPORTING CHANCE, A—CD—Republic—Jane Randolph, John O'Malley, Edward Gargan—1945
SPOTLIGHT SCANDALS—CMU—Monogram—Billy Gilbert, Frank Fay, Bonnie Baker—1943
SPRING IN PARK LANE—RC—Eagle Lion—Michael Wilding, Anna Neagle—(English-made)—1949
SPRINGTIME—MU—Four Continents—Peter Graves, Carol Raye—(English-made)—1948
SPRINGTIME IN TEXAS—W—Monogram—Jimmy Wakeley, Dennis Moore, Lee White—1945
SPRINGTIME IN THE ROCKIES—W—Republic—Gene Autry, Smiley Burnette, Polly Rowles—1937
SPRINGTIME IN THE SIERRAS—WMU—Republic—Roy Rogers, Trigger, June Frazee, Andy Devine—1947
SPY OF NAPOLEON—MD—Unity—Richard Barthelmess, Dolly Haas—(English-made)—1939
SPY TRAIN—MD—Monogram—Richard Travis, Catherine Craig, Chick Chandler, Thelma White—1943
SQUADRON LEADER X—MD—RKO—Ann Dvorak, Eric Portman, Martin Miller—(English-made)—1943
SQUARE DANCE JUBILEE—MUW—Lippert—Spode Cooley, Don Barry, Mary Beth Hughes—1949
SQUARE DANCE KATY—CMU—Monogram—Vera Vague, Phil Brito, Virginia Welles—1950
STAGE DOOR—D—RKO—Katherine Hepburn, Ginger Rogers, Adolphe Manjou, Gail Patrick—1937
STAGE DOOR CANTEEN—CD—United Artists—Lon McCallister, William Terry, Marjorie Riordan—1943
STAGE STRUCK—MYD—Monogram—Kane Richmond, Audrey Long, Conrad Nagel, Ralph Byrd—1948
STAGE TO CHINO—W—RKO—George O'Brien, Virginia Vale, Hobart Cavanaugh, Roy Barcroft—1940
STAGE TO MESA CITY—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Jennifer Holt—1948
STAGECOACH—W—United Artists—Claire Trevor, John Wayne, Andy Devine, John Carradine—1939
STAGECOACH EXPRESS—W—Republic—Don Barry, Lynn Merrick, Al St. John, Robert Kent—1942
STAGECOACH KID—W—RKO—Tim Holt, Richard Martin, Jeff Donnell, Jose Sawyer—1949
STAGECOACH OUTLAWS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Frances Gladwin—1945
STAGECOACH TO DENVER—W—Republic—Alan Lane, Bobby Blake, Roy Barcroft—1947
STAGECOACH TO MONTEREY—W—Republic—Allan Lane, Peggy Stewart, Wally Vernon—1944
STAGECOACH WAR—W—Paramount—Bill Boyd, Russell Hayden, Britt Wood, Julie Carter—1940
STAIRWAY TO HEAVEN—DFAN—Universal—David Niven, Kim Hunter, Robert Coote, Kathleen Byron—(English-made)—1946
STALLION CANYON—W—Astor—Ken Curtis, Carolino Cotton, Shug Fisher, Forrest Taylor—1949
STAMPEDE—W—Allied Artists—Rod Cameron, Gale Storm, Dan Castle, Johnny Mack Brown—1949
STAND-IN—C—United Artists—Leslie Howard, Joan Blondell, Humphrey Bogart, Alan Mowbray—1937
STAR, THE—D—20th-Fox—Bette Davis, Sterling Hayden, Natalie Wood, Natalie Schaefer—1953
STAR IS BORN, A—D—United Artists—Janet Gaynor, Fredric March, Adolphe Menjou—1937
STAR OF MIDNIGHT—CD—RKO—William Powell, Ginger Rogers, Paul Kelly, Gene Lockhort—1939
STAR PACKER, THE—ACD—Monogram—John Wayne, Verna Hillie, George Hayes—1934
STAR REPORTER—MD—Monogram—Warren Hull, Marsha Hunt, Virginia Howell, Wallis Clark—1939
STARDUST ON THE SAGE—W—Republic—Gene Autry, Smiley Burnette, Bill Henry, Edith Fellows—1942
STARLIGHT OVER TEXAS—W—Monogram—Tex Ritter, Carmen La Roux, Snub Pollard—1938
STARS LOOK DOWN, THE—ADD—Metro—Michael Redgrave, Emlyn Williams, Margaret Lockwood Cecil Parker, Linden Travers—(English-made)—1941
STARS OVER ARIZONA—W—Monogram—Jack Randall, Warner Richmond, Kathleen Eliot—1937
STARS OVER TEXAS—W—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Lee Bennett—1947
START CHEERING—CMU—Columbia—Jimmy Durante, Walter Connelly, Joan Perry—1938
STATE DEPARTMENT FILE 649—MD—Film Classics—William Lundigan, Virginia Bruce—1949
STATION WEST—W—RKO—Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives—1948
STEEL HELMET, THE—D—Lippert—Robert Huttan, Steve Brodie, James Edwards, Richard Loo—1951
STEEL TRAP, THE—MD—20th-Fox—Joseph Cotton, Teresa Wright, Jonathan Hale, Walter Sande—1952
STEP BY STEP—MD—RKO—Lawrence Tierney, Anne Jeffreys, Myrna Dell, Lowell Gilmore—1946
STEP LIVELY—CMU—RKO—Frank Sinatra, George Murphy, Wally Brown, Alan Carney—1944
STEPCHILD—D—PRC—Brenda Joyce, Donald Woods, Terry Austin, Tommy Ivo—1947
STEPPIN' IN SOCIETY—CMD—Republic—Edward Everett Horton, Gladys George, Ruth Terry—1945
STICK TO YOUR GUNS—W—Paromount—Bill Boyd, Brad King, Andy Clyde, Jacqueline Holt—1941
STOKER, THE—ACD—Allied—Monte Blue, Dorothy Burgess, Noah Beery, Richard Tucker—1932
STOLEN FACE—MD—Lippert—Paul Henreid, Lizabeth Scott, Andrew Marell, Mary MacKenzie—1952
STOLEN IDENTITY—D—Ainsworth—Francis Lederer, Donald Buka, Joan Camden, Inge Konrads—1953
STOLEN PARADISE (Or Adolescence)—D—Monogram Leon Janney, Eleanor Hunt, Esther Muir—1941
STOLEN SWEETS—D—Chesterfield—Sally Blane, Charles Starrett, Claude King—1934
STOP THAT CAB—C—Lippert—Sid Melton, Iris Adrian, Tom Neal—1951
STORK BITES MAN—C—United Artists—Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell—1947
STORM IN A TEACUP—C—United Artists—Vivien Leigh, Rex Harrison—(English-made)—1937
STORM OVER BENGAL—ACD—Republic—Patric Knowles, Richard Cromwell, Rochelle Hudson—1938
STORM OVER LISBON—MD—Republic—Vera Ralston, Richard Arlen, Otta Kruger, Mona Barrie—1944
STORM OVER WYOMING—W—RKO—Tim Holt, Richard Martin, Noreen Nash, Betty Underwood—1949
STORMY TRAILS—W—Grand National—Rex Bell, Bod Hodges, Lois Wilde, Lane Chandler—1936
STORY OF ALEXANDER GRAHAM BELL, THE—D—20th-Fox—Don Ameche, Loretta Young, Henry Fonda, Charles Coburn—1939
STORY OF G. I. JOE, THE—MD—United Artists—Burgess Meredith, Robert Mitchum—1945
STORY OF MANDY, THE (Crash of Silence)—D—Universal—Phyllis Calvert, Jack Hawkins, Terence Morgan, Godfrey Tearle—(English-made)—1952
STORY OF MICHAEL ANGELO (Titan, The)—DO—1950
STORY OF VERNON & IRENE CASTLE—DMU—RKO—Fred Astaire, Ginger Rogers, Lew Fields—1939
STRAIGHT SHOOTER—W—Victory—Tim McCoy, Julie Sheldon, Ben Corbett, Ted Adams—1939

STRANGE BARGAIN—D—RKO—Martha Scott, Jeffrey Lynn, Henry Morgan, Katherine Emery—1949

STRANGE CARGO—MD—Pathe—Russell Gleason, Lee Patrick, Kyle Bellew, June Nash—1929

STRANGE HOLIDAY—MD—Elite—Claude Rains, Barbara Bate, Gloria Holden, Mortin Kosleck—1945

STRANGE ILLUSION—MD—PRC—James Lydon, Warren William, Sally Eiler, Regis Toomey—1945

STRANGE IMPERSONATION—MD—Republic—William Gargan, Brenda Marshall, Hillary Brooke—1946

STRANGE JOURNEY—MD—20th-Fox—Paul Kelly, Osa Massen, Hillary Brooke, Lee Patrick—1946

STRANGE JUSTICE—D—RKO—Marian Marsh, Reginald Denny, Richard Bennett, Norman Foster—1932

STRANGE MR. GREGORY, THE—MD—Monogram—Edmund Lowe, Jean Rogers, Don Douglas—1945

STRANGE MRS. CRANE, THE—MY—Eagle Lion—Marjorie Lord, Robert Shayne, Pierre Watkin—1948

STRANGE PEOPLE—ACD—Chesterfield—John Darrow, Gloria Shea, Hale Hamilton, Wilfred Lucas—1933

STRANGE TRIANGLE — MD — 20th-Fox — Signe Hasso, John Sheppard, Preston Foster, Anabel Shaw—1946

STRANGE VOYAGE—AD—Monogram—Eddie Albert, Ray Teal, Forrest Taylor, Matt Willis—1945

STRANGE WOMAN—RD—United Artists—Hedy Lamarr, Louis Hayward, Gene Lockhart—1946

STRANGER, THE—MD—RKO—Edward G. Robinson, Loretta Young, Orson Welles, Philip Merivale—1946

STRANGER FROM PECOS, THE — W — Monogram — Johnny Mack Brown, Raymond Hatton—1943

STRANGER FROM SANTA FE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1945

STRANGER IN BETWEEN, THE (The Hunted)—D—Independent Artists—Dork Bogarde, John Whiteley, Elizabeth Sellars—(English-made)—1952

STRANGER ON THE PROWL—MD—Calef—Paul Muni, Joan Loring—(Italian-made)—1953

STRANGER ON THE THIRD FLOOR—MYMD—RKO—Peter Lorre, Margaret Tallichet—1940

STRANGERS ALL—D—RKO—May Robson, Preston Foster, Florine McKinney, William Bakewell—1935

STRANGERS IN THE NIGHT—MD—Republic—William Terry, Virginia Grey, Helene Thiming—1944

STRANGLER OF THE SWAMP—MYMD—PRC—Rosemary La Planche, Robert Barrett, Blake Edwards—1945

STRAWBERRY ROAN — W — Universal — Ken Maynard, Ruth Hall, William Desmond—1933

STREAMLINE EXPRESS—ACD—Mascot—Evelyn Venable, Victor Jory, Esther Ralston, Vince Barnett—1935

STREET GIRL—C—RKO—Betty Compson, Jack Oakie, Ned Sparks, John Harron—1929

STREET OF SHADOWS, THE — SD — Distinguished — Viviane Romance, Louis Joovet, Pierre Blanchar, Pierre Fresnay—(French-made)—1948

STREET SCENE—MD—United Artists—Sylvia Sidney, William Collier, Jr., Estelle Taylor—1931

STREETS OF NEW YORK — MD — Monogram — Jackie Cooper, Martin Spellman, Sidney Miller—1939

STRICTLY DYNAMITE—C—RKO—Jimmy Durante, Lupe Velez, Marian Nixon, Norman Foster—1934

STRIKE IT RICH—ACD—Allied Artists—Rod Cameron, Bonita Granville, Don Castle, Stuart Erwin—1948

STRONGHOLD—D—Lippert—Veronica Lake, Zachary Scott, Arturo De Cordova, Rita Lacedo—1952

STUDY IN SCARLET, A—D—World Wide—Reginald Owen, Anna May Wong, June Clyde—1933

STUNT PILOT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939

SUBMARINE ALERT—MD—Paramount—Richard Arlen, Wendy Barrie, Nils Asther—1943

SUBMARINE BASE—MD—PRC—John Litel, Alan Baxter, Iris Idrian, Fifi D'Orsay—1943

SUCCESS AT ANY PRICE—D—RKO—Douglas Fairbanks, Jr., Genevieve Tobin, Frank Morgan—1934

SUCCESSFUL FAILURE, A — CD — Monogram — William Collier, Sr., Lucille Gleason, Russell Hopton—1934

SUCKER MONEY—ACD—Kent—Mischa Auer, Phyllis Barrington, Ralph Lewis, Mae Busch—1933

SUDDEN FEAR—D—RKO—Joan Crawford, Jack Palance, Gloria Grahame, Bruce Bennett—1952

SUED FOR LIBEL—MYD—RKO—Kent Taylor, Linda Hayes, Morgan Conway, Richard Lane—1939

SUICIDE FLEET—D—RKO—Ginger Rogers, Robert Armstrong, Harry Bannister, B. Boyd—1931

SUICIDE SQUADRON — RD — Republic — Anton Walbrook, Sally Gray—(English-made)—1942

SULLIVANS, THE—CD—20th-Fox—Anne Baxter, Thomas Mitchell, Edward Ryan—1944

SULTAN'S DAUGHTER, THE — C — Monogram — Ann Corio, Charles Butterworth, Tim Ryan—1943

SUMMER STORM—D—United Artists—Linda Darnell, George Sanders, Anna Lee—1944

SUN VALLEY CYCLONE—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft—1946

SUNBONNET SUE—D—Monogram—Gale Storm, Phil Regan, George Cleveland, Minna Gombell—1945

SUNDOWN—MD—United Artists—Gene Tierney, Bruce Cabot, George Sanders, Harry Carey—1941

SUNDOWN KID, THE—W—Republic—Don "Red" Barry, Linda Johnson, Ian Keith, Ted Adams—1943

SUNDOWN SAUNDERS — W — Supreme — Bob Steele, Catherine Cotter, Earl Devire, Ed Cassidy—1936

SUNDOWNERS, THE—W—Eagle Lion—Robert Preston, Cathy Downs, Robert Sterling—1950

SUNNY—MUC—RKO—Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton—1941

SUNNY SKIES—CD—Tiffany—Benny Rubin, Rex Lease, Marceline Day, Marjorie Kane—1930

SUNSET CARSON RIDES AGAIN—W—Astar—Sunset Carson, Al Terry, Pat Starling, Dan White—1949

SUNSET IN EL DORADO—WMU—Republic—Roy Rogers, Gabby Hayes, Dale Evasn, Hardie Albright—1945

SUNSET IN WYOMING—W—Republic—Gene Autry, Smiley Burnette, George Cleveland—1941

SUNSET ON THE DESERT—W—Republic—Roy Rogers, George Hayes, Lynne Carver, Frank Thomas—1942

SUNSET PASS—WMDMU—RKO—James Warren, Nan Leslie, John Laurenz, Jane Greer—1946

SUNSET RANGE — W — First Division — Hoot Gibson, Mary Doran, James Eagles, Walter McGrail—1935

SUNSET SERENADE—W—Republic—Roy Rogers, George Hayes, Bob Nolan—1942

SUNSET TRAIL — W — Paramount — Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—1938

SUPER SLEUTH—C—RKO—Jack Oakie, Ann Sothern, Eduardo Ciannelli, Edgar Kennedy—1937

SUSIE STEPS OUT—CMU—United Artists—David Bruce, Ann Hunter, Howard Freeman, Grady Sutton—1946

SUSPECTED PERSON—MD—PRC—Clifford Evans, Patricia Roc, David Farrar—(English-made)—1943

SUSPENSE — D — Monogram — Belita, Barry Sullivan, Bonita Granville, Albert Dekkar—1946

SUSPICION—AMD—RKO—Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Nigel Bruce—1941

SWAMP FIRE—MD—Paramount—Johnny Weissmuller, Caral Thurston, Virginia Gray, Buster Crabbe—1946

SWAMP WOMAN—MD—PRC—Ann Corio, Jack LaRue, Mary Hull, Dan MacDonald—1941

SWEEPINGS—D—RKO—Lionel Barrymore, Alan Dinehart, Gloria Stuart, Eric Linden—1933

SWEEPSTAKE ANNIE—C—Liberty—Tom Brown, Marian Nixon, Wera Engels—1935

SWEEPSTAKES—C—RKO—Eddie Quillan, Marian Nixon, James Gleason, Lew Cody—1931

SWEETHEART OF SIGMA CHI—RCMU—Monogram—Phil Regan, Elyse Knox, Phil Brito—1946

SWEETHEART OF THE NAVY—CD—Grand National—Eric Linden, Cecilia Parker, Roger Sinhof—1937

SWEETHEARTS OF THE U. S. A.—MUC—Monogram—Una Merkel, Donald Noris, Lillian Cornell—1944

SWELLHEAD — C — Tiffany — James Gleason, Marion Shilling, Johnny Walker, Paul Hurst—1930

SWIFTY—W—First Division—Hoot Gibson, June Gale, George Hayes, Bob Kortman—1935

SWING HOTEL—C—PRC—Martha Tilton, Iris Adrian, Charles Collins, Cliff Nazzaro—1944

SWING IT, PROFESSOR—MUC—Ambassador—Pinky Tomlin, Paula Stone, Milburn Stone—1937

SWING IT, SAILOR — C — Grand National — Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen—1937

SWING PARADE OF 1946 — MU — Monogram — Gale Storm, Phil Regan, Connee Boswell—1946

SWING TIME—MUC—RKO—Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick—1936

SWING YOUR PARTNER—MUC—Republic—Vera Vague, Dale Evans, Judy Clark, Ransom Shermon—1943

SWINGIN' ON A RAINBOW—MUC—Republic—Jane Frazee, Brad Taylor, Harry Langdon—1945

SWISS FAMILY ROBINSON — MD — RKO — Thomas Mitchell, Edna Best, Freddie Bartholomew—1940

SWISS MISS—C—Metro—Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf—193B

SWORD OF D'ARTAGNAN, THE—COSD—Howco—Robert Clarke, John Hubbard, Mel Archer—1953

SWORD OF THE AVENGER—D—Eagle Lion—Ramon Del Gado, Sigrid Gurie, Ralph Morgan—1948

SWORD OF VENUS—AD—RKO—Robert Clarke, Dan O' Herlihy, Catherine McLeod—1953

SYLVIA SCARLET — CD — RKO — Katherine Hepburn, Brian Aherne, Cary Grant, Edmund Gwenn—1936

SYMPHONIE PASTORALE — D — Films International—Michele Morgan, Pierre Blanchar, Line Noro—(French-made)—1948

SYMPHONY OF LIVING—CD—Invincible—Al Shean, Evelyn Brent, Charles Judels, John Darrow—1935

SYMPHONY OF SIX MILLION—D—RKO—Ricardo Cortez, Irene Dunne, Gregory Ratoff—1932

SYNCOPATION—MU—RKO—Jackie Cooper, Adolphe Menjou, Bonita Granville—1942

T

T-MEN — MD — Eagle Lion — Dennis O'Keefe, Mary Meade, Alfred Ryder, Wally Ford—1947

TAHITI HONEY—CMU—Republic—Dennis O'Keefe, Simone Simon, Michael Whalen, Lionel Stander—1943

TAKE IT BIG—MUC—Paramount—Jack Haley, Harriet Hilliard, Mary Beth Hughes, Richard Lane—1944

TAKE ME BACK TO OKLAHOMA—W—Monogram—Tex Ritter, Slim Andrews, Karl Hackett—1940

TAKE MY LIFE — MD — Eagle Lion — Hugh Williams, Greta Gynt, Marius Goring, Francis L. Sullivan—(English-made)—1948

TAKE THE STAND—MD—Liberty—Gail Patrick, Jack LaRue, Thelma Todd, Russell Hopton—1934

TALE OF FIVE WOMEN, A—D—United Artists—Eva Bartok, Gina Lollobrigida, Bonar Colleano, Barbara Kelly—(Foreign-made)—1952

TALES OF HOFFMAN—MUD—Lopert—Moira Shearer, Leonide Massine—(English-made)—1951

TALES OF ROBIN HOOD—AD—Lippert—Robert Clarke, Mary Hatcher, Paul Cavanagh, Wade Crosby—1952

TALL IN THE SADDLE—W—RKO—John Wayne, Ella Raines, George "Gabby" Hayes, Don Douglas—1944

TALL TEXAN, THE—OD—Lippert—Marie Windsor, Lee J. Cobb, Lloyd Bridges—1953

TALL TIMBER — ACD — Monogram — Roddy McDowall, Jeff Donnell, Lyn Thomas, Gordon Jones—1950

TAMING OF DOROTHY, THE—F—Eagle Lion—Jean Kent, Robert Beatty—(English-made)—1950

TAMING OF THE WEST, THE—W—Columbia—Bill Elliott, Iris Meredith, Dick Curtis—1939

TAMING OF THE WILD—W—Victory—Bryant Washburn, Maxine Doyle, Rod LaRocque—1936

TANGLED DESTINIES—MD—Mayfair—Lloyd Whitlock, Doris Hill, Glenn Tryon, Vera Reynolds—1932

TANGO — CD — Invincible — Chick Chandler, Marian Nixon, Warren Hymer, George Meeker—1936

TANKS A MILLION—C—United Artists—William Tracy, James Gleason, Noah Beery, Jr., Joe Sawyer—1941

TANNED LEGS—MUC—RKO—Arthur Lake, Ann Pennington, Sally Blane, June Clyde—1929

TARGET—W—RKO—Tim Holt, Linda Douglas, Richard Hamilton, Lane Bradford—1952

TARGET FOR TONIGHT — DOC — Warners — (English-made)—1941

TARNISHED ANGEL — MD — RKO — Sally Eilers, Lee Bowman, Jonathan Hale, Paul Guilfoyle—1938

TATTOOED STRANGER, THE—MD—RKO—John Miles, Patricia White, Walter Kinsella—1950

TAWNY PIPIT, THE—CD—Universal—Bernard Miles, Rosamund John—(English-made)—1947

TELEPHONE OPERATOR — ACD — Monogram — Judith Allen, Grant Withers, Warren Hymer—1938

TELL IT TO A STAR—MUCD — Republic — Ruth Terry, Alan Mowbray, Robert Livingston—1945

TEMBO—DOC—RKO—Howard Hill and his safari—(African-made)—1952

10 LAPS TO GO—AD—Royer—Rex Lease, Duncan Renaldo, Muriel Evans, Yakimo Ganutt—1937

TEN NIGHTS IN A BARROOM—MD—B. and M.—Hal Skelly, Zita Johann, Edna Hagen—1939

TENDER COMRADE—D—RKO—Ginger Rogers, Robert Ryan, Ruth Hussey, Patricia Collinge—1944

TENDER YEARS—D—20th-Fox—Joe E. Brown, Josephine Hutchinson, Richard Lyon—1947

TENTH AVENUE KID—MD—Republic—Bruce Cabot, Beverly Roberts, Tommy Ryan, Ben Welden—1938

TENTH MAN, THE—D—Gaumont British—John Lodge, John Loder, Athole Stewart—(English-made)—1937

TERROR BY NIGHT—MD—Universal—Basil Rathbone, Nigel Bruce, Alan Mowbray, Dennis Hoey—1946

TERROR OF THE PLAINS—W—Steiner—Tom Taylor, Roberta Gale, Bill Gould, Charles Whitaker—1934

TERROR STREET—D—Lippert—Dan Duryea, Elsy Albin, Ann Gudrum—1954

TERRORS ON HORSEBACK—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty—1946

TEX RIDES WITH THE BOY SCOUTS—W—Grand National—Tex Ritter, Marjorie Reynolds—1937

TEXAS, BROOKLYN AND HEAVEN—(Texas to Brooklyn)—C—United Artists—Guy Madison, Diana Lynn, James Dunn, Audie Murphy—1948

TEXAS BUDDIES—W—World Wide—Bob Steele, Nancy Drexel, Francis McDonald, Harry Semels—1932

TEXAS GUN FIGHTER—W—Tiffany—Ken Maynard, Sheila Manners, Lloyd Ingraham—1932

TEXAS JACK—W—Masterpiece—Jack Perrin, Jayne Regan, Nelson MacDowell, Lee Mahen—1935

TEXAS KID, THE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Marshall Reed—1943

TEXAS MANHUNT—W—PRC—Bill Boyd, Art Davis, Lee Powell, Julie Duncan—1941

TEXAS MARSHALL—W—PRC—Tim McCoy, Art Davis, Kay Leslie, Karl Hackett—1941

TEXAS MASQUERADE—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Mady Correll—1944

TEXAS PIONEERS—W—Monogram—Bill Cody, Andy Shuford, LeRoy Mason, Sheila Manners—1932

TEXAS RAMBLER—W—Spectrum—Bill Cody, Catherine Catter, Earl Hodgins, Stuart James—1935

TEXAS RENEGADES — W — PRC — Tim McCoy, Nora Lane, Harry Harvey, Earl Gunn—1940

TEXAS TERRORS — W — Republic — Don Barry, Julie Duncan, Arthur Loft, Al "Fuzzy" St. John—1940

TEXAS TO BATAAN—W—Monogram—John King, David Sharpe, Max Terhune, Marjorie Manning—1942

TEXAS TO BROOKLYN (Texas, Brooklyn and Heaven) —C—United Artists—Guy Madison, Diana Lynn, James Dunn, Audie Murphy—1948

TEXAS TRAIL — W — Paramount — Bill Boyd, George Hayes, Russell Hayden, Judith Allen—1937

TEXAS TROUBLE SHOOTERS — W — Monogram — Ray Corrigan, John King, Max Terhune—1942

TEXAS WILDCATS—W—Victory—Tim McCoy, Joan Barclay, Ben Corbett, Forrest Taylar—1939

THANKS A MILLION—CMU—20th-Fox—Fred Allen, Dick Powell, Patsy Kelly, Ann Dvorak—1935

THANKS FOR LISTENING—MUC—Ambassador—Pinky Tomlin, Maxine Doyle, Arleen Pringle—1937

THAT BRENNAN GIRL — D — Republic — James Dunn, Mona Freeman, William Marshall—1946

THAT GANG OF MINE—MD—Monogram—East Side Kids, Dave O'Brien, Joyce Bryant—1940

THAT GIRL FROM PARIS—C—RKO—Lily Pons, Jack Oakie, Gene Raymond, Herman Bing—1937

THAT HAMILTON WOMAN—D—United Artists—Laurence Oliver, Vivien Leigh—(English-made)—1941

THAT MAN'S HERE AGAIN—CD—First National—Hugh Herbert, Mary Maguire, Tom Brown—1937

THAT OTHER WOMAN — C — 20th-Fox — Virginia Gilmore, James Ellison, Dan Duryea—1942

THAT UNCERTAIN FEELING—C—United Artists—Merle Oberon, Melvyn Douglas, Burgess Meredith—1941

THAT'S MY BABY—CMU—Republic—Richard Arlen, Ellen Drew, Leonid Kinsky, Richard Bailey—1944

THAT'S MY GAL — CMU — Republic — Lynee Roberts, Donald Barry, Pinky Lee, Frank Jenks—1947

THAT'S MY MAN—ROMD—Republic—Don Ameche, Catherine McLeod, Roscoe Karns—1947

THAT'S RIGHT, YOU'RE WRONG—CMU—RKO—Kay Kyser and his orchestra, Adolphe Menjou—1939

THEIR BIG MOMENT—C—RKO—Zasu Pitts, Kay Johnson, Bruce Cabot, Tamara Geva—1934

THERE GOES KELLY—MYC—Monogram—Jackie Moran, Wanda McKay, Sidney Miller, Ralph Sandfore—1945

THERE GOES MY GIRL—CD—RKO—Gene Raymond, Ann Sothern, Gordon Jones, Richard Lane—1937

THERE GOES MY HEART—C—United Artists—Fredric March, Virginia Bruce, Patsy Kelly—1938

THERE GOES THE GROOM—C—RKO—Ann Sothern, Burgess Meredith, Mary Boland—1937

THERE IS NO ESCAPE—MD—Screen Guild—Stanley Thurston, Patricia Hieus, Joyce Linden, Rory McDermott—(English-made)—1949

THERE'S A GIRL IN MY HEART—DMU—Allied Artists —Lee Bowman, Elyse Knox, Peggy Ryan—1949

THEY CAME BY NIGHT—MD—20th-Fox—Will Fyffe, Phyllis Calvert—(English-made)—1940

THEY CAME TO A CITY—D—AFE—Frances Rowe, Googie Withers, Ada Reeve—(English-made)—1945

THEY DARE NOT LOVE—MD—Columbia—George Brent, Martha Scott, Paul Lukas—Columbia—1941

THEY GOT ME COVERED—F—RKO—Bob Hope, Dorothy Lamour, Lenore Aubert, Otto Preminger—1943

THEY KNEW WHAT THEY WANTED—ADD—RKO—Carole Lombard, Charles Laughton, William Gargan, Harry Carey—1940

THEY LIVE BY NIGHT—RD—RKO—Cathy O'Donnell, Farley Granger, Howard Da Silva—1949

THEY MADE HER A SPY—MYD—RKO—Sally Eilers, Allan Lane, Fritz Lieber, Frank M. Thomas—1939

THEY MADE ME A KILLER—MD—Paramount—Robert Lowery, Barbara Britton, Frank Albertson—1946

THEY MEET AGAIN—D—Jean Hersholt, Dorothy Lovett, Neil Hamilton, Robert Baldwin—1941
THEY MET IN A TAXI—C—Columbia—Chester Morris, Fay Wray, Raymond Walburn—1936
THEY MET IN ARGENTINA — MU — RKO — Maureen O'Hara, James Ellison, Alberto Vila—1940
THEY MET IN THE DARK—ACD—English Films—James Mason, Joyce Howard—(English-made)—1945
THEY NEVER COME BACK — ACD — Artclass — Regis Toomey, Dorothy Sebastian—1932
THEY RAID BY NIGHT—MD—PRC—Lyle Talbot, June Duprez, Victor Varconi, George Neisz—1942
THEY SHALL HAVE FAITH (Forever Yours)—D—Monogram—Gale Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944
THEY WANTED TO MARRY—C—RKO—Betty Furness, Gordon Jones, E. E. Clive, Patsy Lee Parsons—1937
THEY WERE SISTERS—D—Universal—James Mason, Phyllis Calvert, Hugh Sinclair—(English-made)—1946
THEY WHO DARE—MD—Famous—Dirk Bogarde, Denholm Elliott, Akim Tamiroff, Gerard Oury—(English-made)—1956
THEY WON'T BELIEVE ME—D—RKO—Robert Young, Susan Hayward, Jane Greer, Rita Johnson—1947
THIEF, THE—D—United Artists—Ray Milland, Rita Gam, Martin Gabel, Harry Bronson—1952
THIEF IN SILK—MD—Astor—Philip Reed, Jean Bradley, Eduardo Casado—(Cuban-made)—1953
THIEF OF BAGDAD, THE—S—United Artists—Conrad Veidt, Sabu, June Duprez—(English-made)—1940
THINGS TO COME—D—United Artists—Raymond Massey, Edward Chapman, Ralph Richardson, Margaretta Scott—(English-made)—1938
THIRD ALARM, THE—ACD—Tiffany—Anita Louise, James Hall, Paul Hurst, Dot Farley—1930
THIRD TIME LUCKY — MD — Pentagon — Glynis Johns, Dermot Walsh, Charles Goldner, Harcourt Williams—(English-made)—1950
13 LEAD SOLDIERS—MD—20th-Fox—Tom Conway, Maria Palmer, Helen Westcott, John Newland—1948
THIRTEEN WOMEN—MD—RKO—Irene Dunne, Ricardo Cartez, Myrna Loy, Jill Esmond—1932
THIRTEENTH GUEST, THE — CD — Monogram — Ginger Rogers, Lyle Talbot, J. Farrell MacDonald—1932
THIRTEENTH MAN, THE—MD—Monogram—Weldon Heyburn, Inez Courtney, Selmer Jackson—1938
THIS ABOVE ALL—D—20th-Fox—Tyrone Power, Joan Fontaine, Thomas Mitchell, Nigel Bruce—1942
THIS ENGLAND—HD—World—Emlyn Williams, Roddy McDowall—(English-made)—1941
THIS LAND IS MINE—D—RKO—Charles Laughton, Maureen O'Hara, Walter Slezak—1943
THIS MARRIAGE BUSINESS—CD—RKO—Victor Moore, Allan Lane, Vicki Lester, Cecil Kellaway—1938
THIS WAS A WOMAN—D—20th-Fox—Barbara White, Sonia Dresdel—(English-made)—1949
THIS'LL MAKE YOU WHISTLE—MUF—C and M—Jack Buchanan, Elsie Randolph—(English-made)—1938
THOROUGHBRED—ACD—Tiffany—Wesley Barry, Nancy Dover, Pauline Garon, Larry Steers—1930
THOROUGHBREDS—ACD—Republic—Tom Neal, Adele Mara, Roger Pryor, Tom London—1945
THOSE ENDEARING YOUNG CHARMS—CD—RKO—Robert Young, Laraine Day, Ann Harding—1945
THOSE HIGH GRAY WALLS—MD—Columbia—Walter Connolly, Iris Meredith, Onslow Stevens—1939
THOSE WE LOVE—D—World Wide—Mary Astor, Kenneth MacKenna, Lilyan Tashma—1932
THOU SHALT NOT KILL—D—Republic—Charles Bickford, Owen Davis, Jr., Doris Day—1939
$1,000 A MINUTE—CD—Republic—Roger Pryor, Leila Hyams, Edgar Kennedy, Purnell Pratt—1935
THREAT, THE—MD—RKO—Michael O'Shea, Virginia Grey, Charles McGraw, Julie Bishop—1949
THREE BROADWAY GIRLS (Greeks Had A Word For Them, The)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932
THREE CASES OF MURDER—MY—Associated Artists—Orson Welles, John Gregson, Elizabeth Sellars, Emrys Jones—(English-made)—1955
THREE CORNERED HAT, THE (Il Cappello A Tre Punte) — D — Nuovo Mondo—Leda Gloria—(Italian-made)—1936
THREE DESPERATE MEN—WMD—Lippert—Preston Foster, Jim Davis, Virginia Grey, Ross Latimer—1951
THREE FACES WEST — W — Republic — John Wayne, Charles Coburn, Sigrid Curie—1940
THREE FOR BEDROOM C—C—Warners—Gloria Swanson, Hans Conreid, Steve Brodie—1952
THREE GIRLS ABOUT TOWN — C — Columbia — Joan Blondell, John Howard, Janet Blair—1941
THREE HUSBANDS—C—United Artists—Emlyn Williams, Eve Arden, Howard da Silva—1950
THREE IN THE SADDLE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Lorraine Miller—1945
THREE LEGIONNAIRES, THE—ACD—General—Robert Armstrong, Lyle Talbot, Fifi D'Orsay—1937
THREE LITTLE SISTERS—C—Republic—Mary Lee, Ruth Terry, Cheryl Walker, William Terry—1944
THREE MEN FROM TEXAS—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Morris Ankrum—1940
THREE MESQUITEERS, THE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Luke York—1936
THREE MUSKETEERS, THE—MD—RKO—Walter Abel, Paul Lukas, Ian Keith, Heather Angel—1935
THREE ON A TICKET—MY—PRC—Hugh Beaumont, Cheryl Walker, Paul Bryar, Ralph Dunn—1947
THREE SONS—D—RKO—Edward Ellis, William Gargan, Kent Taylor, J. Edward Bromberg—1939
THREE STEPS NORTH — MD — United Artists — Lloyd Bridges, Lea Padovani, Aldo Fabrizi, William C. Tubbs—(Italian-made)—1951
THREE STOPS TO MURDER—MYMD—Astor—Tom Conway, Naomi Chance—(English-made)—1954
THREE TEXAS STEERS—W—Republic—John Wayne, Ray Corrigan, Max Terbune, Carole Landis—1949
THREE WHO LOVED—D—RKO—Betty Compson, Conrad Nagel, Robert Ames, Dickie Moore—1931
THREE'S A CROWD—MD—Republic—Pamela Blake, Charles Gordon, Gertrude Michael, Ted Hecht—1945
THREE'S A FAMILY—C—United Artists—Charlie Ruggles, Marjorie Reynolds, Fay Bainter—1944
THRILL OF YOUTH—D—Invincible—June Clyde, Matty Kemp, Allen Vincent, George Irving—1932
THUMBS UP—MUCD—Republic—Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson—1943
THUNDER IN THE CITY—MD—Columbia—Edward G. Robinson, Nigel Bruce—(English-made)—1937
THUNDER IN THE DESERT—W—Republic—Bob Steele, Louise Stanley, Don Barclay, Ed Brady—1938
THUNDER IN THE EAST (Battle, The) (Sea Battle)—D—Leon Garganoff—Leon Garganoff, Charles Boyer, Merle Oberon—(French-made)—1934
THUNDER IN THE PINES—ACD—Screen Guild—George Reeves, Ralph Byrd, Greg McClure—1948
THUNDER IN THE VALLEY (Bob, Son of Battle)—D—20th-Fox—Peggy Ann Garner, Lon McCallister, Edmund Gwenn, Reginald Owen—1947
THUNDER MOUNTAIN—W—RKO—Tim Holt, Martha Hyer, Richard Martin, Virginia Owen—1947
THUNDER OVER TEXAS—W—Beacon—Big Boy Williams, Marion Shilling, Helen Westcott—1934
THUNDER RIVER FEUD—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1942
THUNDER ROCK—D—Michael Redgrave, Lill Palmer, James Mason, Barbara Mullen—(English-made)—1944
THUNDER TOWN—W—PRC—Bob Steele, Syd Saylor, Ellen Hall, Bud Geary—1946
THUNDERBOLT—DOC—Monogram—Mediterranean Allied Air Force and U. S. 12th Air Force—1947
THUNDERING GUN SLINGERS — W — PRC — Buster Crabbe, Al "Fuzzie" St. John—1944
THUNDERING HOOFS—W—RKO—Tim Holt, Ray Whitley, Lee "Lasses" White, Luana Walters—1941
THUNDERING TRAINS, THE—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Nell O'Day—1943
THURSDAY'S CHILD — D — English Films — Sally Ann Howes, Stewart Granger—(English-made)—1947
TICKET TO A CRIME—MD—Beacon—Ralph Graves, Lois Wilson, Lola Lane, James Burke—1934
TICKET TO PARADISE — C — Republic — Roger Pryor, Wendy Barrie, Claude Gillingwater—1936
TIGER FANGS—MD—PRC—Frank Buck, June Duprez, Duncan Renaldo, Howard Banks—1943
TIGER WOMAN, THE—MD—Republic—Adele Mara, Kane Richmond, Richard Fraser, Cy Kendall—1945
TIGHT LITTLE ISLAND—CD—Universal—Basil Radford, Catherine Lacey—(English-made)—1949
TIGHT SHOES — C — Universal — Broderick Crawford, John Howard, Binnie Barnes, Anne Gwynne—1941
TILL THE END OF TIME—D—RKO—Dorothy McGuire, Guy Madison, Bill Williams, Harry Von Zell—1946
TIMBER FURY—ACD—Eagle Lion—David Bruce, Laura Lee, Nicla Di Bruno, Sam Flint—1950
TIMBER QUEEN—MD—Paramount—Richard Arlen, Mary Beth Hughes, June Havoc—1944
TIMBER STAMPEDE—W—RKO—George O'Brien, Marjorie Reynolds, Chill Wills, Morgan Wallace—1939
TIMBER TERRORS—W—State Rights—John Preston, Dynamite, Captain, William Desmond—1935
TIMBER TRAIL, THE—WMU—Republic—Monte Hale, Lynne Roberts, James Burke, Roy Barcroft—1948
TIMBER WAR—W—Ambassador—Kermit Maynard, Lucille Lund, Lawrence Gray, Robert Warwick—1936
TIME, GENTLEMEN, PLEASE! (Nothing To Lose)—C—Mayer-Kingsley—Eddie Byrne, Hermione Baddeley, Raymond Lovell—(English-made)—1953
TIME OF YOUR LIFE, THE—CD—United Artists—James Cagney, William Bendix, Wayne Morris—1948
TIOGA KID, THE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, Dennis Moore—1948
TIP OFF—C—RKO—Eddie Quillan, Ginger Rogers, Robert Armstrong, Joan Peers—1931
TITAN, THE (Story of Michael Angelo)—DO—1950
TO BE OR NOT TO BE—CMD—United Artists—Carole Lombard, Jack Benny, Robert Stack—1942
TO BEAT THE BAND—F—RKO—Hugh Herbert, Helen Broderick, Roger Pryor, Phyllis Brooks—1935
TOAST OF NEW YORK, THE—CD—RKO—Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie—1937
TODAY I HANG—MD—PRC—Walter Woolf King, Mona Barne, William Farnum, Harry Woods—1942
TOGETHER AGAIN — RC — Columbia — Charles Boyer, Irene Dunne, Charles Coburn, Mona Freeman—1944
TOKYO FILE 212—MD—RKO—Florence Marly, Robert Peyton, Katsuhaiko Halda, Reiko Otoni—1951
TOLL OF THE DESERT—W—Steiner—Fred Kohler, Jr., Betty Mack, Roger Williams—1935
TOM BROWN'S SCHOOL DAYS—MD—RKO—Sir Cedric Hardwicke, Freddie Barhtolomew—1940
TOM, DICK AND HARRY—C—RKO—Ginger Rogers, George Murphy, Alan Marshal—1941
TOMBOY—MD—Monogram—Jackie Moran, Marcia Mae Jones, Grant Withers, George Cleveland—1940
TOMBSTONE TERROR—W—State Rights—Bob Steele, Kay McCoy, George Hayes, Earl Dwler—1935
TOMORROW AT SEVEN—MD—RKO—Chester Morris, Vivienne Osborne, Frank McHugh—1933
TOMORROW IS FOREVER—D—RKO—Claudette Colbert, Orson Welles, George Brent—1946
TOMORROW THE WORLD!—D—United Artists—Frederic March, Betty Field, Agnes Moorehead—1944
TOMORROW WE LIVE—MD—PRC—Ricardo Cortez, Jean Parker, Emmett Lynn, William Marshall—1942
TOMORROW'S YOUTH—MD—Monogram—Dickie Moore, John Miljan, Gloria Shea, Martha Sleeper—1935
TONIGHT AND EVERY NIGHT—CDMU—Columbia—Rita Hayworth, Janet Blair, Lee Bowman—1945
TONIGHT OR NEVER—D—United Artists—Gloria Swanson, Ferdinand Gottshalk, Robert Greig—1931
TONTO BASIN OUTLAWS—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1941
TONTO KID, THE—W—First Division—Rex Bell, Ruth Mix, Buzz Barton, Joe Girard—1935
TONY DRAWS A HORSE—F—Fine Arts—Cecil Parker, Anne Crawford, Derek Bond—(English-made)—1951
TOO MANY COOKS—C—RKO—Bert Wheeler, Dorothy Lee, Roscoe Ates, Sharon Lynn—1931
TOO MANY GIRLS—MUC—RKO—Lucile Ball, Richard Carlson, Ann Miller, Eddie Bracken—1940
TOO MANY HUSBANDS—C—Columbia—Jean Arthur, Fred MacMurray, Melvyn Douglas—1940
TOO MANY WINNERS—MYMD—PRC—Hugh Beaumont, Trudy Marshall, Ralph Dunn—1947
TOO MANY WIVES—CD—RKO—Anne Shirley, John Morley, Gene Lockhart, Dudley Clements—1937
TOO MANY WOMEN—C—PRC—Neil Hamilton, June Lang, Joyce Compton, Barbara Reed—1942
TOO MUCH BEEF—W—Grand National—Rex Bell, Connie Bergen, Peggy O'Connel—1936
TOP HAT—MU—RKO—Ginger Rogers, Fred Astaire, Edward Everett Horton—1935
TOP SERGEANT—MD—Universal—Leo Carrillo, Andy Devine, Don Terry, Elyse Knox—1942
TOP SERGEANT MULLIGAN — C — Monogram — Nat Pendleton, Carol Hughes, Sterling Holloway—1941
TOPEKA TERROR, THE—W—Republic—Allan Lane, Linda Sterling, Earle Hodgins, Twinkle Watts—1945
TOPPER—F—Metro—Cary Grant, Billie Burke, Roland Young—1937
TOPPER RETURNS—C—United Artists—Joan Blondell, Roland Young, Carole Landis, Billie Burke—1941
TOPPER TAKES A TRIP—C—United Artists—Constance Bennett, Roland Young, Billie Burke—1939
TORCH, THE—D—Eagle Lion—Paulette Goddard, Pedro Armendariz, Gilbert Roland, Walter Reed—(Mexican-made)—1950
TORNADO—MD—Paramount—Chester Morris, Nancy Kelly, Gwen Kenyon, Marie McDonald—1943
TORNADO RANGE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1948
TORPEDO BOAT—MD—Paramount—Richard Arlen, Jean Parker, Mary Carlisle—1942
TORSO MURDER MYSTERY, THE—MYD—Ziehm—Bruce Cabot, Marta LaBarr, Tamara Desni—1940
TORTURE SHIP—MD—PRC—Lyle Talbot, Irving Pichel, Jacqueline Wells, Sheila Bromley—1939
TOUGH ASSIGNMENT — ACD — Lippert — Don Barry, Marjorie Steele, Steve Brodie, Marc Lawrence—1950
TOUGH KID—MD—Monogram—Frankie Darro, Judith Allen, Dick Purcell, Lillian Elliott—1938
TOUGH TO HANDLE—ACD—Conn—Frankie Darro, Kane Richmond, Phyllis Rathbone—1937
TOURNAMENT TEMPO (Gay Blade)—CD—Republic—Allan Lane, Jean Rogers, Edward Ashley—1946
TOWER OF TERROR—MD—Monogram—Wilfrid Lawson, Movita, Michael Rennie—1942
TOWN WENT WILD, THE—C—PRC—Freddie Bartholomew, Edward Everett Horton—1944
TRACY RIDES—W—Steiner—Tom Tyler, Virginia Brown Faire, Edmund Cobb, Charles K. French—1934
TRADE WINDS—CD—United Artists—Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—1938
TRAFFIC IN CRIME—MD—Republic—Kane Richmond, Adele Mara, Anne Nagel, Wilton Graff—1946
TRAGEDY AT MIDNIGHT, A—CMD—Republic—John Howard, Margaret Lindsay, Roscoe Karns—1942
TRAIL BEYOND, THE—W—Monogram—John Wayne, Noah Beery, Noah Berry, Jr., Verna Hillie—1934
TRAIL BLAZERS, THE—W—Republic—Bob Steele, Robert Livingston, Rufe Davis, Rex Lease—1940
TRAIL DUST—W—Paramount—William Boyd, James Ellison, George Hayes, Stephen Morris—1936
TRAIL GUIDE—W—RKO—Tim Holt, Richard Martin, Linda Douglas, Frank Wilcox—1952
TRAIL OF KIT CARSON—W—Republic—Allan Lane, Helen Talbot, Tom London, Twinkle Watts—1945
TRAIL OF TERROR—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Patricia Knox—1943
TRAIL OF THE HAWK—W—Masterpiece—Yancey Lane, Betty Jordan, Rolla Dix, Dickie Jones—1937
TRAIL OF THE MOUNTIES—MD—Screen Guild—Russell Hayden, Jennifer Holt, Emmett Lynn—1948
TRAIL OF THE SILVER SPUR—W—Monogram—Ray Corrigan, John King, Max Terhune—1941
TRAIL OF THE YUKON—MD—Monogram—Kirby Grant, Suzanne Dalbert, Bill Edwards—1949
TRAIL OF VENGEANCE—W—Republic—Johnny Mack Brown, Iris Meredith, Frank Ball, Dick Curtis—1937
TRAIL RIDERS—W—Monogram—John King, David Sharpe, Max Terhune, Evelyn Finley—1942
TRAIL STREET—WMU—RKO—Randolph Scott, Robert Ryan, Anne Jeffreys, George "Gabby" Hayes—1947
TRAIL TO MEXICO—W—Monogram—Jimmy Wakely, Lee White, Julian Rivero, Dolores Castelli—1946
TRAIL TO SAN ANTONE — WMU — Republic — Gene Autry, Peggy Stewart, Sterling Hollaway—1947
TRAILING DANGER — W — Monogram—Johnny Mack Brown, Raymond Hatton, Marshall Reed—1947
TRAILING DOUBLE TROUBLE—W—Monogram—John King, Ray Corrigan, Max Terhune—1940
TRAILING NORTH—W—Monogram—Bob Steele, Doris Hill, Arthur Rankin, George Hayes—1933
TRAIL'S END—W—Monogram—Johnny Mack Brown, Max Terhune, Kay Moreley, Douglas Evans—1949
TRAILS OF THE WILD—W—Ambassador—Kermit Maynard, Monte Blue, Billie Seward—1935
TRAIN OF EVENTS—D—J. Arthur Rank—Valerie Hobson, John Clements—(English-made)—1952
TRAIN TO ALCATRAZ—MD—Republic—Donald Barry, Janet Martin, Roy Barcroft, June Storey—1948
TRAIN TO TOMBSTONE, A—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Judith Allen—1950
TRAITOR, THE—W—Puritan—Tim McCoy, Frances Grant, Karl Hackett, Jack Rockwell—1936
TRAITOR WITHIN—D—Republic—Don Barry, Jean Parker, George Cleveland, Ralph Morgan—1942
TRANSATLANTIC MERRY-GO-ROUND — C — United Artists—Jack Benny, Nancy Carroll—1934
TRAP, THE—MYMD—Monogram—Sidney Toler, Mantan Moreland, Victor Sen Young—1946
TRAPPED—MD—Eagle Lion—Lloyd Bridges, Barbara Payton, John Hoyt, James Todd—1949
TRAVELING HUSBANDS — CD — RKO — Evelyn Brent, Frank Albertson, Constance Cummings—1931
TREASURE OF MONTE CRISTO—MYD—Lippert—Glen Langan, Adele Jergens, Steve Brodie—1949
TRESPASSER, THE—MD—Republic—Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley—1947
TRIGGER FINGERS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1946

TRIGGER FINGERS—W—Victory—Tim McCoy, Ben Corbett, Jill Martin, Joyce Bryand—1939

TRIGGER LAW—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Gray, Ralph Lewis—1944

TRIGGER PALS—W—Grand National—Art Jarrett, Lee Powell, Al "Fuzzy" St. John, Dorothy Faye—1939

TRIGGER SMITH—W—Monogram—Jack Randall, Joyce Bryant, Frank Yaconelli—1939

TRIGGER TRIO, THE—W—Republic—Ray Corrigan, Ralph Byrd, Max Terhune, Sandra Corday—1937

TRIPLE JUSTICE—W—RKO—George O'Brien, Virginia Vale, Peggy Shannon, Harry Woods—1940

TRIUMPH OF SHERLOCK HOLMES, THE—MD—Olympic—Arthur Wontner, Ian Fleming, Lyn Harding, Leslie Perrins—(English-made)—1935

TROCADERO—CMU—Republic—Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell—1944

TROMBA, THE TIGER MAN—MD—Lippert—Rene Deltgen, Angelika Hauff, Gustov Knuth, Hilde Weissner—(German-made)—1952

TROPIC FURY—ACD—Universal—Richard Arlen, Andy Devine, Beverly Roberts, Samuel S. Hinds—1939

TROUBLE CHASERS—CMD—Monogram—Billy Gilbert, Shemp Howard, Maxie Rosenbloom—1945

TROUBLE IN SUNDOWN—W—RKO—George O'Brien, Rosalind Keith, Ray Whitley, Chill Wills—1939

TROUBLE IN TEXAS—W—Grand National—Tex Ritter, Rita Cansino, Earl Dwire, Horace Murphy—1937

TROUBLE PREFERRED—MD—20th-Fox—Peggy Knudsen, Lynne Roberts, Charles Russell, Mary Bear—1948

TRUE AND THE FALSE — D — Helene Davis — Signe Hasso, William Langford, Michael Road, Stig Olin—(Swedish-made)—1955

TRUE GLORY, THE—DO—Columbia—1945

TRUSTED OUTLAW, THE—W—Republic—Bob Steele, Lois January, Joan Barclay, Hal Price—1937

TRUTH ABOUT MURDER, THE—MYMD—RKO—Bonita Granville, Morgan Conway, Rita Corday—1946

TUCSON—W—20th-Fox—Jimmy Lydon, Penny Edwards, Deanna Wayne, Charles Russell—1949

TUCSON RAIDERS—W—Republic—Bill Elliott, Gabby Hayes, Bobby Blake, Alice Fleming—1944

TULSA — MD — Eagle Lion—Susan Hayward, Robert Preston, Pedro Armendariz, Lloyd Gough—1949

TULSA KID, THE—W—Republic—Don Barry, Noah Beery, Luana Walters, David Durand—1940

TUMBLEDOWN RANCH IN ARIZONA—W—Monogram—John King, Ray Corrigan, Max Terhune—1941

TUMBLEWEED TRAIL—W—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Johnny McGovern—1946

TUMBLEWOOD TRAILS—W—PRC—Bill Boyd, Art Davis, Lee Powell, Marjorie Manners, Jack Rockwell—1942

TUMBLIN' TUMBLEWEEDS—W—Republic—Gene Autry, Smiley Burnette, Lucille Browne—1935

TUNA CLIPPER — MD — Monogram — Roland Winters, Roddy McDowell, Elena Verdugo—1949

TUNDRA—ACD—Burroughs-Tarzan—Del Cambre—1936

TUNISIAN VICTORY—DOC—Metro—British Army Film Unit—1944

TURN THE KEY SOFTLY—D—Astor—Yvonne Mitchell, Terence Morgan, Joan Collins, Kathleen Harrison—(English-made)—1954

TURNABOUT — C — United Artists — Adolphe Menjou, Carole Landis, John Hubbard—1940

TUTTLES OF TAHITI, THE—C—RKO—Charles Laughton, Jon Hall, Peggy Drake, Victor Francen—1942

TUXEDO JUNCTION—C—Republic—Leon Weaver, June Weaver, Frank Weaver, Frankie Darro—1941

TWELVE CROWDED HOURS—MD—RKO—Richard Dix, Lucille Ball, John Arledge, Cy Kendall—1939

TWILIGHT ON THE RIO GRANDE—WMU—Republic—Gene Autry, Sterling Holloway, Adele Mara—1947

TWILIGHT ON THE TRAIL—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Jack Rockwell—1941

TWIN BEDS—C—United Artists—George Brent, Joan Bennett, Mischa Auer, Una Merkel—1942

TWIN HUSBANDS — CD — Chesterfield — John Miljan, Shirley Grey, Monroe Owsley—1934

TWISTED ROAD, THE—RD—RKO—Cathy O'Donnell, Farley Granger, Howard Da Silva—1948

TWO ALONE—MD—RKO—Jean Parker, Tom Brown, Zasu Pitts, Arthur Byron—1934

TWO DOLLAR BETTOR—MD—Realart—John Litel, Marie Windsor, Steve Brodie, Barbara Logan—1951

TWO FISTED JUSTICE—W—Monogram—John King, David Sharpe, Max Terhune, Gwen Gaze—1943

TWO GUN JUSTICE—W—Monogram—Tim McCoy, Betty Compson, Joan Barclay, John Merton—1938

TWO GUN MAN—W—Tiffany—Robert Fraser, Consuelo Dawn, Bobby Nelson, Carmen LaRoux—1931

TWO GUN MAN FROM HARLEM—W—Sack—Herbert Jeffreys, Clarence Brooks, Margaret Whitten—1938

TWO GUN SHERIFF—W—Republic—Don Barry, Lynn Merrick, Jay Novello, Lupita Tovar—1941

TWO GUN TROUBADOUR—W—Spectrum—Fred Scott, Claire Rochelle, John Merton, Harry Harvey—1937

TWO HEADS ON A PILLOW—C—Liberty—Neil Hamilton, Miriam Jordan, Henry Armetta—1934

TWO IN REVOLT—ACD—RKO—John Arledge, Louise Latimer, Lighting, Moroni Olsen—1936

TWO IN THE DARK—MY—RKO—Walter Abel, Margot Grahame, Alan Hale, Gail Patrick—1936

TWO LOST WORLDS—AD—Eagle Lion—Laura Elliott, Jim Arness, Gloria Petroff, William Kennedy—1950

TWO MINUTES TO PLAY—ACD—Victory—Herman Brix, Eddie Nugent, Jeanne Martel—1937

TWO O'CLOCK COURAGE—MY—RKO—Tom Conway, Ann Rutherford, Richard Lane—1945

TWO SINNERS—D—Republic—Otto Kruger, Martha Sleeper, Minna Gombell—1935

TWO THOROUGHBREDS—D—RKO—Jimmy Lydon, Joan Brodel, Arthur Hohl, J. M. Kerrigan—1939

TWO TICKETS TO BROADWAY—CMU—RKO—Tony Martin, Janet Leigh, Gloria DeHaven—1951

TWO WEEKS TO LIVE—C—RKO—Lum and Abner, Franklin Pangborn, Kay Linaker—1943

TWO WISE MAIDS—C—Republic—Alison Shipworth, Polly Moran, Hope Manning, Donald Cook—1937

TWO YANKS IN TRINIDAD—C—Columbia—Pat O'Brien, Brian Donlevy, Janet Blaire, Donald MacBride—1942

TYCOON—MD—RKO—John Wayne, Laraine Day, Sir Cedric Hardwicke, Judith Anderson—1947

TYPHOON TREASURE—MD—Commonwealth—Campbell Copelin, Gwen Munroe, Joe Valli—1939

U

U-BOAT PRISONER—MD—Columbia—Bruce Bennett, Erik Rolf, John Abbott, John Wengraf—1944

UNCENSORED—MD—20th-Fox—Eric Portman, Phyllis Calvert, Griffith Jones—(English-made)—1944

UNCONQUERED BANDIT, THE—W—William Steiner—Tom Tyler, Lillian Gilmore, Charles Whitaker—1935

UNDER ARIZONA SKIES — W — Monogram — Johnny Mack Brown, Reno Bair, Raymond Hatton—1946

UNDER CALIFORNIA STARS — MUW — Republic — Roy Rogers, Jane Frazee, Andy Devine—1948

UNDER COLORADO SKIES—WMU—Republic—Monte Hale, Adrian Booth, Paul Hurst—1947

UNDER FIESTA STARS—W—Republic—Gene Autry, Smiley Burnette, Carol Hughes, Frank Darien—1941

UNDER MONTANA SKIES—OD—Tiffany—Kenneth Harlan, Dorothy Gulliver, Slim Summerville—1930

UNDER NEVADA SKIES—MUW—Republic—Roy Rogers, Dale Evans, George Hayes—1946

UNDER SECRET ORDERS—MD—Guaranteed—John Loder, Erich von Stroheim, Dita Parlo, Claire Luce—(English-made)—1943

UNDER TEXAS SKIES—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, Rex Lease—1940

UNDER THE BIG TOP — MD — Monogram — Marjorie Main, Anne Nagel, Jack La Rue—1938

UNDER THE OLIVE TREE — MD — Lux-Raf Vallone, Lucia Bose, Folco Lulli, Maria Grazia—(Italian-made)—(English titles)—1951

UNDER THE RED ROBE—D—20th-Fox—Conrad Veida, Annabella, Raymond Massey—(English-made)—1937

UNDER THE SUN OF ROME—MD—United Artists—Oscar Blando, Liliana Mancini, Francesco Golisano. Enno Fabeni—(Italian-made)—1949

UNDER THE TONTO RIM—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Richard Powers—1947

UNDERCOVER AGENT—MD—Monogram—Russell Gleason, Shirley Deane, J. M. Kerrigan—1939

UNDERCOVER MAN—W—Republic—John Mack Brown, Suzanne Kaaren, Ted Adams, Frank Darien—1936

UNDERCOVER MAN—W—United Artists—Bill Boyd, Andy Clyde, Jay Kirby, Antonio Moreno—1942

UNDERCOVER WOMAN, THE — MYD — Republic—Bob Livingston, Richard Fraser, Isabel Withers—1946

UNDERDOG, THE—MD—PRC—Barton MacLane, Bobby Larson, Jan Wiley, Charlotte Wynters—1943

UNDERGROUND AGENTS—MD—Columbia—Bruce Bennett, Leslie Brooks, Frank Albertson—1942

UNDERGROUND RUSTLERS—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941

UNDERSEA RAIDER—DOC—Manor—Men of the Royal Navy—(English-made)—1953

UNDERWATER—MD—RKO—Jane Russell, Richard Egan, Lori Nelson, Robert Keith—1955

UNDYING MONSTER, THE—MD—20th-Fox—James Ellison, Heather Angel, John Howard—1942

UNEXPECTED UNCLE—C—RKO—Charles Coburn, Anne Shirley, James Craig, Renee Hall—1941

UNHOLY LOVE—MD—Hollywood—H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton—1932

UNKNOWN BLONDE—ACD—Majestic—Edward Arnold, Barbara Barondess, Barry Norton—1934

UNKNOWN GUEST, THE — MD — Monogram — Victor Jory, Pamela Blake, Veda Ann Borg—1943

UNKNOWN ISLAND — MD — Film Classics — Virginia Grey, Philip Reed, Barton MacLane—1948

UNKNOWN WORLD—FANMD—Lippert—Bruce Kellogg, Victor Kilian, Otto Waldis, Jim Bannon—1951

UNTAMED FURY — OMD — PRC — Gaylord Pendleton, Mikel Conrad, Leigh Whipper, Mary Conwell—1947

UP IN MABEL'S ROOM—F—United Artists—Marjorie Reynolds, Dennis O'Keefe, Gail Patrick—1944

UP IN THE AIR—MYD—Monogram—Frankie Darro, Marjorie Reynolds, Mantan Moreland—1940

UPTOWN NEW YORK—MD—World Wide—Jack Oakie, Shirley Grey, Leon Waycoff, George Cooper—1932

URUBU—AD—United Aritsts—George Breakston, Yorke Caplen, all-native cast—1948

UTAH—MUW—Republic—Roy Rogers, George Hayes, Dale Evans, Peggy Stewart—1945

UTAH KID, THE—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Grey, Evelyn Eaton—1944

UTAH TRAIL—W—Grand National—Tex Ritter, Horace Murphy, Snub Pollard, Adele Pearce—1938

V

VACATION DAYS—MUCD—Monogram—Freddie Stewart, June Priesser, Frankie Darro—1947

VACATION IN RENO—C—RKO—Jack Haley, Anne Jeffreys, Wally Brown, Iris Adrian—1946

VAGABOND LADY—CD—Metro—Robert Young, Evelyn Venable, Forrester Harvey, Frank Craven—1935

VAGABOND LOVER, THE—MUC—RKO—Rudy Vallee, Sally Blane, Marie Dressler, Charles Sellon—1929

VALLEY OF FEAR — W — Monogram — Johnny Mack Brown, Raymond Hatton, Christine McIntire—1947

VALLEY OF HUNTED MEN—W—Republic—Bob Steele, Tom Tyler, Jimmie Dodd, Edward Von Sloan—1942

VALLEY OF TERROR—W—Masterpiece—Kermit Maynard, Harlene Wood, John Merton—1937

VALLEY OF THE EAGLES—MD—Lippert—Jack Warner, Nadia Gray, John McCallum—(English-made)—1952

VALLEY OF THE LAWLESS — W — Supreme — Johnny Mack Brown, George Hayes—1936.

VALLEY OF THE SUN—W—RKO—Lucille Ball, James Craig, Dean Jagger, Cedrick Hardwicke—1942

VALLEY OF THE ZOMBIES—MYMD—Republic—Bob Livingston, Adrian Booth, Ian Keith—1946

VALLEY OF VENGEANCE—W—PRC—Buster Crabbe, Al St. John, Evelyn Finley, Donald Mayo—1944

VALLEY OF WANTED MEN — MD — Conn — Frankie Darro, Roy Mason, Russell Hopton—1935

VAMPIRE BAT, THE—MY—Majestic—Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone—1933

VAMPIRE'S GHOST — MD — Republic — John Abbott, Peggy Stewart, Grant Withers—1945

VANISHING OUTPOST — W — Western Adventure — Lash La Rue, Al St. John, Riley Hill—1952

VANISHING RIDERS, THE—W—Spectrum—Bill Cody, Bill Cody, Jr., Ethel Jackson, Roger Williams—1935

VANITY FAIR—CD—Hollywood—Myrna Loy, Conway Tearle, Barbara Kent, Walter Byron—1932

VARIETIES ON PARADE—N—Lippert—Jackie Coogan, Eddie Garr, Tom Neal, Iris Adrian—1951

VARIETY TIME—MUC—RKO—Jack Paar, Edgar Kennedy, Frankie Carle and his Orchestra—1948

VELVET TOUCH, THE—D—RKO—Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet—1948

VENDETTA — MD — RKO — Faith Domergue, Hillary Brooke, Nigel Bruce, Joseph Calleia—1950

VENGEANCE OF THE DEEP—MD—Time—Lloyd Hughes, Shirley Richards, Sidney Wheeler—1940

VENUS MAKES TROUBLE—CD—Columbia—James Dunn, Patricia Ellis, Gene Morgan—1937

VERY IDEA, THE—C—RKO—Frank Craven, Theodore Von Eltz, Sally Blane, Doris Eaton—1929

VIA PONY EXPRESS—W—Majestic—Jack Hoxie, Lane Chandler, Marceline Day, Julian Rivero—1933

VICIOUS YEARS—D—Film Classics—Tommy Cook, Gar Moore, Anthony Ross, Sybil Merritt—1950

VICTORIA THE GREAT—HISD—RKO—Anna Neagle, Anton Walbrook, Arthur Young, Felix Aylmer—(Foreign-made)—1937

VIGIL IN THE NIGHT—D—RKO—Carole Lombard, Brian Aherne, Anne Shirley, Doris Lloyd—1940

VIGILANTES OF BOOMTOWN — W — Republic — Allan Lane, Bobby Blake, Roscoe Karns—1947

VIGILANTES OF DODGE CITY—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1944

VILLAGE BARN DANCE — MDMU — Republic — Richard Cromwell, Doris Day, George Barbier—1940

VILLAGE TALE—D—RKO—Randolph Scott, Kay Johnson, Arthur Hohl, J. Beecher—1935

VILLAIN STILL PURSUED HER, THE—SF—RKO—Hugh Herbert, Anita Louise, Alan Mowbray—1940

VIOLENCE—MD—Monogram—Nancy Coleman, Michael O'Shea, Emory Parnell, Sheldon Leonard—1947

VIVACIOUS LADY—C—RKO—Ginger Rogers, James Stewart, James Ellison, Beulah Bondi—1941

VOGUES OF 1938—MU—United Artists—Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer—1937

VOICE IN THE WIND—D—United Artists—Francis Lederer, Sigrid Gurie, David Cota, Olga Fabian—1944

VOODOO MAN—MD—Monogram—Bela Lugosi, John Carradine, George Zucco, Michael Ames—1944

W

WAGONMASTER—ODMU—RKO—Ben Johnson, Joanne Dru, Harry Carey, Jr., Ward Bond—1950

WAGON TRACKS WEST—W—Republic—Wild Bill Elliott, George "Gabby" Hayes, Tom Tyler—1943

WAGON TRAIL—W—Ajax—Harry Carey, Ed Norris, Gertrude Messinger—1935

WAGON TRAIN—W—RKO—Tim Holt, Ray Whitley, Emmett Lynn, Martha O'Driscoll—1941

WAGON WHEELS WESTWARD—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946

WAGONS WESTWARD—W—Republic—Chester Morris, Anita Louise, Buck Jones, Wayne Hull—1940

WALK IN THE SUN, A—D—20th-Fox—Dana Andrews, Richard Conte, John Ireland—1945

WALK SOFTLY, STRANGER—D—RKO—Joseph Cotton, Valli, Spring Byington, Paul Stewart—1950

WALKING ON AIR—C—RKO—Gene Raymond, Ann Sothern, Jessie Ralph—1936

WALL OF DEATH—MD—Realart—Susan Shaw, Maxwell Reed, Leslie Dwyer—(English-made)—1952

WALL STREET COWBOY—W—Republic—Roy Rogers, George Hayes, Raymond Hatton—1939

WALLABY JIM OF THE ISLANDS—ACD—Grand National—George Houston, Ruth Coleman—1937

WALLS CAME TUMBLING DOWN, THE—MYMD—Lee Bowman, Marguerite Chapman, Edgar Buchanan, George Macready—Columbia—1946

WALLS OF MALAPACA, THE—D—Films International of America—Isa Miranda, Jean Gabin, Andrea Checci, Vera Talch—(Foreign-made)—1950

WALTZ TIME — D — Gaumont-British — Evelyn Laye, Fritz Schultz, Gina Malo—(English-made)—1933

WANDERER OF THE WASTELAND—W—RKO—James Warren, Richard Martin, Audrey Long—1945

WANDERERS OF THE WEST — W — Monogram — Tom Keene, Betty Miles, Sugar Down, Tom Seidel—1941

WANTED BY THE POLICE—MD—Monogram—Frankie Darro, Evelyn Knapp, Robert Kent—1938

WANTED FOR MURDER — MD — 20th-Fox — Eric Portman, Dulcie Gray—(English-made)—1946

WANTED: JANE TURNER—MD—RKO—Lee Tracy, Gloria Stuart, Judith Blake, John McGuire—1936

WARE CASE, THE—MD—Gaumont-British—Clive Brook, Jane Baxter, Barry Barnes—(English-made)—1939

WARNING TO WANTONS—ROMD—Bell—Harold Warrender, Anne Vernon, David Tomlinson, Sonja Holm—(English-made)—1953

WATERFRONT—MD—PRC—John Carrodine, J. Carroll Nash, Maris Wrixon, Edwin Maxwell—1944

WATERFRONT LADY—ACD—Republic—Ann Rutherford, Frank Albertson, Jack La Rue—1935

WATERFRONT WOMEN — D — Bell — Robert Newton, Kathleen Harrison, Avis Scott—(English-made)—1952

WATERLOO ROAD — RD — Eagle Lion — John Mills, Stewart Granger, Alastaire Sim, Joy Shelton—(English-made)—1949

WAVE, A WAC, AND A MARINE, A—CD—Monogram—Elyse Knox, Anne Gillis, Sally Eilers—1944

WAY AHEAD, THE—MD—20th-Fox—David Niven, Raymond Huntley, Billy Hartnell, Stanley Holloway—(English-made)—1945

WAY DOWN SOUTH (It Happened In New Orleans)—MDMU—Bobby Breen, Alan Mowbray—1939

WAY OF THE WEST—W—State Rights—Wally Wales, Art Mix, William Desmond, Bill Patton—1935

WAY OUT WEST — C — MGM — Stan Laurel, Oliver Hardy, Sharon Lynne, James Finlayson—1936

We—
Xm—

WE WHO ARE ABOUT TO DIE—MD—RKO—Preston Foster, John Beal, Ann Dvorak, Gordon Jones—1936

WEAKER SEX, THE—D—Eagle Lion—Ursula Jeans, Cecil Parker, Joan Hopkins—(English-made)—1949

WEDNESDAY'S CHILD—D—RKO—Karen Morley, Edward Arnold, Frankie Thomas, Jr.—1934

WEEK-END FOR THREE—C—RKO—Dennis O'Keefe, Jane Wyatt, Philip Reed—1941

WELL, THE—D—United Artists—Gwendolyn Laster, Richard Rober, Maidie Norman—1951

WE'RE GOING TO BE RICH—CMD—20th-Fox—Gracie Fields, Victor McLaglen, Brian Donlevy, Cora Brown—(English-made)—1938

WE'RE IN THE LEGION NOW (Rest Cure, The)—CD Grand National—Reginald Denny—1935

WE'RE ON THE JURY—C—RKO—Victor Moore, Helen Broderick, Philip Huston, Louise Latimer—1937

WE'RE ONLY HUMAN—D—RKO—Preston Foster, Jane Wyatt, James Gleason, Arthur Hohn—1936

WE'RE RICH AGAIN—C—RKO—Edna May Oliver, Billie Burke, Marion Nixon, Reginald Denny—1934

WEST OF CHEYENNE—W—Columbia—Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis—1938

WEST OF NEVADA—W—Colony—Rex Bell, Joan Barclay, Al St. John, Steve Clark—1936

WEST OF PINTO BASIN—W—Monogram—Ray Corrigan, John King, Max Terhune, Guen Raze—1940

WEST OF RAINBOW'S END—W—Monogram—Tim McCoy, Kathleen Eliot, Walter McGrail—1938

WEST OF TEXAS—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Francis Gladwin—1943

WEST OF THE ALAMO—W—Monogram—Jimmy Wakely, Lee White, Iris Clive, Jack Ingram—1946

WEST OF THE DIVIDE—W—Monogram—John Wayne, Virginia Brown Faire, George Hayes—1934

WEST OF THE LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Evelyn Cooke—1942

WEST OF THE PECOS—W—RKO—Robert Mitchum, Barbara Hale, Richard Martin, Thurston Hall—1945

WEST OF THE RIO GRANDE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944

WEST SIDE KID, THE—MD—Republic—Donald Barry, Henry Hull, Dale Evans, Nana Bryant—1943

WEST TO GLORY—W—PRC—Eddie Dean, Roscoe Ates, Dolores Castle, Gregg—Barton—1947

WESTBOUND STAGE—W—Monogram—Tex Ritter, Nelson MacDowell, Muriel Evans, Nolan Willis—1940

WESTERN CYCLONE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Marjorie Manners—1943

WESTERN GOLD—W—20th-Fox—Smith Ballew, Heather Angel, Leroy Mason—1937

WESTERN HERITAGE—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Louis Andrews—1948

WESTERN JAMBOREE—W—Republic—Gene Autry, Smiley Burnette, Jean Rowverol, Esther Muir—1938

WESTERN JUSTICE—W—State Rights—Bob Steele, Renee Borden, Lafe McKee, Arthur Loft—1935

WESTERN MAIL—W—Monogram—Tom Keene, Frank Yuconelli, Jean Trent, Glenn Strange—1942

WESTERN PACIFIC AGENT—ACD—Lippert—Kent Taylor, Sheila Ryan, Mickey Knox, Robert Lowery—1950

WESTERN RENEGADES—W—Monogram—Johnny Mack Brown, Max Terhune, June Adams—1949

WESTERN TERROR—MUW—Astor—Dave O'Brien Claire Rochelle, George Morrell—1948

WESTERN UNION—MD—20th-Fox—Robert Young, Randolph Scott, Dean Jagger, John Carradine—1941

WESTLAND CASE, THE—MY—Universal—Preston Foster, Frank Jenks, Carol Hughes—1937

WESTWARD BOUND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles—1944

WESTWARD HO—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935

WESTWARD PASSAGE—D—RKO—Ann Harding, Lawrence Olivier, Irving Pichel, Zasu Pitts—1932

WESTWARD TRAIL, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Phyllis Planchard—1948

WE'VE NEVER BEEN LICKED—MD—Universal—Richard Quine, Martha O'Driscoll, Noah Berry, Jr., Anne Gwynne—1943

WHAT A BLONDE—C—RKO—Leon Errol, Richard Lane, Michael St. Angel, Elaine Riley—1945

WHAT A MAN!—CD—Monogram—Johnny Downs, Wanda McKay, Robert Kent, Etta McDaniels—1943

WHAT A WOMAN!—C—Columbia—Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart—1943

WHAT PRICE CRIME?—MD—Beacon—Charles Starrett, Noel Madison, Virginia Cherrill—1935

WHAT PRICE HOLLYWOOD—D—RKO—Constance Bennett, Lowell Sherman, Neil Hamilton—1932

WHAT'S YOUR RACKET?—MD—Mayfair—Regis Toomey, Noel Francis, J. Carroll Naish—1934

WHEN A MAN RIDES ALONE—W—Freuler—Tom Tyler, Adele Lacey, Al Bridge, Bob Burns—1933

WHEN KNIGHTS ARE BOLD—C—Unity—Jack Buchanan, Fay Wray—(English-made)—1942

WHEN STRANGERS MARRY (Betrayed)—MYD—Monogram—Dean Jagger, Robert Mitchum—1947

WHEN THE LIGHTS GO ON AGAIN—D—PRC—James Lydon, Regis Toomey, George Cleveland—1944

WHEN THIEF MEETS THIEF—ACD—United Artists—Douglas Fairbanks, Jr., Valerie Hobson, Alan Hale, Jack Melford—(English-made)—1937

WHEN'S YOUR BIRTHDAY?—C—RKO—Joe E. Brown, Marian Marsh, Fred Keating, Edgar Kennedy—1937

WHERE ARE YOUR CHILDREN?—D—Monogram—Jackie Cooper, Gale Storm, Patricia Morison—1943

WHERE DANGER LIVES—MD—RKO—Robert Mitchum, Faith Domergue, Claude Rains—1950

WHERE THE BUFFALO ROAM—W—Monogram—Tex Ritter, Dorothy Short, John Merton—1938

WHERE THE NORTH BEGINS—MD—Screen Guild—Russell Hayden, Jennifer Holt—1948

WHERE THE WEST BEGINS—W—Monogram—Jack Randall, Luana Walters, Fuzzy Knight—1938

WHERE TRAILS DIVIDE—W—Monogram—Tom Keene, Warner Richmond, Eleanor Stewart—1937

WHERE TRAILS END—W—Monogram—Tom Keene, Frank Yaconelli, Joan Curtis, Donald Steward—1942

WHEREVER SHE GOES—DMU—Mayer-Kingsley—Eileen Joyce, Suzanne Parrett, Muriel Steinbeck—1952

WHIP HAND, THE—MD—RKO—Carla Balenda, Elliott Reid, Edgar Barrier, Raymond Burr—1951

WHISPERING CITY—MYMD—Eagle Lion—Paul Lukas, Mimi d'Estre—(Canadian-made)—1947

WHISPERING FOOTSTEPS—MD—Republic—John Hubbard, Rita Quigley, Joan Blair, Cy Kendall—1943

WHISPERING SKULL, THE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Denny Burke—1944

WHISPERING SMITH SPEAKS—MD—20th-Fox—George O'Brien, Irene Ware, Kenneth Thompson—1935

WHISPERING SMITH vs. SCOTLAND YARD—MD—RKO—Herbert Lom—(English-made)—1952

WHISTLE AT EATON FALLS, THE—D—Columbia—Lloyd Bridges, Ernest Borgnine, Dorothy Gish—1951

WHISTLE STOP—MD—United Artists—Ava Gardner, George Raft, Victor McLaglen—1946

WHISTLIN' DAN—W—Tiffany—Ken Maynard, Joyzelle, George Renavent, Don Terry—1932

WHISTLING BULLETS—W—Ambassador—Kermit Maynard, Harlene Wood, Jack Ingram—1937

WHITE FIRE—MD—Lippert—Scott Brady, Mary Castle, John Blythe, Gabrielle Brune—(English-made)—1954

WHITE GORILLA—MD—Weiss—Ray Corrigan, Lorraine Miller, Bobby Nelson, Frank Merrill—1947

WHITE LEGION, THE—D—Grand National—Ian Keith, Tala Birell, Robert Warwick—1936

WHITE PONGO—AD—PRC—Richard Fraser, Mans Wrixon, Lionel Royce, Al Eben—1945

WHITE TOWER, THE—D—RKO—Glenn Ford, Valli, Claude Rains, Oscar Homolka—1950

WHITE ZOMBIE—MY—United Artists—Bela Lugosi, Madge Bellamy, Joseph Cawthorn—1932

WITHIN THESE WALLS—MD—20th-Fox—Thomas Mitchell, Mary Anderson, Edward Ryan—1945

WHO KILLED AUNT MAGGIE?—MY—Republic—John Hubbard, Wendy Barrie, Edgar Kennedy—1940

WHO KILLED "DOC" ROBBIN?—C—United Artists—Virginia Grey, Don Castle, George Zucco—1948

WHY GIRLS LEAVE HOME—MD—PRC—Pamela Blake, Sheldon Leonard, Lola Lane, Elisha Cook, Jr.—1945

WIDE BOY—MD—Realart—Sidney Tafler, Susan Shaw, Ronald Howard—(English-made)—1953

WIDE OPEN TOWN—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Evelyn Brent—1941

WIFE OF GENERAL LING—ACMD—Gaumont British—Griffith Jones, Inkijinoff—(English-made)—1938

WIFE OF MONTE CRISTO, THE—MD—PRC—John Loder, Leonore Aubert, Fritz Kortner, Charles Dingle—1946

WIFE WANTED—D—Monogram—Kay Francis, Paul Cavanagh, Robert Shayne, Veda Ann Borg—1946

WILD BILL HICKOK RIDES—ACD—Warners—Bruce Cabot, Constance Bennett, Warren William—1941

WILD BRIAN KENT—MD—RKO—Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews—1936

WILD CARGO—DOC—RKO—Frank Buck, Edward S. Anthony—1934

WILD COUNTRY—W—PRC—Eddie Dean, Roscoe Ates, Peggy Wynn, Douglas Fowley—1947

WILD FRONTIER, THE—W—Republic—Allan "Rocky" Lane, Black Jack, Jack Holt, Eddy Waller—1947

WILD HORSE CANYON—W—Monogram—Jack Randall, Dorothy Scott, Frank Yaconelli—1938

WILD HORSE MESA—W—RKO—Tim Holt, Nan Leslie, Richard Martin, Richard Powers—1947

WILD HORSE PHANTOM—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Kermit Maynard—1944

WILD HORSE RANGE—W—Monogram—Jack Randall, Frank Yaconelli, Phyllis Ruth, Marion Sais—1940

WILD HORSE RODEO—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, June Martel—1937

WILD HORSE ROUNDUP—W—Conn—Kermit Maynard, Dickie Jones, Bud Buster—1937

WILD HORSE RUSTLERS—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Linda Johnson—1943

WILD HORSE STAMPEDE—W—Monogram—Ken Maynard, Hoot Gibson, Bob Baker, Betty Miles—1943

WILD MUSTANG—W—William Berke—Harry Carey, Barbara Britchie, Del Gordon—1935

WILD WEST—W—PRC—Eddie Dean, Roscoe Ates, Al Larue, Robert Henry—1946

WILDCAT—MD—Paramount—Richard Arlen, Arline Judge, William Frowley, Buster Crabbe—1942

WILDCAT BUS—CMUD—RKO—Fay Wray, Charles Lang, Paul Guilfoyle, Don Costello—1940

WILDCAT OF TUSCON—W—Columbia—Bill Elliott, Evelyn Young, Stanley Brown, Dub Taylor—1941

WILDCAT SAUNDERS—W—Atlantic—Jack Perrin, William Gould, Blanche McHaffey, Snowflake—1936

WILDCAT TROOPER—W—Ambassador—Kermit Maynard, Hobart Bosworth, Fuzzy Knight—1936

WILDERNESS MAIL—W—Ambassador—Kermit Maynard, Fred Kohler, Paul Hurst, Doris Brook—1935

WILDFIRE—W—Action—Bob Steele, Sterling Halloway, John Miljan, William Farnum—1945

WILLIAM TELL—ACD—General Foreign Films—Hans Marr, Conrad Veidt—(German-made)—1935

WINDJAMMER—CMU—Fairbanks—Bob Burns, Gale Robbins, Scott Elliott, Kenneth McDonald—1946

WINDJAMMER—ACD—RKO—George O'Brien, Constance Worth, William Hall, Gavin Gordon—1937

WINDOW, THE—D—RKO—Barbara Hale, Bobby Driscoll, Arthur Kennedy, Paul Stewart—1949

WINDS OF THE WASTELAND—W—Republic—John Wayne, Phyllis Fraser, Yakima Canutt—1936

WING AND A PRAYER—D—20th-Fox—Don Ameche, Dana Andrews, William Eythe—1944

WINGS AND THE WOMAN—D—RKO—Anna Neagle, Robert Newton, Edward Chapman—1942

WINGS OF ADVENTURE, THE—ACD—Tiffany—Rex Lease, Armida, Clyde Cook, Eddie Boland—1930

WINGS OF DANGER—MD—Lippert—Zachary Scott, Naomi Chance, Robert Beatty—1952

WINGS OF THE MORNING—D—20th-Fox—Annabella, Henry Fonda—(English-made)—1937

WINGS OVER THE PACIFIC—MD—Monogram—Inez Cooper, Edward Norris, Montague Love—1943

WINNER'S CIRCLE, THE—D—20th-Fox—Johnny Longden Morgan Farley, Jean Willes, Bob Howard—1941

WINSLOW BOY, THE—D—Eagle Lion—Robert Donat, Margaret Leighton—(English-made)—1950

WINTER CARNIVAL—MD—United Artists—Ann Sheridan, Richard Carlson, Helen Parrish—1939

WINTER WONDERLAND—RC—Republic—Lynne Roberts, Charles Drake, Roman Bohene, Eric Blore—1947

WINTERSET—D—RKO—Burgess Meredith, Margo, Eduardo Cianelli, John Carradine—1936

WISE GIRL—C—RKO—Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson—1938

WITH THESE HANDS—DOD—International Ladies Garment Workers Union—Sam Levine, Arlene Francis, Joseph Wiseman—1950

WITHOUT HONOR—D—United Artists—Loraine Day, Dane Clark, Franchot Tone, Agnes Moorehead—1949

WITHOUT HONORS—MD—Artclass—Harry Carey, Mae Busch, Mary Jane Irving, Gibson Gowland—1932

WITHOUT ORDERS—MD—RKO—Sally Eilers, Robert Armstrong, Frances Sage, Charles Grapewin—1936

WITHOUT RESERVATIONS—C—RKO—Claudette Colbert, John Wayne, Don DeFore, Anne Triola—1946

WITHOUT WARNING—MD—Olympic—Victor Varconi, Joan Maude, Herbert Leslie—(English-made)—1938

WITNESS CHAIR, THE—MD—RKO—Ann Harding, Walter Abel, Douglas Dumbrille, Frances Sage—1936

WOLF CALL—MD—Monogram—John Carroll, Movita, Peter George Lynn, Guy Usher—1939

WOLF HUNTERS, THE—OMD—Monogram—Kirby Grant, Jan Clayton, Edward Norris, Helen Parrish—1949

WOLF OF NEW YORK—MD—Republic—Edmund Lowe, Rose Robart, James Stephenson—1940

WOLF RIDERS, THE—W—Masterpiece—Jack Perrin, Lillian Gilmore, Lafe McKee, Nancy Deshon—1935

WOLVES OF THE RANGE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Frances Gladwin—1943

WOLVES OF THE SEA—MD—J. D. Kendis—Hobart Bosworth, Jean Carman, Dick Thane—1938

WOMAN ALONE, THE—D—Hitchcock—Anna Sten, Oscar Homolka—(English-made)—1937

WOMAN BETWEEN, THE—D—RKO—Lily Damita, Lester Vail, Anita Louise, O. P. Heggie—1931

WOMAN CONDEMNED—D—Marcy—Claudia Dell, Lolo Lane, Mischa Auer, Tom O'Brien—1934

WOMAN DOCTOR—D—Republic—Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Jason—1939

WOMAN HATER—C—Universal—Stewart Granger, Edwige Feuildere—(English-made)—1949

WOMAN I LOVE, THE—MD—RKO—Paul Muni, Miriam Hopkins, Louis Hayward, Colin Clive—1937

WOMAN IN GREEN, THE—MD—Universal—Basil Rathbone, Nigel Bruce, Hillary Brooke—1945

WOMAN IN QUESTION, THE—MY—Columbia—Jean Kent, Dirk Bogarde, Susan Shaw, John McCollum—(English-made)—1952

WOMAN IN THE DARK—MD—Republic—Penny Edwards, Ross Elliott, Rick Vallin—1952

WOMAN IN THE HALL, THE—PSYD—Eagle Lion—Ursula Jeans, Jean Simmons, Cecil Parker—1949

WOMAN IN THE WINDOW, THE—MY—RKO—Edward G. Robinson, Joan Bennett, Raymond Massey—1944

WOMAN OF EXPERIENCE—D—RKO—Helen Twelvetrees, William Bakewell, H. B. Warner—1931

WOMAN OF THE TOWN, THE—W—United Artists—Claire Trevor, Albert Dekker, Barry Sullivan—1943

WOMAN ON PIER 13, THE (I Married A Communist)—MD—RKO—Laraine Day, Robert Ryan, John Agar, Thomas Gomez—1949

WOMAN ON THE BEACH, THE—D—RKO—Joan Bennett, Robert Ryan, Charles Bickford—1947

WOMAN ON THE RUN—MY—Universal—Ann Sheridan, Dennis O'Keefe, Robert Keith—1950

WOMAN REBELS, A—D—RKO—Katherine Hepburn, Elizabeth Allan, Herbert Marshall—1936

WOMAN TO WOMAN—D—Tiffany—Betty Compson, George Barraud, Juliette Compton—1929

WOMAN TROUBLE—CD—Lux—Anna Magnani, Massimo Girotti—(Italian-made)—1949

WOMAN UNAFRAID—MD—Goldsmith—Lucille Gleason, Skeets Gallagher, Lona Andre—1934

WOMAN WHO CAME BACK, THE—MYMD—Republic—John Loder, Nancy Kelly, Otto Kruger—1945

WOMAN'S MAN, A—CD—Monogram—John Halliday, Marguerite de la Motte, Wallace Ford—1934

WOMAN'S SECRET, A—RKO—Maureen O'Hara, Melvyn Douglas, Gloria Grahame, Victor Jory—1949

WOMEN IN BONDAGE—D—Monogram—Gail Patrick, Nancy Kelly, Bill Henry, Tala Birell—1943

WOMEN IN WAR—MD—Republic—Elsie Janis, Wendy Barrie, Patric Knowles, Mae Clarke—1940

WOMEN MUST DRESS—CD—Monogram—Minna Gombell, Gavin Gordon, Hardie Albright—1935

WOMEN WITHOUT NAMES—ADMD—Lopert—Valentina Cortesa, Simone Simon, Francoise Rosay, Vivi Gioi—(Italian-made)—1951

WONDER BOY—D—Snader—Bobby Henrey, Robert Shackleton, Christa Winter, Monel Aked—1952

WOODEN HORSE, THE—AD—Snader—Leo Genn, David Tomlinson, Anthony Steel—(English-made)—1951

WORLD ACCUSES, THE—MD—Chesterfield—Vivian Tobin, Dickie Moore, Russell Hopton—1935

WORLD WITHOUT END—DOC—United Nations Educational, Scientific, Cultural Organization—1954

WORLDLY GOODS—MD—Continental—James Kirkwood, Myrna Kennedy, Shannon Day—1930

WRANGLER'S ROOST—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941

WRECKING CREW—MD—Paramount—Richard Arlen, Chester Morris, Jean Parker, Joe Sawyer—1942

WRONG ROAD, THE—MD—Republic—Richard Cromwell, Helen Mack, Lionel Atwill, Billy Bevan—1937

WYOMING—WD—Republic—Vera Ralston John Carroll, William Elliott, George Hayes—1947

WYOMING OUTLAW—W—Republic—John Wayne, Ray Corrigan, Raymon Hatton—1939

WYOMING WILDCAT—W—Republic—Don Barry, Julie Duncan, Frank Thomas, Syd Saylor—1941

X

X MARKS THE SPOT—MD—Republic—Damian O'Flynn, Helen Parrish, Dick Purcell, Jack La Rue—1942

Y

YANK IN LIBYA, A—MD—PRC—Walter Woolf King, Joan Woodbury, H. B. Warner—1942
YANK IN LONDON, A—20th-Fox—Anna Neagle, Dean Jagger, Rex Harrison—(English-made)—1946
YANK IN THE RAF, A—CD—20th-Fox—Tyrone Power, Betty Grable, John Sutton, Donald Stuort—1941
YANKEE FAKIR—MD—Republic—Douglas Fowley, Joan Woodbury, Clem Bevans, Ransom Sherman—1947
YANKS AHOY—C—United Artists—William Tracy, Joe Sawyer, Marjorie Woodworth—1943
YANKS ARE COMING, THE—MC—PRC—Henry King and his orchestra, Mary Healy, Little Jackie Heller, Maxie Rosenbloom—1942
YEARS BETWEEN, THE—D—Universal—Valerie Hobson, Michael Redgrave—(English-made)—1947
YELLOW CANARY—MD—RKO—Anno Neagle, Richard Greene, Nova Pilbeam, Albert Lieven—1944
YELLOW CARGO — ACD — Pacific — Conrad Nagel, Eleanor Hunt, Vince Barnett, Jack LaRue—1936
YELLOW DUST—W—RKO—Richard Dix, Leila Hyams, Moroni Olsen, Jessie Ralph—1936
YELLOW FIN—AD—Monogram—Wayne Morris, Adrian Booth, Gloria Henry, Damian O'Flynn—1951
YELLOW ROSE OF TEXAS, THE—MUW—Republic—Roy Rogers Dale Evans, Grant Withers—1944
YES SIR, MR. BONES—MU—Lippert—Cotton and Chick Watts, Ches Davis, F. E. Miller, Billy Green—1951
YESTERDAY AND TODAY—COMP—United Artists—Eddie Cantor, George Jessel—1953
YODELIN' KID FROM PINE RIDGE—W—Republic—Gene Autry, Smiley Burnette, Betty Bronson—1937
YOKEL BOY—CMU—Republic—Albert Dekker, Joan Davis, Eddie Foy, Jr., Alan Mowbray—1942
YOU CAN'T BEAT LOVE—C—RKO—Preston Foster, Joan Fontaine, Herbert Mundin—1937
YOU CAN'T BEAT THE LAW—MD—Monogram—Edward Norris, Joan Woodbury, Jack LaRue—1943
YOU CAN'T BUY LUCK—CD—RKO—Onslow Stevens, Helen Mack, Vinton Haworth—1937
YOU CAN'T FOOL YOUR WIFE—CMD—RKO—Lucille Ball, James Ellison, Robert Coote—1940
YOU ONLY LIVE ONCE—MD—United Artists—Sylvia Sidney, Henry Fonda, Barton MacLane—1937
YOU'LL FIND OUT—MYMU—RKO—Kay Kyser, Peter Lorre, Boris Karloff, Bela Lugosi—1940
YOU'LL NEVER GET RICH—MUC—Columbia—Rita Hayworth, Fred Astaire, John Hubbord—1941
YOUNG AND BEAUTIFUL — MD — Mascot — William Haines, Judith Allen, Joseph Cawthorn—1934
YOUNG AND WILLING—C—United Artists—William Holden, Eddie Bracken, Robert Benchley—1943
YOUNG BILL HICKOK — W — Republic — Roy Rogers, Gabby Hayes, Jacqueline Wells, Jahn Miljan—1940
YOUNG BLOOD—W—Monogram—Bob Steele, Charles King, Helen Foster, Harry Semels—1933
YOUNG BRIDE—D—RKO—Helen Twelvetrees, Eric Linden, Arlene Judge, Cliff Edwards—1932
YOUNG BUFFALO BILL — **BILL** — W — Republic—Roy Rogers, Pauline Moore, George Hayes—1940
YOUNG DYNAMITE — ACD — Ambassador — Frankie Darro, Kane Richmond, Charlotte Henry—1937
YOUNG IN HEART, THE—MD—United Artists—Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddord, Roland Young—1938
YOUNG LOVERS (Bannerline) — D — Metro — Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951
YOUNG MAN'S FANCY—C—Astor—Griffith Jones, Seymour Hicks, Anna Lee—(English-made)—1943
YOUNG MR. PITT, THE—D—20th-Fox—Robert Donat, Robert Morley—(English-made)—1942
YOUNG WIDOW—RD—United Artists—Jane Russell, Louis Hayward, Marie Wilson—1946
YOU'RE OUT OF LUCK—D—Monogram—Frankie Darro, Kay Sutton, Mantan Moreland, Vickie Lester—1941
YOUTH ON PAROLE—D—Republic—Marian Marsh, Gordon Oliver, Peggy Shannon—1937
YOUTH RUNS WILD—MO—RKO—Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon—1944
YUKON FLIGHT — DM — Monogram — James Newill, Louise Stanley, Dave O'Brien, Warren Hull—1937
YUKON MANHUNT—OMD—Monogram—Kirby Gront, Gail Davis, Chinook, Margoret Field—1951

Z

ZAMBA — A — Eagle Lion — Jon Hall, June Vincent, George Cooper, Jane Nigh—1949
ZENOBIA—C—United Artists—Oliver Hardy, Horry Langdon, Billie Burke, Alice Brady—1939
ZERO HOUR, THE—D—Republic—Frieda Inescourt, Otto Kruger, Jane Darwell, Ann Todd—1939
ZIS BOOM BAH—C—Monogram—Grace Hayes, Peter Lind Hays, Mary Healy, Huntz Hall—1941
ZOMBIES ON BROADWAY—MYC—RKO—Wally Brown, Alan Carney, Bela Lugosi, Anne Jeffreys—1945

ADDITIONAL Features of Less Importance on which Information is Incomplete

ABRAHAM LINCOLN—United Artists—Walter Huston—1930
ACCADDE A ROME—Oscar Blando, Liliana Mancini—(Italian-made)
ACE OF SPADES—Dorothy Boyd, Michael Hogan—(English-made)
ADOPTED MOTHER—D—Evalyn Knapp
ADVENTURE IN CONNECTICUT—Richard Carlson, Huo Haas
ADVENTURES AT RUGBY—Freddie Bartholomew, Cedric Hardwicke—(English-made)
ADVENTURES OF INSPECTOR HORNLEIGH—Phyllis Calvert, Alastair Sim—(English-made).
ADVENTURES OF JANE — Sonya O'Shea — (English-made)
ADVENTURES OF MICHAEL—D—Anton Walbrook, Akim Tamiroff—(English-made)
ADVENTURES OF THE TEXAS KID—W—James Kirkwood, Pamela Blake
AFFAIRS OF CIMARRON, THE—Sunset Carson
AFFAIRS OF A SCOUNDREL — Micheline Preline — (French-made)
AGELESS, THE—D—Onslow Stevens
AIR HEAD
ALL FOR LOVE—Danielle Darrieux, Rossano Brazzi—(Italion-made)
ALONG THE SUNDOWN TRAIL—W—Bill Boyd, Lee Powell, Art Davis
AMANTI IN FUGA—Gina Bechi, Anette Bach—(Italian-mode)
AMAZIN MR. X, THE—Eagle Lion—Turhan Bey, Lynn Bari, Richard Carlson
AMAZING ADVENTURE, THE
AMIABLE LADY—D—Richard Ney, Betty Oakes
AMOR DI MADRE (Mother Love)—D—Toti dal Monte—(Italian-made)
AND SO THEY WERE MARRIED—Simone Simon, Robert Mitchum, James Ellison
ANGEL—Steve Brodie
ANGELO—Renato Baldini
ANGELUS—Nancy O'Neill—(English-made)
ARE THESE OUR BROTHERS
ARIZONA NIGHTS
ARIZONA THUNDERBOLT—W—Robert Cummings, Buster Crabbe, John Milljan
ASSUNTA SPINA (Scarred)—Anno Magnani, Eduordo de Filippo—(Italian-made)
AVE MARIA—(Italian-made)
AVENGING HAND, THE—Noah Beery
BACK ROOM BOYS—Arthur Askey—(English-made)
BAD MEN OF ARIZONA—W—Marsha Hunt, Buster Crabbe
BAD MEN OF NEVADA—W—Victor Jory, Jean Parker, J. Farrell MacDonald
BADMAN OF THUNDER GAP
BALLERINA—Ann Dvorak, Brett King
BALLOON GOES UP—Ronold Shiner, Donald Peers, Gracie West—(English-made)
BANDIT, THE
BANDIT AND THE LADY, THE—Akim Tamiroff
BATHERS, THE
BEAUTIFUL DREAMER
BEES IN PARADISE—Jean Kent, Max Bacon, Arthur Askey—(English-made)
BELLS GO DOWN—James Mason Tommy Trinder, Phlip Friend—(English-made)
BIG BOW MYSTERY, THE—Sir Cedric Hardwicke—(English-made)
BIG HELLO, THE—C—Cesar Romero
BIG RIDE, THE—D—Steve Brodie, Ludwig Donath
BILL TEMPLE'S TRIUMPH — John Bentley — (English-made)
"BIM"—BOY AND A DUNKEY
BLACK ABBOT, THE—John Stuart—(English-made)
BLACK CAMEL
BLACK EYES—Otto Kruger
BLACK GHOST, THE—Kermit Maynard
BLACK MEMORY—Michael Atkinson—(English-made)
BLACK SOMBRERO, THE
BLACK SPIDER
BLACK TULIP—Patrick Waddington, Ann Soreen—(English-made)
BLACK WIDOW—Christine Norden
BLIND FOOLS—Herbert Rawlinson—(English-made)
BLIND JUSTICE—John Mills—(English-made)
BLIND MAN'S BLUFF—Dermot Welsh—(English-made)
BLUE SCAR—D—Emrys Jones, Gwyneth Vaughn
BORDER GUNS—Bill Cody
BORDER MENACE—Bill Cody
BORDER RENEGADE—W—Alan Ladd, Victor Jory
BORDER VICTORY—Bill Cody
BOSS COWBOY—W—Buddy Roosevelt
BOY, A GIRL, AND A BIKE, A—John McCallum, Honor Blackman, Patrick Holt—(English-made)
BOYS WILL BE GIRLS — C — Leslie Fuller, Nellie Wallace—(English-made)
BRAND OF THE OUTLAWS—W—Bob Steele
BRASS MONKEY, THE—Carole Landis
BRIDE WITHOUT LOVE (Sposa Senza Amore)—Gino Cervi—(Italian-made)
BRIEF ECSTASY—Paul Lukas
BROADWAY TO CHEYENNE—Rex Bell
BROKEN COIN—William Desmond, Ruth Hiatt
BROKEN HORSESHOE—D—Robert Beatty, Elizabeth Sellars, Hugh Kelly, Peter Coke—(English-made)
BROTHERS OF THE WEST
BUCKING THE WEST—Tim McCoy
BUFFALO STAMPEDE — W — Randolph Scott, Buster Crabbe, Barton Maciane
BUNKER, THE—Elaine White, Gertrude Michael, Bob Stevenson—(English-made)
BUTLER'S DILEMMA, THE — C — Hermione Gingold, Francis Sullivan—(English-made)
CALENDAR—Greta Gynt, John McCallum—(English-made)
CALLED BACK—Dorothy Boyd
CALLING PAUL TEMPLE—John Bentley, Dinah Sheridan, Jack Raine—(English-made)
CALLING THE TUNE—Adele Dixon
CANDLES AT NINE—Jessie Matthews—(English-made)
CAPTAIN'S DAUGHTER, THE
CARAVANS WEST—W—Rondolph Scott, Gail Patrick, Raymond Hatton
CARDINAL, THE — Eric Portman, June Duprez — (English-made)
CARLOTTA, THE MAD EMPRESS—Conrad Nagel, Madia de Novares—(English-made)
CARNIVAL—Michael Wilding, Sally Gray—(English-made)
CARNIVAL IN VENICE—Arthur Risko
CASANOVA FAREBBE COSI—Eduardo and Peoppine de Filippo—(English-made)
CASE FOR MARRIAGE
CASE FOR P. C. 49—MY—Brion Reese, Joy Shelton
CASE FOR THE CROWN—Miles Mander, Diona Wynyard—(English-made)
CASE OF CHARLES PEACE—Valentine Dyall—(English-made)
CASE OF MERINA GOODWIN—Edward Norris, Mary Sinclair
CASE OF SHIRLEY YORK—Derek Farr—(English-made)
CASE OF THE GUARDIAN ANGEL—Hugh Latimer—(English-made)
CASE OF THE MISSING HEIRESS—Julia Lang, Valentine Dyall—(English-mode)
CASE OF THE SINISTER SWAMI, THE—Mischa Auer, Jack Mullhall
CATENE INVISIBILI—Alida Valli—(Italian-made)
CAVORTING STATUE—C—Cesar Romero, Ann Rutherford
CECILIA—Hy Hazell, Joan Hickson
CHALLENGE OF THE FRONTIER—W—Randolph Scott, Barton MacLane
CHANDU ON HIS MAGIC ISLE—Bela Lugosi
CHARGE IS MURDER, THE
CHARLIE CHAN AND THE BLACK CAMEL—Warner Oland
CHARLIE CHAN IN THE CHINESE RING—Roland Winters
CHEER THE BRAVE—Elsie Randolph, Roger Livesey—(English-made)
CHELSEA STORY—Helen Mollinson, Ingebord Welles—(English-made)
CHEYENNE CYCLONE—1932
CHILDREN OF FATE—Roger Pryor
CIRCLE CANYON—W—Buffalo Bill, Jr.
CITY IN THE FOG—Hans Nielson
CITY OF VIOLENCE—Maria Montez, Alan Curtis
CLAYDON TREASURE MYSTERY—MY—John Stuart, Evelyn Ankers—(English-made)
CLOCK STRIKES FOUR, THE—James Dunn
CLOUDED CRYSTAL, THE—Pat Waddington—(English-made)
COME BACK, PETER—Peter Hammond—(English-made)
COME ON, TARZAN—World Wide—Ken Maynard—1933
COMMON TOUCH, THE—Joyce Howard, Greta Gynt—(English-made)
CONFINED TO DANGER
CONTRABAND—Jon Hall
COOKING UP TROUBLE—Billy Gilbert, Maxie Rosenbloom
COPYBOY—Robert Ellis
CORINTH HOUSE—Kathleen Comegys—(English-made)
COTTAGE TO LET—Alistair Sims, John Mills, Leslie Banks, Garla Lehmann—(English-mode)
COUNTERBLAST—Mervyn Jones, Nova Pilbeam—(English-made)
CRAIG'S WIFE—Ona Munson, Mildred Dunnock
CRIME EXPERT—Manning Whiley, Barbara Everset, Michael Drake—(English-made)
CRIMES OF STEPHENS HAWKS, THE—Tod Slaughter—(English-made)
CRIMSON DYNASTY—John Lodge, Elissa Landi—(English-made)
CROOKED PASSAGE—James Mason, Margaret Rutherford, John Warwick—(English-made)
CROW HOLLOW—Donald Huston—(English-made)
CROWN JEWELS—Hans Neilsen, Marina V. Ditmar—1918
CURSE OF THE WRAYDONS, THE—Tod Slaughter—(English-made)
CUTIE PIE—Ross Ford
DANGEROUS MEETING — Sidney Blackmer, Evelyn Knapp
DANGEROUS MOMENT—Richard Talmade, Janet Candler—1921
DANGER'S ASSISTANT—Lionel Merton
DARK INTERVALS—Zeno Marshall
DARK LIGHT—Albert Lieven—(English-made)
DARK SECRET—Dinah Sheridan—(English-made)
DATE WITH A DREAM—Terry Thomas—(English-made)
DAUGHTER OF THE REGIMENT—Anni Andre

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DAY WILL DAWN—Ralph Richardson, Deborah Kerr—(English-made)
DAY WITHOUT FEAR, A—Godfrey Tearle—(English-made)
DEAD MEN ARE DANGEROUS—Robert Newton—(English-made)
DEADLOCK—John Slate
DEAR OCTOPUS—(English-made)
DEATH GOES TO SCHOOL—Barbara Murray—(English-made)
DEATH HAD BLACK EYES—George Thomalla, Curt Wesperman
DEATH IN THE RING—John Barclay—(English-made)
DEFENDERS OF THE LAW—Syndicate—Edmund Breeze—1931
DEPARTMENT STORE—Geraldine Fitzgerald—(English-made)
DESERT STORM—Robert Cummings, Buster Crabbe, John Miljan
DESIRABLE LADY—Jan Wiley
DESTROYER 620
DEVIL DIAMOND
DEVIL MONSTER—Barry Norton—(English-made)
DEVIL'S CANYON RUSTLERS—Red Ryder
DICK BARTON AT BAY—(English-made)
DICK BARTON, DETECTIVE—Lon Stannard—(English-made)
DICK BARTON, SPECIAL AGENT—Don Stannard—(English-made)
DICK BARTON STRIKES BACK—Bruce Cabot—(English-made)
DINNER DATE WITH DEATH—Leo Gorcey
DISTANT TRUMPET—Derek Bond, Jack MacNaughton—(English-made)
DOCTOR MAC
DOCTOR'S ORDERS—John Mills—(English-made)
DOLWYN (Woman of Dolwyn)—Edith Evans, Emlyn Williams (English-made)
DOMINANT SEX—Diana Churchill—(English-made)
DON'T SAY DIE—Constance Smith, Tony Quinn
DOORWAY TO SUSPICION
DOUBLE-BARRELLED MIRACLE—Lee Bowman
DOUBLECROSSED FOOL—Bobby Watson, Joe Devlin, Ed Lewis
DOUBLE DIAMOND—Frankie Darro
DOUBLE PROFILE—D—Janis Carter
DRAKE OF ENGLAND—Henry Mollison—(English-made)
DREAM OF OLWEN—D—Tom Walls—(English-made)
DREAM WITHOUT A FACE—Edgor Barrier
DREAMING—Bud Hanagan, Ches Allen—(English-made)
DREAMS OF THE DESERT—Lorna Grey
DRUM TAPS—Ken Maynard—1933
DRUMS IN THE NIGHT
DU BARRY, WOMAN OF PASSION—United Artists—Norma Talmadge—1930
DUAL ALIBI—Herbert Lom—(English-made)
DUMMY TALKS—Jack Warner, Claude Hulbert
DUSTY ERMINE—Jane Baxter—(English-made)
D'YE KEN JOHN PEAL—John Garrick—(English-made)
EAGLE, THE—MD—Rudolph Valentino
EASY RICHES—Marjory Taylor, Bruce Seton—(English-made)
ECHO MURDERS—MY—David Farrar, Dennis Price, Pamela Sterling—1945
EERIE HOUR, THE—Curt Wespermann, Rasita Serrano
EIGHT WITNESSES—Peggy Ann Garner, Dennis Price
EMIL AND THE DETECTIVE—UFA—John Williams—(German-made)—1931
ESCAPADE—(German-made)
EUROPEAN ASSIGNMENT—Lionel Murton—(English-made)
EVER SINCE THE DAY—Audrey Totter, Robert Stack, Edward Arnold
EVERYTHING IN LINE—Neil Hamilton, Getta Alpar
EVIDENCE FOR HIRE—Rona Anderson, Patrick Holt—(English-made)
EXIT—Linda Davis
FACE IN THE FOG—D—Lloyd Hughes, June Collyer
FACING THE MUSIC—Bunny Boyle
FAIR GROUNDS—Hobart Bosworth—(English-made)
FATE—Martha Ayer, William Andrews
FIGHTER PILOT—AD—Dick Talmadge
FIGHTING COWBOY—W—Buddy Roosevelt
FIGHTING PALS—Rex Bell
FIGHTING PHANTOM—Gail Patrick, Kent Taylor, Irving Pichel
FIGHTING STRAIN—Harry Carey
FIGHTING TO LIVE—MD
FIGHTING WESTERNER, THE—W—Ann Sheridan, Randolph Scott
FIND MY MURDERER—Melvyn Douglos
FIRE ALARM
FIRE HAS BEEN ARRANGED, A—Alastair Sim—(English-made)
FIRE ONE—Don Ameche, Tan Hunter
FIREBRAND—Basil Rathbone
FIRST NIGHT—Jock Livesay—(English-made)
FIVE ANGELS—Jacques Sernas, Rossana Rodesta
FIVE POUND MAN—Frank Allenby, Judy Gunn—(English-made)
FLAMINGO AFFAIR, THE—Dennis Webb
FLANNEL FOOT—MY—Ronald Howard, Mory Germaine
FLASH CASEY—Grand National—Eric Linden
FLIGHT THIRTEEN
FLIGHT TO SWITZERLUND
FLYING SQUAD, THE—Phyliss Brooks
FOR THOSE IN PERIL—David Farror—(English-made)
FOR YOU ALONE—Leslie Brooks
FOREMAN WENT TO FRANCE, THE—C—Robert Morley, Constance Cummings—(English-made)—1942
FOUR DAYS—Hugh McDermot, Kathleen Bryan, Peter Reynolds—(English-made)
FRAMED FOR MURDER—D—June Clyde, Wallace Ford
FRIGHTENED MAN—Dermot Walsh—(English-made)
FROLICS ON ICE
FRONTIER CHALLENGE—Rondolph Scott
FRONTIER HORIZON—John Wayne
FULL SPEED AHEAD—Richard Norris

GAIETY—Anne Ayers, George Negrete, Armida—(English-made)
GANG, THE—Gina Malo, Ralph Reader, Dylwin Thomas—(English-made)
GANGSTERS OF THE SEA—Noah Beery
GARRISON'S FOLLIES—MU
GAUNT STRANGER—Wilfred Lawson, Louise Henry—(English-made)
GAY OLD DOG
GENTLE SEX—Lilli Palmer, Jean Gillis, Rosamond John—(English-made)
GERT AND DAISY'S WEEKEND—Elsie and Doris' Waters, John Slater, Elizabeth Hunt
GHOST CRAZY—Billy Gilbert
GHOST GUNS—Monogram—Johnny Mack Brown—1944
GHOST STORY—MD—Derek Farr, Joyce Redman, Vera Lindsay—(English-made)
GHOSTS OF BERKELEY SQUARE—Felix Aylmer, Gertrude Michael—(English-made)
GIOCO D'AZZARDO—Antonio Gandusco, Ormando Falcone—(Italian-made)
GIGOLETTES OF PARIS—Equitable—Gilbert Roland
GIRDLE OF GOLD—Esmond Knight—(English-made)
GIRL IN THE TAXI—Frances Day, Henri Garat—(English-made)
GIRL MUST LIVE, A—C—Lilli Palmer, Margaret Lockwood, Hugh Sinclair—(English-made)
GIRL ON THE PIER—Veronica Hurst, Ron Randall—(English-made)—1951
GIRL OR GHOST—Gloria Sanders
GIRL REPORTER—Helen Chondler
GIRL WHO COULDN'T QUIT, THE—MD—Phil Owen, Elizabeth Henson—(English-made)
GIRL WHO FORGOT, THE—Basil Radford—(English-made)
GIVE ME THE STARS—Leni Lynn
GLI ORGANI BELLA STRADA—D—Francesca Ianpolo, Paola Dissa
GNAT, THE—Sidney Blackmer
GOOSE STEPS OUT, THE—Will Hay—(English-made)
GORBALS STORY, THE—D—Howard Connell—(English-made)
GOVERNOR, THE—MYD—1939
GRADY EVERETT—D—Bert Freed
GRAND ESCAPADE—Artemus Bay
GREAT WILLIAM HART, THE—Tod Slaughter—(English-made)
GREED OF WILLIAM HART—Tod Slaughter—(English-made)
GREEN FINGERS—Nova Pilbeam—(English-made)
GREEN GROW THE RUSHES—C—Roger Livesey, Richard Burton. Jean Patterson—(English-made)
GUARDIAN OF THE CLOCK—Edmund Gwenn
GUN CARGO—Rex Lease, Smith Ballew
GUN FROM BRODIE—Buck Jones
GUNMAN HAS ESCAPED—John Harney
GUNS AND FURY—Duncan Renaldo, Leo Carrillo, Kipper Valez
GUNS FOR HIRE—Lane Chandler
GUNS OF JUSTICE—James Ellison
GUV'NOR, THE—George Arliss—(English-made)
HALF HOUR, THE
HAMMER THE TOFF—John Bentley—(English-made)
HANGMAN WAITS—John Turnbull, Beatrice Campbell—(English-made)
HANGMAN'S WHARF—Genine Graham, John Witty——(English-made)
HAPPY ENDING—Helmut Dantine
HAPPY HILLS—Lynn Bari
HAPPY LUMBERJACK—W—William Boyd
HARD STEEL—Wilfred Lawson, Betty Stockfield—(English-made)
HARD WAY, THE—Jan Kayne
HARMONY TRAIL—Ken Maynard
HAYSEED ROMANCE—Buster Keaton
HE FOUND A STAR—MY—Sarah Churchill, Vic Oliver
HE MET HER AT DAWN—Mischa Auer—(English-made)
HEADS WE GO—Constance Cummings—(English-made)
HEAVEN IS AROUND THE CORNER—British National-Anglo—Will Fyffe—(English-made)—1944
HELD IN TRUST—Guy Vernay, Dorothy Shaw
HELL BOUND—Tiffany—Leo Carrillo—1931
HELL IN A CURCUS—Conrad Nagel, Stanley Fields
HELL TOWN—John Wayne, Alan Ladd, Marsha Hunt
HELL'S DEVILS—Alan Ladd, Roland Drew, Steffi Duna
HENCHMAN, THE—Robert Osteloh (Foreign-made)
HER FATHER'S BUTLER—Constance Ford
HER FAVORITE PATIENT
HER MASTER'S VOICE—Nydia Westman, June Walker
HIDDEN CORPSE, THE—Zazu Pitts, Lucien Littlefield
HIGH FIGHTING BLOOD—Kermit Maynard
HIRED MOTHER—D—Laraine Day
HIS GRACE GIVES NOTICE—Arthur Margetson—(English-made)
HIS LORDSHIP GOES TO PRESS—Hugh Winters—(English-made)
HOLLYWOOD MURDER CASE—Esther Muir
HOLLYWOOD MURDER MYSTERY—Reed Hadley
HOLLYWOOD MYSTERY—C—Frank Albertson, June Clyde
HOME TO DANGER—Chips Rafferty, Grant Taylor, Guy Rolfe—(Foreign-made)
HOMER TAKES A BRIDGE
HONOR'S EASY—Jackie Cooper
HOODED TERROR, THE
HOT ICE — John Justin, Barbara Murray — (English-made)
HOUSE BROKEN—Mary Lawson—(English-made)
HOUSE OF BLACKMAIL—William Sylvester, Mary Germoine—(English-made)
HOPALONG RETURNS—William Boyd
HYDE PARK CORNER—Eric Portman—(English-made)
I AM A STRANGER—Greta Gynt, James Hayten—(English-made)
I BOMBINI CI GUARDANO—MD—Luciano DeAmbrosis, Isa Pola
I SPY—Ben Lyon
I THANK YOU—Arthur Askey, Lillie Morris, Felix Aylmer—(English-made)
I WAS A DANCER—D—John Oxford, Diana Napier
IL FIDANZATO DI MIA MOGLIE—C—Leonardo Cortese, Eduardo de Filippo

IL MIRACOLO DI MONTECASSINO—Fosco Giachetti—(Italian-made)
IL PONTE DEI SOSIRI—AD—Otello Toso, Mariello Lotti—(Italian-made)
IL RICHIAMO D'AMORE—MU—Gino Bechi, Silvana Pompanini—(Italian-made)
I'LL REACH FOR A STAR
I'LL TURN TO YOU—Terry Randall, Harry Welekman
I'LL WALK BESIDE YOU—Richard Bird, Leslie Brooks (English-made)
IN ANY LANGUAGE—Mischa Auer, Audrey Christie
IN OLD CHEYENNE—World Wide—Rex Lease—1931
IN OLD INDIANA—Jean Parker, Marjorie Main, Eric Linden
INCIDENT IN THE RAIN—Irene Vernon, Warren Douglas
INCONTRI DELLA FATALITA—Aldo Fabrizi—(Italian-made)
INDIAN TRADERS—Russ Hayden
INQUEST—M—Elizabeth Allan, Herbert Lomas, Tom Frandsen—(English-made)
INSIDE THE ROOM—Austin Trevor—(English-made)
INSPECTOR HORNLEIGH ON HOLIDAY—MY—Gordon Harker, Alastair Sim—(English-made)
INSTANT TRUMPET—Derek Bond, Jean Patterson—(English-made)
INTERNATIONAL INCIDENT
INTRIGUE IN PARIS—Lola Lane
IRON MASK, THE—Carl Esmond
IRON STAIR, THE—Dorothy Boyd—(English-made)
ISTANBUL—D—Virginia Bruce
IT HAPPENED IN ARIZONA—Slim Summerville
IT HAPPENED ONE SUNDAY—MY—Robert Beatty
IT PAYS TO ADVERTISE—Roddy McDowall, Barbara Baxley
IT'S NEVER TOO LATE TO MEND—Marjorie Taylor, Tod Slaughter—(English-made)
IT'S THAT MAN AGAIN—Tommy Handley, Sidney Keith, Greta Gynt, Jean Kent—(English-made)
JACK OF DIAMONDS—Nigel Patrick (English-made)
JACQUELINE MISBEHAVES—Carla Lehmann, Hugh Williams—(English-made)
JAZZ JUNCTION—Tina Thayer
JENNIE—CD—Fay Bainter
JENNIFER HALE—Rene Ray, Paul Blake—(English-
JIM THE PENMAN—D—Alec Ross, Beatrice Kane—1921
JOHN HALIFAX—D—John Warwick
made)
JOSEPH IN THE LAND OF EGYPT—Douglas Stewart—(Yiddish-made)
JOSSON JOINS THE ARMY—Jack Frost
JUNGLE PIRATES
KENTUCKY CARNIVAL—John Arledge
KID FROM GOWER GULCH—W—Spade Cooley
KILLER WALKS, A—Susan Shaw, Lawrence Harvey—(English-made)
KING ARTHUR WAS A GENTLEMAN—Arthur Askey, Evelyn Dall—(English-made)
KING OF THE CIRCUS—John Loder
KIRBYS, THE—C—Ann Rutherford, Cameron Mitchell
KISS THE BRIDE GOODBYE
KNIGHT FOR A DAY—Nelson Keys
LA FORBA DEL DESTINO—MUD—Tito Gobbi, Nelly Carradi
LAD, THE—Gordon Harker—(English-made)
LADY CRAVES EXCITEMNT, THE—Hy Hazel—(English-made)
LADY FROM LISBON, THE—Frances L. Sullivan
LADY OF THE WORLD—Finloy Currie—(English-made)
LADY WITH A LAMP—D
LANDSLIDE—Dinoh Sheridan
LASH, THE—MD—Lyn Harding, John Mills, Joan Maude—(English-made)
LASSIE FROM LANCASHIRE—D—Marjorie Brown, Hal Thompson
LAST BARRICADE, THE—Frank Fox, Greta Gynt—(English-made)
LAST BULLET—James Ellison
LAST CURTAIN, THE—D—Greta Gynt, Kenneth Duncan—(English-made)
LAST LETTER, THE—Onslow Stevens
LAST SUPPER, THE—Bruna Barnabe, David Peel, Kathleen Rooney
LAST WALTZ, THE—Jarmila Novotna
LATE EXTRA—James Mason, Alastair Sim, Virginia Cherrill—(English-made)
LAUGHING AT LUCK—Grant Withers, Ruth Hull
LAW AND DISORDER—Alastair Sim, Leo Genn—(English-made)
LAW OF VENGENACE—W—Randolph Scott, Gall Patrick, Jack LaRue
LAZY BONES—Ian Hunter—(English-made)
LE DUE MADONNE—Eva Mova—(Italian-made)—1940
LE DUE ORFAMELIE—D—Alida Valli, Maria Dennis—(Italian-made)
LE SORPRESE DI UN MATRIMONIO—(Italian-made)—1939
LEATHERHEAT—Irene Vernon
LEGIONNAIRES—Robert Armstrong, Lyle Talbot
L'ELREA ERRANTE—Vittorio Gassman, Valentina Cartese (Italian-made)
LETTER AT DAWN—Lea Palovani, Jacques Sernas—(Italian-made)
LIE, THE—MY—Lee Bowman, Ramsay Ames, Harold Mareson
LIEUTENANT DARING, RN—Hugh Williams, Geraldine Fitzgerald—(English-made)
LIGHTNING RANGE—W—Buddy Roosevelt
LILY OF KILLARNEY—Sara Allgood, John Garrick—(English-made)
LIMELIGHT—Arthur Tracy
LOADED DICE—Kathleen Gibson
LOCAL BAD MAN—Allied—Hoot Gibson—1932
LONDON MELODY — Anna Neagle — (English-made)
LONE AVENGER—Ken Maynard
LONG ROPE—(English-made)
LOOPHOLE
LORD EDGEWARE DIES—Austin Trevor—(English-made)
LOST BARRICADE—MD—Frank Cox
LOST CHORD, THE—John Stuart—(English-made)
LOST YOUTH

LOVE AND POISON—D—Amedeo, Lois Maxwell—(Italian-made)
LOVE IN PAWN—Barbara Kelly
LOVE STORY—Stewart Granger, Margaret Lockwood, Patricia Rose—(English-made)
LOVERS OF TOLEDO
LOVES OF JOANNA GODDEN—Googie Withers, Jean Kent, Derek Bonk, Chips Rafferty—(English-made)
LOVES OF NORMA, THE
LOYAL HEARTS—Harry Welchman, Percy Marmont—(English-made)—1946
LUCK OF A SAILOR—David Manners
LUCKIEST GUY IN THE WORLD—Marjorie Reynolds
LUCKY BOOTS—Big Boy Williams
LUCKY JADE—John Warrick—(English-made)
LUCKY TO ME—Phyllis Brooks
LUISA O TERESA—Lilla Silvi, Carlo Nichi—(Italian-made).
MAD ABOUT MONEY—Lupe Velez, Ben Lyon, Wallace Fard
MAD LOVER, THE—Donald Woods
MADAM 44—W—Yvonne DeCarlo
MADAM GAMBLES—Garry Marsh, Richard Hearne, Betty Clark—(English-made)
MAFIA
MAGIC VOICE—Benjamino Gigli—(Italian-made)
MALASPINA—D—Vera Rol, Franco Ricci—(Italian-made)
MALOMBRO—D—Ira Miranda
MAN AT THE GATE—Wilfred Lawson, Mari Jerrold—(English-made)
MAN BEHIND THE MASK—D—Jan Arden, Douglas Stewart—(English-made)
MAN FROM HELL—Reb Russell—1934
MAN IN BLACK—Valentine Dyall, Betty Ann Davies—(English-made)
MAN OF ACTION—Sunset Carson—1937
MAN FROM HELL'S EDGES—World Wide—Bob Steele—1932
MAN OF DESTINY—Anita Louise
MAN WHO HAD NOTHING TO LOSE, THE—Elizabeth Risdon
MAN WITH GREY GLOVES, THE
MAN WITHOUT A FACE—Cyril Cusack
MAN'S AFFAIR, A—Joan Dowling
MAN'S FIRST DUTY, A—D—Lloyd Bridges, Maria Palmer
MANIA FOR MELODY—Ruth Terry, Johnny Downs
MARIA MOLIBRAN—(Italian-made)
MARK OF CAIN—Sally Gray, Eric Portman—(English-made)
MARK OF THE AVENGER—Russell Hayden, Douglas Dumbrille
MARK OF THE SPUR—W—Bob Custer—1932
MARRIAGE BOND, THE—Stewart Rome—(English-made)
MARRIAGE OF LIT LIT—D—Don DeFore
MASKED MEN—Warren Hull
MATINEE IDOL—Miles Mander, Camilla Horn—(English-made)
MATRIMONIO CAHE FELICITA—(Italian-made)
MEDAL FOR THE GENERAL — Republic — Godfrey Tearle—1945
MEET SEXTON BLAKE—David Farrar—(English-made)
MEET SIMON CHERRY—Zena Marshall
MEET THE NAVY—Lionel Murton, Margaret Hurst, John Pratt—(English-made)
MEETING AT MIDNIGHT—Sidney Toler
MELODY CLUB—Terry Thomas—(English-made)
MELODY GIRL—Buddy Rogers
MELODY MAKER
MELODY MASTER—MU—Alan Curtis, Ilona Massey
MEN WITH WHIPS—Victor Jory
MERELY MR. HAWKINS—Eliot Makeham
MICKEY THE GREAT—Mickey Raoney
MIDNIGHT AT MADAME TUSSOUD'S—MY—James Carew
MIDNIGHT MENACE—Charles Farrell
MIDSHIPMAN CASEY—Margaret Lockwood
MILADY AND THE MUSKETEERS—Rossano Brazzi, Ivette Lebon—(Italian-made)
MILLIONS LIKE US—Eric Portman, Patricia Rose—(English-made)
MIND OF MR. REEDER—Will Fyffe—(English-made)
MISADVENTURES OF BUSTER KEATON, THE
MISS PILGRIM'S PROGRESS—Michael Rennie—(English-made)
MR. CHADWORTH STEPS OUT
MR. PIM OF SCOTLAND YARD—Mary Clive, Edward Lexy—(English-made)
MR. REEDER IN ROOM 13—Gibb McLaughlin—(English-made)
MISSING, BELIEVED MARRIED—Julian Vedey, Wally Patch—(English-made)
MISSING MILLION
MISTRESS OF TREVES, THE—Anne Vernon, Rosseno Brazzi—(Italian-made)
MODEL YOUNG LADY
MONASTERY GARDEN—John Stuart, Gina Malo—(English-made)
MORTA CIVILE—Carlo Nichi—(Italian-made)
MOTHER LOVE—D—Toti Dal Monte—(Italian-made)
MOTHER'S MUTINY—Onslow Stevens, Virginia Muller
MOUNTAINS OF MOURNE—Niel McGinnis, Rene Ray—(English-made)
MURDER AT DAWN—Big Four—Mischa Auer—1932
MURDER AT RUGBY—Sir Cedric Hardwick—(English-made)
MURDER AT THE WINDMILL—Diana Decker, Donald Clive—(English-made)
MURDER AT 3 A. M.
MURDER BY APPOINTMENT—Geraldine Fitzgerald
MURDER IN SOHO—Jack La Rue, Sandra Storme—(English-made)
MURDER IS NEWS—John Gallaudet
MURDER MANIA—Ruth Terry
MURDER ON THE HIGH SEAS—Jack Mulhall, Montague Love
MURDER OUT OF MIND—Reed DeRoven, Jean McDonald
MURDER TOMORROW—D—Jack Livesey, Gwendlian Gill—(English-made)
MUSICA PROIBITA—Tito Gobl, Maria Mercader—(English-made)
MUTINY AT MIDNIGHT—Sidney Toler
MY BEAUTIFUL DAUGHTER—Gina Lollabrigida, Richard Ney
MY DAUGHTER'S HUSBAND—Lon McAllister, Gene Lockhart
MY OTHER LOVE—John Litel
MY OWN FOLK—Moira Lister—(English-made)
MY RIVAL IS A FIDDLE—Hans Conried
MY SISTER AND I—Martita Hunt, Barbara Mullen, Dermot Walsh—(English-made)
MY WIFE'S FIANCE—C—Leonardo Cortese, Edoardo de Filippo
MYSTERIOUS MR. DAVIS, THE—Alastair Slm, Kathleen Kelly, Henry Kendall—(English-made)
MYSTERIOUS MR. NICHOLSON—MY—Anthony Hulme—(English-made)
MYSTERY JUNCTION—Sidney Taflet—(English-made)
MYSTERY ON MARS
MYSTIC CIRCLE—Madame Houdini
NAKED HEART, THE
NATALE A CAMP—D—Vittoria de Sica, Aldo Falrizi
NEAR THE TRAIL'S END
NEVER LOOK BACK—Hugh Sinclair, Guy Middleton, Rosamand John—(English-made)
NEVER TRUST A REDHEAD—Sandra Dern
NIGHT BEAT—Action—Maxwell Read, Anne Crawford—(English-made)—1931
NIGHT BOAT TO DUBLIN—Robert Newton—(English-made)
NIGHT CLUB QUEEN
NIGHT COMES TOO SOON—Richard Bird—(English-made)
NIGHT HAS EYES, THE—James Mason—(English-made)
NIGHT OF FEAR
NIGHT OF MAGIC, A—Billy Scott
NIGHT RIDERS, THE—W—Harry Carey
NIGHT WAS OUR FRIEND—MD—Ronald Howard, Elizabeth Sellars, Michael Gougle—(English-made)
NINE MEN—(Foreign-made)
NO CHILDREN, NO DOGS—Allan Wells, Irene Vernon
NO DRAW—Steven Chase
NO EXIT—Valerie Hobsan—(English-made)
NO HAUNT FOR A GENTLEMAN—Sally Newton, Gus MacNaughton—(English-made)
NO ESCAPE—John Carradine
NO TRACE—MY—Dinah Sheridan, Hugh Sinclair—(English-made)
NO WAY BACK—Terrence De Marney—(English-made)
NOOSE FOR A LADY—Dennis Price, Rona Andersen, Ranald Howard—(English-made)
NORMA—Marta Eggerth—(Italian-made)
NORTHWEST PATROL—Ken Maynard
NOTHING VENTURED—Artemus Bays
NOW BARABAS—D—Richard Greene—(English-made)
NURSE IN GREY—Patric Knowles, Alastair Sim, Fay Compton—(English-made)
OH BOY—Mary Lawson
OH, NO! DOCTOR
OH, YEAH!
OLD MOTHER HUBBARD—C—Ellen Corby, Craig Stevens
OLD MOTHER RILEY—Arthur Lucan, Kitty McCain—(Irish-made)
OLD SPANISH CUSTOM, AN—Hoffberg—Buster Keatan—1936
ONCE A CROOK—Gordon Harker, Sidney Howard—(English-made)
ONE WILD OAT—C—Stanley Halloway—(English-made)
ON STAGE, CURTAIN TIME
ON YOUR GUARD—Richard Talmadge
OPEN ALL NIGHT—Geraldine Fitzgerald—(English-made)
OPERATION SPACE
OURSELVES ALONE—John Lodge—(Foreign-made)
OUTCAST, THE—Leslie Fuller—(English-made)
OUTLAW FURY—James Ellison
OUTLAW GANG—W—Don Barry, Robert Lowery
OUTLAW OF BOULDER PASS—PRC—Dennis Moore—1942
OVER SHE GOES—Claire Luce, Max Baer
OVER THE GARDEN WALL—Marion Marsh—(English-made)
OVER THE RAINBOW
PAGLIACCI—Gina Lollobrigida—(Italian-made)
PANIQUE—Viviane Romance, Michel Simon
PARASOL—Francis Ford
PARIS NIGHTS
PASSENGER TO LONDON—John Warwick, Jenny Laird—(English-made)
PASSIONE—Valli—(Italian-made)
PASSIONE SICILIANA—A. Bellia, G. Giochetti—(Italian-made)
PASSPORT TO HEAVEN—Albert Basserman, Mary Brian, Eric Blore, Herman Bing
PAUL TEMPLE'S TRIUMPH — MD — Dinah Sheridan — (English-made)
PAULA—Massimo Giratti—(Italian-made)
PEARLS BRING TEARS—D—John Stuart, Dorothy Boyd
PEARLS FROM PARIS—Suzanne Dalbert
PECOS REVENGE—Fred Kohler, Jr.
PENNY PARADISE—Edmund Gwenn
PEOPLE NEXT DOOR, THE—Jack Warner
PERFECT ALIBI, THE—Melvyn Douglas
PERIL IN THE HOUSE—Marjorie Reynolds, Bert Freed
PHANTOM BANDIT—Ralph Forbes
PHANTOM PATROL
PHANTOM RANCHER—W—Ken Maynard
PHANTOM SHOT—MY—John Stuart, Jean Short
PILOTS—John Carroll, Lona Andre
PIMPERNAL SMITH (Mr. V)—Leslie Howard, Francis L. Sullivan—(English-made)
PIONEER OF TERROR—Michael Rennie
PIPPIN—Arthur Treacher
PIRATES REVENGE
POET'S PUB—Derek Bond, Rona Anderson—(English-made)
POINTING FINGER, THE—John Stuart—(English-made)
POLICE FORCE—Joan Marsh
PRAIRIE PALS—W—Bill Boyd, Lee Powell, Art Davis
PRELUDE TO MADNESS
PRETTY BOY—D—Lynne Robert, Robert Clarke
PRICE OF WISDOM, THE—D—Roger Livesey—(English-made)
PRIMO AMORE — D — Valentina Cortese, Giavanni
PRISON DOCTOR—Republic—Cameron Mitchell—1941
PRIVATE ANGELO—Godfrey Tearle, Peter Ustinov—(English-made)
PRIVATE SUBMARINE
PROTECT YOUR DAUGHTER—Doris Eaton
Q PLANES—Sir Lawrence Olivier, Valerie Habson—(English-made)
QUEEN OF THE JUNGLE—Reed Howes, Mary Karnman
QUIET WOMEN—Derek Bond—(English-made)
RAGING TORRENT—George Marchal
RAINBOW ROUND THE CORNER
RANGE RIDERS—W—Buddy Roosevelt
RANGELAND EMPIRE—James Ellisan
RANGERS OF THE FRONTIER—Tex Ritter
RAWHIDE ROMANCE—W—Buffalo Bill, Jr.
RAW TIMBER—W—Tom Keene, Betty Keyes
RECKLESS DECISION—Doris Eaton
RECOIL—Kieron Moore, Elizabeth Sellers, Edward Underdown—(English-made)
RED ROCK OUTLAW—W—Lee White
RETURN OF A STRANGER—Griffith Jones, Ellis Jeffries—(English-made)
RETURN OF ALGIERS—Anton Walbroak
RETURN OF RAFFLES, THE—George Barraud—(English-made)
RETURN TO VIENNA—D—Ruth Warrick
RETURN TO YESTERDAY—Clive Braok, Anna Lee, Dame Mae Whitty—(English-made)
RHYTHM IN A RIFF—Billy Eckstein
RHYTHM RACKETEERS—Harry Ray
RIDING FOOL—Bob Steele
RIDING SPEED—W—Buffalo Bill, Jr.
RIDING THE DUSTY TRAIL—James Wakely
RIGHT AGE TO MARRY—Frank Portingall
RINGER, THE—First Division—Herbert Lom—(English-made)—1932
RIVER OF DESTINY—Buster Crabbe, June Martel
RIVER PATROL—D—John Blythe—(English-made)
RIVERSIDE MURDER—MY—Basil Sydney, Alastair Sim—(English-made)
ROCK AGAINST THE SEA—Marjorie Bennett
ROCKS OF VALPRE—John Garrick—(English-made)
ROMANCE A LA CARTE—Leslie Perrin, Anthony Holles—(English-made)
ROOF, THE—George Zucco—(English-made)
ROOM FOR IMPROVEMENT—C—William Frawley, Sara Hayden
ROOM TO LET—Constance Smith, Jimmy Hanley—(English-made)
ROOT OF ALL EVIL—Michael Rennie, Phyllis Calvert (English-made)
ROSA DI SANGUE—D—Viviane Romance—(Italian-made)
ROSSITER CASE, THE—Helen Shingler
SABOTAGE AT SEA—Dave Hutchinsan, Felix Aylmer, Jane Carr, Margaretta Scott—(English-made)
SAGA OF THE WEST—W—George O'Brien
SAGEBRUSH WAR—William Boyd
SAILORS THREE—Michael Wilding—(English-made)
SALOON BAR—MY—Gordon Harker, Elizabeth Allen—(English-made)
SALUTE THE TOFF—Sonia Dresdel—(English-made)
SATIN SLIPPERS
SCARLET THREAD—Kathleen Byron—(English-made)
SCARLET WEB, THE—D—Griffith Jones
SCOTLAND YARD REPORTER
SCOTLAND YARD SCOUTS
SCROOGE—Seymour Hicks—(English-made)
SCUOLA ROMANTICA—Lilia Silvi, Leonardo Cortese
SEARCH FOR DANGER—MY—John Calvert—(English-made)
SECOND HONEYMOON—Josephine Dunn
SECOND MRS. SANDS, THE—D—Hillary Brooke, John Sutton
SECRET LIVES—Neil Hamilton
SECRET OF SHIRLEY YORK—Derek Farr—(English-made)
SECRET VOICE—John Stuart, Diana Beaumont—(English-made)
SEE NAPLES AND DIE—D—Renato Baldini, Gianna Marca Canale
SELF-MADE LADY—MD—Heather Angel, Henry Wilcoxon—(English-made)
SEND FOR PAUL TEMPLE—Anthony Hume—(English-made)
SEVEN RAVENS—Fan
SEVENTH SURVIVOR, THE — Martita Hunt, Felix Aylmer, Austin Trevor—(English-made)
SEXTON BLAKE, THE HOODED TERROR—Todd Slaughter—(English-made)
SHADOWS OF THE NIGHT—Regis Toomey
SHARK GOD—Ron Randall, Devera Burton, Alyce Louis
SHE SHALL HAVE MURDER—Derek De Marigny—(English-made)
SHEER LUCK—Bruce Bennett
SHIFTING SANDS
SHIPBUILDERS—D—Clive Brook, Margot Grahame
SHOOTING MEN—Tim McCoy
SHOT IN THE DARK—Dorothy Boyd, O. B. Clarence—(English-made)
SICILIAN, THE — Massimo Girotti, Jane Salina — (Italian-made)
SIGN OF THE BUCKAROO—Monogram—Tex Ritter
SILENT SERVICE STRIKES—Greta Nissen
SILVER SAGE PALS—Tex Ritter
SILVER BANDIT—W—Spade Cooley
SILVER SHOTGUN
SIMPLE
SINFUL CARGO—Conrad Nagel
SING ALONG WITH ME—Donald Peers
SING AS YOU SWING—Evelyn Dahl
SINGAPORE COBRA—Sidney Toler
SINGING BUCKAROO—Spectrum—Fred Scott
SINS OF THE CHILDREN—D—Eric Linden, Cecilia Parker—1930

SIX GUN JUSTICE—W—Bill Cody
SIX MEN—Harold Warrender, Olga Edwards—(English-made)—1950
SKYSCRAPER SOULS
SKY RACKET—Bruce Bennett
SKY TRAIN—Richard Travis, Catherine Craig, Chick Chandler
SMALL TOWN STORY—Ross Ford, Alan Mowbray
SMALL VOICE, THE—Valerie Hobson, Howard Keel (English-made)
SMALL WORLD
SMART ALEC—MY—Peter Reynolds—(English-made)
SO HELP ME—Jean Wallace
SOHO CONSPIRACY—John Witty, Zena Marshall, Peter Gawthorne, Gino Bechi—(English-made)
SOLITAIRE
SOLUTION MY PHONE—MY—Clifford Evans—(English-made)
SOME CALL IT MURDER—Michael Whalen, Joan Woodbury
SOMEONE AT THE DOOR—Michael Medwin, Garry Marsh—(English-made)
SOMETHING IN THE CITY—Richard Hearne, Garry March—(English-made)
SOMETHING IN THE NIGHT—Noel Dryden
SOMEWHERE IN ENGLAND—Harry Korris, Frank Randle—(English-made)
SON IS BORN, A
SON OF NAPOLEON—Richard Barthelmess
SON OF THE HUNCHBACK—Rosanna Brozzi—(Italian-
SON OF THE ROCK—D—Ellen Corby, Stanley Andrews
SONG FOR TOMORROW—Helen McCabe
S.O.S. SUBMARINE
SOUTH SEA ADVENTURE—Zane Grey
SPECIAL AGENT—7—Walter McGrail, Queenie Smith
SPOSA SENZA AMORE—Gino Cervi—(Italian-made)
SPRING IN THE AIR—Edmund Gwenn, Zelma O'Neal, Theo Shall, Mary Jerrold
SPRING MEETING—C—Basil Sydney, Margaret Rutherford, Michael Wilding, Sara Churchill—(English-made)
SQUADRON OF DOOM—Noah Beery, Jr.
STAGECOACH TO PECOS
STAIRWAY FOR A STAR—Cornel Wilde
STAMPEDE PASS—Johnny Mack Brown
STEEL KEY—Terrance Morgon—(English-made)
STEEL KING—Terrance Morgan, Joan Rice—(English-made)
STOPOVER—John Call, Warren Douglas
STORY OF A MAIN STREET MERCHANT—Arthur Franz, Ray Collins
STORY OF SHIRLEY YORKE—Dinah Sheridan—(English-made)
STORY OF TWO ORPHANS—Anne Sutherland
STRANGE ADVENTURE—Monogram—1933
STRANGE ADVENTURES OF MR. SMITH—Gus McNaughton, Norma Varden—(English-made)
STRANGE EXPERIMENT—Alastair Sim, Donald Grey—(English-made)
STRANGE INCIDENT—Reginald Denny, Evelyn French, Jack La Rue
STRANGE VALLEY—Adolphe Menjou
STRANGER AT MY DOOR—Valentine Dyoll
STRING OF BEADS—D—Joan Caulfield
SUICIDE ATTACK—Compilation
SUDDEN DEATH—James Ellison
SUNDOWN ON THE PLAINS
SUNDOWN ON THE PRAIRIE—W
SWANI
SWORD OF HONOR—Sally Gray, Geoffrey Toone
TAKE ME TO PARIS—Bruce Seton
TALKING CAR, THE
TALKING FEET—Jack Barby—(English-made)
TALL LIE, THE—D—Paul Henreid, Kathleen Hughes
TALL, TAN AND TERRIFIC—Mantan Moreland
TANGLED EVIDENCE—Sam Livesay—(English-made)
TEMPO—Barbara Cummings, Spence Teakle
TEMPTATIONS OF MRS. TUTTLE—Blair Davie
TEMPTRESS, THE—Don Stannard
TEXAS DESPERADOES—W—Buster Crabbe, Katherine DeMille
TEXAS JUSTICE—George Huston
TEXAS PARSON—Ross Ford
TEXAS RASSLIN'
THAT I MAY SEE—Ruth Hussey
THEATER ROYAL
THEIRS IS THE GLORY—Documentary
THERE AIN'T NO JUSTICE—Michael Wilding—(English-made)
THERE'S MONEY IN IT
THERE'S NO PLACE LIKE HOME—Ann Harding, Walter Abel, James Lydon
THERE'S SOMEONE AT THE DOOR—Michael Medwin—(English-made)
THIEF, THE—David Wolfe
THIEVES' HONOR—Baynes Barron
THINGS HAPPEN AT NIGHT—Gordon Harker—(English-made)—1951
THIRD CLUE, THE—Basil Sidney
THIRD VISITOR, THE—MY—Sonia Dresdel—(English-made)
13 EAST STREET—Patrick Holt, Sandra Dorne—(English-made)
THIRTEENTH GREEN, THE—Barbara Kelly, Raymond Huntley
THOSE KIDS FROM TOWN—Percy Marmont, D. J. Williams, Marie O'Neill—(English-made)
THOSE PEOPLE NEXT DOOR—Jock Warner, Marjorie Rhodes—(English-made)
THREE PIRATES, THE
THREE SILENT MEN—Patricia Roc, Sebastian Shaw—(English-made)
THREE WEIRD SISTERS—Nancy Price
THREE WITNESSES—Alan Baxter, Lenore Aubert—(English-made)
THRONE OF KINGS—Constance Cummings
THROUGH THE NORTHWEST PASSAGE
THUNDER PASS—Chorles Bickford, Marsha Hunt, J. Carroll Naish
THUNDERLING FOREST—D
TICKET OF LEAVE MAN—Marjorie Taylor, Tod Slaughter—(English-made)
TIMBERLAND TRAILS—W—Eddie Dean
TIME FLIES—Tommy Handley, Evelyn Dall—(English-mode)
TINDER—Derek Smith —(English-made)
TINDERBOX—(Danish-made)
TINKER—(English-made)
TO HAVE AND TO HOLD—Avis Scott—(English-made)
TOO LITTLE TIME—Basil Radford—(English-made)
TOP SECRET—MD—John Loder—(English-made)
TORNA CARO IDEAL—HISD—Laura Adoni
TORNO A SONNENTO—Gino Bechi, Adriana Benatti—(Italian-made)
TRAIL OF DR. JORDAN, THE—D—Dorothea Wieck, Kutr Waitzman
TRAILING TROUBLE—W—Ken Maynard
TRAILS FOR JEB MULCAHY—Bruce Cabot
TRANSPARENT MAN
TREAD SOFTLY—Frances Day, John Bentley, John Laurie—(English-made)
TREASURE OF THE HEART—Ann Savage, Mary Castle
TRIGGER MAN—Johnny Mack Brown
TROJAN BROTHERS—David Farrar—(English-made)
TROPICAL FURY—Wallace Ford, Jack LaRue
TROUBLE AT MELODY MESA—Brad King
TROUBLE IN TUSCARORA
TROUBLE ON PIER 12—John Howard, Rochelle Hudson
TROUBLED WATERS—James Mason, Alastair Sim—(English-made)
TURN OF THE TIDE—MD—Geraldine Fitzgerald——(English-made)
TUTTO DI RIFARO—Valli—(Italian-made)
20 QUESTIONS MURDER MYSTERY — MD — Robert Beatty—(English-made)
2,000 WOMEN—Flora Robson, Phyllis Calvert—(English-made)—U-67
TWICE UPON A TIME—Yolande and Charmion Larthe, Hugh Williams, Elizabeth Allen
TWILIGHT HOURS—Mervyn Jones
TWO ON THE TILES—Herbert Lom, Hugh McDermott—(English-made)
U-67
UMBRELLA—Harold French, Kay Hammond—(English-made)
UNDER A CLOUD—Edward Rigby—(English-made)
UNDER NEW MANAGEMENT—Nat Jackley, Norman Evans, Betty Jumel—(English-made)
UNDER STRANGE FLAGS—W—Tom Keene, Luana Walters
UNEASY TERMS—Michael Rennie—(English-made)
UNFINISHED BUSINESS—Dane Clark, Ann Rutherford
UNFORGOTTEN CRIME—MY—Dennis O'Keefe, Gloria Dickson, Ruth Terry
UNLUCKY THREE, THE—Melvyn Douglas
UN MARITO PER MANNA—Caroa del Poggio, Adviana Benetti—(Italian-made)
UNPUBLISHED STORY—Valerie Hobson, Richard Greene—(English-made)
UNSUNG HEROES—Billy Lee
UNWRITTEN COLUMN—Virginia Farmer
VALLEY OF CONFLICT—Carol Raye
VANISHING TRAIN, THE—Frances L. Sullivan—(English-made)
VARIETY JUBILEE — RMU — Lesley Brooks—(English-made)
VENGEANCE—Jean Marais—(Foreign-made)
VENGEANCE IS MINE—Valentine Dyall—(English-made)
VENGEANCE OF THE BLACK EAGLE, THE—Rossano Brazzi, Maria Canale—(Italian-made)
VENGEANCE RIDES THE SEA—Vera Reynolds
VERY OLD MURDER, A—D—Barton MacLane
VICAR OF BRAY—Stanley Holloway—(English-made)
VICE VERSA—Roger Livesey, Anthony Newly—(English-made)
VIENNA WALTZES—Anton Walbrook, Martha Harell—(Foreign made)
VILLAGE IDIOT—Isa Miranda, Edwardo Ciannelli—(Italian-made)
VILLAGE SQUIRE, THE—Vivian Leigh, David Holmes—(English-made)
VOICE OF MERRILL—Valerie Hobson—(English-made)
VOICE WITHIN, THE
VON LINDEN FILE—Joan Leslie
WALLET—D—John Longden
WALT AND LAVENIA—Don DeFore, Diana Lynn
WARN THAT MAN—Gordon Hacker, Finlay Currie—(English-made)
WARREN CASE, THE—Richard Bird—(English-made)
WATER GYPSIES—Ann Todd—(English-made)
WAYNE MURDER CASE, THE—Regis Toomey
WE DIVE AT DAWN—Eric Portman, John Mills—(English-made)
WE'LL SMILE AGAIN
WEDDINGS ARE WONDERFUL—June Clyde, Rene Day
WEDNESDAY'S LUCK—Susan Bligh
WEEKEND IN PARIS
WELCOME MR. WASHINGTON—D—Peggy Cummings, Barbara Mullen, Donald Stewart, Martita Hunt—(English-made)—1944
WENT THE DAY WELL—Leslie Banks—(English-made)
WEST OF EL DORADO—Johnny Mack Brown
WESTERN RACKETEER—Bill Cody
WHAT DO WE DO NOW?—George Moon
WHAT BECOMES OF THE CHILDREN—D—Joan Marsh, Robert Frazer
WHAT HAPPENED THEN—Richard Bird—(English-made)
WHAT PRICE TAXI—Billy Gilbert
WHAT THE BUTLER SAW—Henry Mollinson, Ed Rigley—(English-made)
WHEN THE DEVIL IS SICK—Larry Blake
WHEN THE WEST WAS YOUNG—Randolph Scott, Sally Blane
WHITE PIMPERNELL—Carlo Campaini
WHISPERING TONGUES — Felix Aylmer — (English-made)
WHITE CAMELLIA—MY
WITHOUT CHILDREN—First Division—Bruce Cabot—1935
WHO GOES NEXT?—Barry K. Barnes, Jock Hawkins, Sophie Stewart—(English-made)
WIDOW IN SCARLET—Mayfair—Dorothy River—1932
WILLIE GOES TO TOWN—William Graham—(English-made)
WINTER LOVE—Ellen Corby, Art Smith
WILD IRISH NIGHT
WILLIAM COMES TO TOWN—William Graham—(English-made)
WINDFALL—Patricia Barr—(English-made)
WINGS OVER WYOMING—George O'Brien, Cecilio Parker—1937
WINDS OF THE WASTELAND—W
WINNERS NEVER LOSE—Pat O'Brien, Ruth Hussey, Ward Bond
WINNING THE WEST—Richard Arlen, Mary Brion
WOMAN IN BROWN—Conrad Nagel
WOMAN IN MY LIFE—Rex Bell, Marion Schilling, Beryl Mercer
WOMAN IN THE NIGHT—Virginia Christie, Philip Ahn
WOMAN IN THE SHADOWS—Ralph Bellamy, Melvyn Douglas
WOMAN OF DOLWYN—(Dolwyn)—Edith Evans, Emlyn Williams—(English-made)
WOMAN WHO INVENTED LOVE, THE
WOMEN AREN'T ANGELS—Robertson Hare, Polly Ward—(English-made)
WONDER BOY—Bobby Henrey—(English-made)
WONDER DOG—David Bruce
WORD OF HONOR—Donald Cook
WORLD OWES ME A LIVING, THE—David Farrar—(English-made)
WORM'S EYE VIEW—C—Ronald Shiner, Diana Dors
YANG, YIN AND MRS. WISWELL—C—Helen Parish, Ray Montgomery
YES, MADAM—Bobby Howes—(English-made)
YOU LISTENING HOMER?—Edwin Max—(English-made)
YOLANDA
YOU WILL REMEMBER—Robert Morley, Emlyn Williams—(English-made)
YOUNG RECRUIT—Jean Parker, James Dunn
YOUTH'S HIGH WAY—Tyrrell Davis

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PROMISED FOR EARLY RELEASE	**Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Hold Back The Night** John Payne, Mona Freeman **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **The Intruder** Ida Lupino, Edmund Purdom, Ann Harding	**Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles **He Laughed Last** (TC) Frankie Laine, Lucy Marlow	**Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli	**The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund **Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried	**The Queen Of Babylon** (Color) Rhonda Fleming, Ricardo Montalban **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Emergency Hospital** (Bel-Air) Margaret Lindsay, Byron Palmer **The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa	**The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **The Great Locomotive Chase** (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A.. Indicates Import.

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SAINT JOAN WEEK STARTS AUGUST 6th

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AUG. 8, 1956 VOLUME 56 NUMBER 15
IN TWO SECTIONS • THIS IS SECTION ONE

Senate Report Favors Distribs

(page 7)

Ike Studies Tax Repealer

(page 8)

AND FEATURING: THE SERVISECTION

Representative Cecil King (D., Cal.) was the toast of the industry last week as his tax reduction bill on admissions reached President Eisenhower's desk.

"CHEERFUL EARFUL!"

From Leo of M-G-M

The word is spreading throughout every Film Row about M-G-M's great new production **"TEA AND SYMPATHY."** The picture will be talked about even more than the famed stage hit. (*Deborah Kerr and John Kerr, the original Broadway stars, are in it.*)

And how the fans will flock to get the bare facts about **"THE OPPOSITE SEX."** It's the low-down on dames, with music! (*The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards.*)

Get a load of the business that **"THE FASTEST GUN ALIVE"** is doing. We predicted it was a real "sleeper" and oh boy! how it wakes up box-offices. (*Glenn Ford, Jeanne Crain, Broderick Crawford take bows!*)

The grapevine predicts a smash success for the killer-thriller **"JULIE,"** an Arwin production. It happens on a honeymoon and it's spine-tingling. (*Doris Day stars, with co-stars Louis Jourdan, Barry Sullivan, Frank Lovejoy.*)

Every day new honors and new publicity for **"LUST FOR LIFE."** Another tribute: Picture of the Month in Seventeen Magazine. (*Kirk Douglas gives a magnificent portrayal. From the famed best-selling life story.*)

And we've saved for the last the Big news that **"TEAHOUSE OF THE AUGUST MOON"** has had its very first studio screening and it is SENSATIONAL. From now on you'll be hearing about its greatness. It will be one of the industry's milestone attractions. (*Marlon Brando, Glenn Ford and Machiko Kyo, Japanese beauty, re-enact the celebrated stage play.*) You haven't heard anything yet. Keep listening.

FOR MORE CHEER KEEP YOUR EAR TUNED TO M-G-M!

BLAZING SERIAL THRILLS ON THE OVERLAND TRAIL

from Columbia!

There's great promotion action in the campaign book! Use it to bring 'em to your box-office for the 15 consecutive chapters!

BLAZING THE OVERLAND TRAIL

HEROES OF THE PONY EXPRESS!

starring **LEE ROBERTS** as Tom Bridger, Army Scout

with **DENNIS MOORE · NORMA BROOKS · GREGG BARTON · DON C. HARVEY**

Story and Screen Play by GEORGE H. PLYMPTON · Produced by SAM KATZMAN · Directed by SPENCER G. BENNET · **A COLUMBIA SUPER-SERIAL**

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

AUGUST 8, 1956
VOLUME 56 NUMBER 15

IT COULDN'T BE DONE . . . BUT THEY DID IT!

REGARDLESS OF WHAT "Ike" does about signing or vetoing the King Bill, providing for a cut in Federal admissions taxes, the entire industry owes a great big round of applause to COMPO—and to the two Bobs, O'Donnell and Coyne—for the great job that was done in getting the Congressional action.

Never did a team start a game with so many "expert quarterbacks" assuring them that they couldn't possibly win, and advocating that they save the effort and come back "next year." Never did any effort have so many reasons advanced (election year, balanced budget, no tax cuts, Treasury Department opposition, etc.) why it was foolhardy. But the two Bobs, and their tight corps of coworkers, stayed in there and kept pitching.

To their eternal credit, their refusal to quit and their very persistence seemed to convince important legislators of the rightness of their objectives. Little by little, observers could notice them bending opinion their way, until even some of the industry pessimists started to concede that they had a chance, if the "clock" of adjournment didn't knock them off. And in the closing seconds of the 84th Congress the two Bobs prevailed.

So here is to the two Bobs! To a great accomplishment, by a great team!

OF MONKEYS . . . AND MEN

WORKING OUT FROM UNDER a deluge of newspaper tearsheets, heralds, and programs, from the middle west, south, and west, as well as from the populous northeast, resulting from our series of editorials on "DRIVE-IN EVILS" and our invitation to readers to submit further examples, we would certainly seem to have hit on matters of industrywide concern. We also seem to have turned up several other "EVILS," however related to our own basic ones, that will be investigated, and may be covered editorially at some later time.

Roughing through the submissions that increase with each mail, it would appear that no feature, regardless of its excellence, boxoffice stature, or distributor, has been immune from "DOLLAR-A-CAR" bargain prices, always teamed to some lesser picture to give the show "bulk." Equally common in some sections are the multiple bill showings of three, four, or even five features every night, with the top feature a big and important one that usually deserves the price of admission all by itself. And, of course, "CHILDREN-UNDER-12" seem always to be "FREE."

Cause for a wry grin is the fact that, with a single exception, distribution executives have said nothing and have sat on the sidelines in poses resembling the proverbial three monkeys who "see no evil," "hear no evil," and "speak no evil." There isn't much question that the very "EVILS" outlined and proved will have the ultimate result of cheapening their expensive features beyond hope of selling them to anyone, except advertiser sponsors looking for bargains for TV. And what TV sponsor is going to want a movie that needed to be bunched like a radish with three or four others before the public would buy it?

Is TV solely responsible for our troubles? Or mightn't it be our own lack of the courage to face facts and the initiative to correct our own "EVILS"?

A VAST DIFFERENCE INDEED

WE ARE INDEBTED to Burton Robbins of National Screen Service for a bit of descriptive thinking that we feel will prove of interest to most theatremen.

In discussions of the use on TV of scenes from current features, they are often loosely referred to as "trailers," and their value in selling theatre tickets questioned. Many theatremen have written to this department claiming that such TV film clips show too much, and are such a generous "sample" that potential patrons actually lose interest in seeing the whole show. Mr. Robbins points out that there is very little to compare between such TV film clips and the scientifically hand-tailored theatre trailers that are designed to sell.

The TV film clip is usually "a single scene in its entirety, without musical scoring, without off-screen narative, and without the embellishments of opticals. Furthermore, such TV film clips will usually be from an important current feature that usually will be made in color and in CinemaScope or some other wide-screen process. But, in the patron's living room, it will be very unimpressive on the small, black-and-white TV tube, where it can't possibly achieve the full effect of the large theatre screen, and the far superior theatre projection results."

So the theatre trailer, shown in the theatre with full theatre facilities, remains the only true "sampling" with the ability to sell. And the TV film clip may very well prove to be of more value to the TV program than to the feature movie it is supposed to publicize. As a bad "sample," it may very well destroy patronage.

Jay Emanuel

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The NEW YORK Scene

By Mel Konecoff

THIS IS being written the morning after our return from the world premiere of "Walk The Proud Land" at Hudson, N. Y., at Walter Reade's Community, a hop, skip, and jump away from Claverack, where the hero John Philip Clum was born. We notice it's taking us longer to recuperate these days than in days gone by.

Our recollection is as follows: Caught a train in from home in time to catch a train for Hudson. . . . Milt Livingston, U-I trade contact, told a joke, not funny . . . three hours later we got off to find a throng of youngsters and oldsters waiting to greet Carol Morris, the cutie recently named Miss Universe . . . a slow bus ride through town . . . a welcome by the Mayor, etc. . . . another bus ride to Clavarack, three and a half miles away . . . brief stop to unveil a monument to Clum along the road with appropriate ceremonies and gunfire (it took Livingston five minutes to catch us and tell us they weren't firing at us) . . . outdoor festivities at the Hudson Fish and Game Club including food, Indian dances, and ceremonies by the Six Nations Indian Tribe from Cooperstown, N. Y. (there was no trap shooting or archery as advertised) . . . Charles Drake, one of the stars of the film, showed up and was wonderfully received, making a big hit with everyone. He does a mean Indian-type dance . . . back to town and more Livingston jokes, still not funny . . . cocktail party and then off to the theatre where there were all types of ceremonies, introductions, etc., etc.

Coming back on the train, a Dr. C. F. Acerol and friends supplied entertainment, jokes, and sleight-of-hand routines and Livingston didn't get a chance to tell any jokes.

Random memory flashes have it that Frank J. A. McCarthy, U-I assistant general sales manager, who was an added starter replacing Charlie Feldman, general sales manager, was having more fun responding to the various and sundry ceremonies than if he had brought in a 70-30 contract. He didn't even mind being called the father of Miss Universe . . . nice theatre Walter Reade has . . . there were more people in town than is listed for the area, and the welcome was indeed warm . . . the U-I boys (ya paying attention, D.L.) did a good job, and Hudson and Clavarack will never be forgotten nor will they forget U-I and that day.

PRODUCTION COMMENT: Julian Blaustein, producer of "Storm Center," a Columbia release, was nice enough to pick up the tab for lunch so we thought it would be nice in turn to let you in on what he told us.

First of all, to set the stage, the film concerns itself with a librarian in a small town who refuses to take a book on Communism off the shelf when pressure is brought to bear on her. It's causing all kinds of comment, including a kind of political condemnation on the part of the Legion of Decency, which no one has been able to figure out as yet.

Blaustein related that public and private previews have much enthusiasm and favorable reaction, and four cities are presently undergoing test campaigns as to which is the best way to sell the film on a national basis. There's a special trailer by Drew Pearson, and the advance work is on a par with roadshow operations. He is more than willing to let the public decide whether the film has validity.

Blaustein has a four film deal with Columbia, and his next will be "Guard Of Honor," having to do with de-segregation in the Air Force, set to roll in September in black-and-white. This will be followed by "Bell, Book, And Candle" in color.

HOW TO WIN FRIENDS, ETC.: Producer James Mason talked to the press about the picture he made, "Bigger Than Life," which coincidentally stars actor James Mason. What follows are some Mason bits of wisdom and opinion:

The major studios should pick controversial subjects to combat TV . . . make them topical, timely, and interesting first . . . you can't depend on bigger and spectacular subjects alone . . . be forthright and aggressive even if the budget is low.

His film is not a story about dope addiction despite the advertising over which he has no control. This as well as the selling is controlled by "New York" and as a matter of fact the studio itself is dominated by "New York."

He's in favor of the Code, especially since he likes to make films for the masses. He thought it an absurd situation that there should be a Mr. Otto Preminger who disregards the Code and is backed by a company that can live side by side with a company like 20th-Fox.

He'd like to tour on behalf of the film, but he'll visit jolly old England instead for a vacation. If he had been an indie producer he would have been less inclined to please the medical profession than did Fox on his present film, and as a matter of fact he took a rap at major studios, saying that most bow too easily to the actions of pressure groups such as the Medical Association.

Mason reported that the present policy of 20th-Fox seems to be not to make any film that's not pre-sold in some way or another, whether it be as a play or a best-selling novel, etc. He doesn't think they have been following this mandate too well of late.

Another opinion of his was that it was a bad thing to make movies based on TV stories, which he thought were very uninteresting for the public. This is merely serving to warm up something that the public has already seen.

Wished Mr. Mason: Some day he would like to be a sought-after producer and director. Giving answers like these is one way not to reach that status at 20th-Fox, unless his film makes money, that is.

BROADWAY GROSSES

(As of this Monday)

Weather Dull, Boxoffice Bright

NEW YORK—Aided by weather adverse to outdoor activities, Broadway grosses were strong in almost all situations.

According to usually reliable sources, the breakdown was as follows:

"Earth Vs. The Flying Saucers" (Columbia). Paramount ($45,300)*—Opening week was a strong $37,000.

"The King And I" (20th-Fox). Roxy ($40,000)—Sixth week excellent at $101,000, with $52,752 from Friday to Sunday.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall ($144,000)—With $77,500 in from Thursday to Sunday, $125,000 was reported for the seventh and last week.

"Moby Dick" (Warners). Criterion ($25,800)—Fifth week great at $38,000.

"Trapeze" (UA). Capitol ($49,800)—Ninth week reported at $22,000.

"The Fastest Gun Alive" (MGM). Globe ($14,800)—Fourth week very good at $15,000.

"Pardners" (Paramount). Mayfair ($15,600)—Second week held strong at $22,000.

"Autumn Leaves" (Columbia). Astor ($29,000)—Opened well at $32,000.

"Bigger Than Life" (20th-Fox). Victoria ($20,400)—Opening week was a satisfactory $22,000.

"Somebody Up There Likes Me" (MGM). Loew's State ($28,700)—Fifth week held at $19,000.

**Figures in parentheses are 1955 weekly averages based on MOTION PICTURE EXHIBITOR reports.*

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SECTION TWO

THE SERVISECTION ....SS-1—SS-8
(The Pink Reviews Section)

21 Feature Reviews on: "Fantasia" (Disney-Buena Vista); "Mimi Expose" (Columbia); "Storm Center" (Columbia); "Dakota Incident" (Republic); "Lisbon" (Republic); "Bigger Than Life" (20th-Fox); "Crash Dive" (20th-Fox); "Halls Of Montezuma" (20th-Fox); "The Queen Of Babylon" (20th-Fox); "Huk" (United Artists); "Run For The Sun" (United Artists); "Pillars Of The Sky" (U-I); "The Bad Seed" (Warners); "The Burning Hills" (Warners); "Bullfight" (Janus); "The Proud And The Beautiful" (Kingsley-Int.); "Rififi" (UMPO); "Girls In Prison" (American Int.); "Gunslinger" (American Releasing); "Hot-Rod Girl" (American Int.); "Kentucky Rifle" (Howco).

Arbitrate, But Not Rentals, Says Senate

Report Seen Distrib Victory; Asks Theatre Loan Aid, Lessening Of Competitive Bidding To End Price Spiral

WASHINGTON—Exhibitors should reapply themselves to the task of devising a workable industry arbitration system, excluding film rentals, with representatives of distribution, it was recommended last week in a 91-page report unanimously approved by the 13-member Senate Small Business Subcommittee analyzing its recent hearings on industry problems and trade practices.

In addition to rejecting the rental mediation proposal, the SSBS declared that clearances should be redefined and availabilities shortened; that the Small Business Administration should make loans available to small theatreowners finding normal loan channels blocked: that competitive bidding should be curtailed to prevent upward pricing; that the Justice Department should advise affected exhibitors of expansion applications received from divorced circuits; that film companies should continue to make product available in standard size prints for exhibitors without new equipment; and that the industry as a whole consider the boxoffice effect of fast playoff and saturation booking.

Seen As Distributor Victory

The salient points of the legislators' report reflected a major victory for the film and distribution companies, many of whose arguments were accepted and endorsed by the Subcommittee, while the Allied States Association, Theatre Owners of America, and other collective and individual exhibition spokesmen suffered a defeat, inasmuch as their arguments were largely rejected by the Senators.

The SSBS opposed the exhibition proposal that divorced circuits be permitted to undertake film production and distribution, rejected Federal intervention to control film rentals, and sharply criticized the withdrawal of TOA from the arbitration system which it had assisted in drafting. The Subcommittee took the position that divorced circuit production would be unfair to the major film companies, which are forbidden to engage in exhibition activities by the terms of the Paramount consent decree, and held that the U. S. free enterprise economy requires this industry to solve its own problems without government regulation of prices therein. It further turned down the suggestion of Southern California Theatre Owners that fair competition be enforced by a Federal agency and upheld the legality of special handling and extended runs. The Senators denied that the Justice Department has been remiss is enforcing the Paramount decree.

Alleged economic difficulties of exhibitors across the country were analyzed by the report as the result of the growth of television, drive-in competition, increase in percentage rentals concomitant with higher production and distribution costs, a product shortage problem for smaller theatres playing three to six features a week, and other familiar complaints, all aggravated by a decrease in attendance within the changing pattern of the public's moviegoing habits. The economic effects of the Paramount decree, it was concluded, cannot be accurately determined because television came into prominence at the same time, although it can be recognized that some exhibitors gained numerous advantages which were negated by new causes, while circuit revenues have decreased without resulting in unprofitable operation.

Industry Should Solve Problems

In decrying TOA's handling of arbitration, the Senators declared that they are unable to reconcile the explanation of TOA general counsel Herman Levy that the plan was not broad enough with the organization's earlier acceptance of it and Levy's statement at that time to the effect that the draft could not have been made broader. The report then expressed sympathy with distribution complaints on that ground and went on, pointedly, to state that Subcommittee members feel that many of the problems aired at the hearing can be settled within the industry "if responsible leaders . . . stop the constant fratricidal warfare which does nothing but worsen a difficult situation." If the exhibitors' situation is as desperate as their testimony and complaints aver, then they must be willing to compromise to settle their disputes, the report said. It was conceded that the industry, the small independent exhibitor particularly, has been an exception to recent national prosperity, and that distributors, in succumbing to the lure of ready money offered by television for their film libraries, have worked a hardship on smaller theatres, indicating a lack of sympathy for their plight.

The final position of the SSBS on the central issue of film rental arbitration or, in its stead, Federal regulation of rentals as espoused by Allied, was that it is basic to our economic system that the seller, or distributor, has the right to determine the price of his product and that it therefore would be contrary to that system, in this case, to demand that the distributor guarantee all exhibitors a fair margin of profit. "The committee," it was declared, "is not convinced that the motion picture industry is or should be considered a public utility which in effect Allied and TOA are asking be done."

Allied Board Meeting In Louisville Aug. 14-15

WASHINGTON—The regular summer board meeting of Allied States Association will be held in the Kentucky Hotel, Louisville, Ky., Aug. 14 and 15.

The board meeting will be preceded by a meeting of the Emergency Defense Committee. Louisville was chosen as a compliment to Allied Theatre Owners of Kentucky, Allied's youngest unit, and a tribute to Edward L. Ornstein for his efforts in organizing it.

Taplinger Is Named As Warners' Ad V-P

NEW YORK—The board of directors of Warner Brothers Pictures, Inc., has elected Robert S. Taplinger as vice-president in charge of advertising and public relations, it was announced last week by Jack L. Warner, president. Taplinger is president, Robert S. Taplinger Associates, Inc., international public relations firm with main offices in New York City and branches in Chicago, Los Angeles, Washington, and abroad.

Taplinger will assume his new duties with the motion picture company on October 1, by which time a merger of his firm with another leading public relations agency will be effected. Under the terms of his agreement with Warners, Taplinger will headquarter in New York and devote full time to the company's activities.

At Warners, Gil Golden will continue as advertising manager and will be executive assistant to Taplinger, with additional duties to be announced later. Larry Golob, presently eastern publicity director, will become national publicity director. Charles S. Steinberg, now assistant eastern publicity director, will become eastern publicity director. William Hendricks heads the publicity department at Warners' studios in Burbank, Cal.

Taplinger was in charge of publicity at Warners' studios for four years, from 1937 through 1940. Previously, he was publicity director of the Columbia Broadcasting System, which he joined in 1928 when William S. Paley assumed presidency of the network. He resigned from CBS in 1935 to open his publicity business. This was absorbed by Warners two years later when Taplinger signed a contract with that company. Subsequently, Taplinger's motion picture associations included that of executive assistant to the president of Columbia, and vice-president for Walter Wanger and Enterprise Productions.

"Bus Stop" Release Barred

NEW YORK—Federal District Court Judge Richard H. Levet last week continued the preliminary restraining order issued July 17 by New York Supreme Court Justice Henry Epstein directing 20th-Fox not to release its film version of "Bus Stop" in this country or Canada prior to Dec. 1, unless playwright William Inge, from whose Broadway legitimate success the screen play was adapted, fails to have a first class roadshow of the play running for a 30-day period before that date.

Judge Levet further ruled that Inge must post a $50,000 bond to indemnify 20th-Fox in the event the film company eventually proves to the court that no first-class stage presentation of "Bus Stop" was opened by Inge within the 30-day limit. The jurist barred also the advertising of a playdate for the film prior to four weeks before Dec. 1. Advance advertising has already begun.

Allied Criticizes Senate Report; Myers Renews Bid For Conference

WASHINGTON—The Senate Small Business Subcommittee's report on its spring hearings of industry complaints against distribution will be considered by Allied States Association directors at this month's board meeting, it was disclosed last week by Allied general counsel Abram F. Myers in a 10-page memorandum released after the SSBS report was made public. At the same time, Myers applauded those phases of the report which implied some sympathy with exhibition's side of various industry arguments.

With reference to SSBS emphasis on the need for a new spirit of cooperation between exhibition and distribution, Myers renewed the Allied bid for a top level industry conference, stating that formal proposals would be made shortly with the assent of Allied president Rube Shor. Calling the Senators' 91-page document a "very spotty report," Myers went on to aver that its central contention was that distributors "have a very real obligation" to exhibitors which it is time they recognize. Myers continued his criticism of the Department of Justice Anti-Trust Division, implying that the SSBS failed to probe the situation adequately before defending the Department's conduct in enforcing the Paramount consent decree and the Sherman and Clayton anti-trust legislation. He accused the legislators of interpreting Allied's charges that 1954 tax relief benefits were responsible for increased distribution profits as "too hot to handle."

Other phases of the SSBS document with which Myers' memorandum dealt critically included competitive bidding, pointing out that no solution was offered to the practice; the lack of benefits to exhibitors in the SSBS-recommended industry arbitration system, which would not include film rentals; and special handling, on which the Senators were charged with taking an ambiguous stand. Failing to grasp the relation between arbitration of film rentals or their regulation by the government, Myers, himself the early proponent of Federal regulation, states, "by some queer sort of logic" the two issues "are linked together and rejected upon the ground that both would involve classifying the . . . industry as a public utility." Allied, he said, never has attempted to disguise the fact that Federal regulation involves classification of the industry as a public utility.

Distrib Committee Favors Senate's Industry Report

NEW YORK—The Distributors Committee issued the following comment on the report of the Subcommittee of the United States Senate Committee on Small Business:

"We are appreciative of the time that the Senate Small Business Committee gave to our industry's problems, and it is a source of satisfaction to us that the Committee has seen fit to agree with views expressed by distribution at the hearings.

"We refer particularly to the Committee's rejection of proposals (1) to arbitrate film rentals, (2) to enact Federal legislation to control and regulate our business, (3) to establish a fair trade practice commission under the Federal Trade Commission which the Committee criticized as a back-door method of regulation, and (4) to permit a discriminatory system of production by theatre circuits.

"We are pleased that the Committee again recommended that the industry should try to solve its problems internally through cooperation. We have always thought this way to be in the best interest of the entire industry."

Sea Disaster Triggers Reissue Of "Titanic"

NEW YORK—Twentieth-Fox's "Titanic," a 1953 release concerning the sinking of the famous ocean liner, is being made available to exhibitors wishing to capitalize on the reissue potential of the dramatic film following the sinking of the Andrea Doria, it was announced last fortnight by Alex Harrison, general sales manager.

Harrison said the re-release of the picture was in accord with numerous requests received from theatremen when the Italian vessel sank July 26 after having been rammed by the Swedish liner Stockholm.

Paramount Executives Study 'Commandments'

HOLLYWOOD—Barney Balaban, president, Paramount; Y. Frank Freeman, studio vice-president; and Cecil B. DeMille, producer of "The Ten Commandments," last week conducted in Hollywood a series of executive conferences on policy and handling in connection with the forthcoming release of the long-heralded motion picture.

The meetings were attended by top Paramount executives from both the home office and studio. Among the executives who accompanied Balaban from New York to Hollywood were George Weltner, president of Paramount Film Distributing Corporation; Paul Raibourn, vice-president of Paramount Pictures; Hugh Owen, Paramount Film Distributing vice-president and eastern sales manager; Sidney Deneau, western sales manager; James E. Perkins, executive vice-president of Paramount International; Charles Boasberg, supervisor of worldwide sales on "The Ten Commandments"; Russell Holman, eastern production manager; and Morris Lerko, assistant to Boasberg.

Jerry Pickman, Paramount advertising-publicity vice-president, headed the contingent of Paramount east coast and west coast promotional executives who participated in the policy meetings. Attending from New York also were Maxwell Hamilton, coordinator of worldwide promotion for "The Ten Commandments," and Samuel J. Friedman, press representative. Plans for November and December openings were discussed.

Tax Bill Now Resting On President's Desk

WASHINGTON—Treasury Department officials last fortnight intimated that they had not, at that time, determined whether to recommend President Eisenhower's approval of the industry admissions tax relief bill passed by Congress in the last hours of its sessions or to urge him to veto the legislation. The bill, if signed by the Chief Executive, would exempt tickets costing 90 cents or less from the Federal excise levy of 10 per cent, whereas the old law permits exemption of admissions up to 50 cents only.

The deadline for White House action on the measure would have been set 10 days after it was delivered to the President's desk for consideration. Printing and other technicalities were expected to delay its arrival there until early last week.

Treasury officials pointed out that the Department firmly opposed any legislation involving a substantial loss of revenue, particularly in the excise tax field, stating that the only bills involving tax reduction that were enacted in the recent Congressional session were those that were part of other administration programs. The Treasury opposed the admissions tax measure while it was pending in Congress, but its custom is to review its position once Congress has taken action on a measure.

The president has until Aug. 10 to sign the bill. If he does not, it dies from "pocket veto."

NT Earnings Dip

HOLLYWOOD—National Theatres directors, alert to the benefits of diversification and seeking opportunities dovetailing with the firm's development program, expect a sizable gain from the pending sale of the Roxy, New York, for which an option agreement has been entered into under lease-back arrangements, it was reported last week by NT president Elmer C. Rhoden to the company's stockholders, who were advised further that the nine-month report shows a drop from last year.

Gross income for the recent fiscal period aggregating $42,656,463, with a net of $1,378,974, was compared by Rhoden with figures for the same period a year before, which were $45,043,063 gross and $1,768,490 net. For the period ending June 23 last, net earnings equaled 51 cents per common share, compared with 64 cents one year ago. Profits from the sales of unproductive properties contributed $418,000 to earnings in the recent nine-month period, opposed to $180,000 for the previous comparable period.

Warners Backlog To Bonded

NEW YORK—Bonded TV Film Service will handle, through Associated Artists Productions, a group of Warners features to be shown on television, it was announced last week by Chester M. Ross, president of Bonded.

Associated Artists recently purchased the package for television distribution. Ross said the physical handling of the film will be one of the largest jobs ever undertaken by Bonded. Film service operations are conducted by Bonded in Los Angeles, New York, Chicago, and Dallas.

Makelim "Peacemaker" Set For UA Release

New York—Hal R. Makelim has concluded an agreement with United Artists for distribution of "The Peacemaker," it was announced last week. The western drama was to be the first film released under a novel production-distribution scheme devised by Makelim. The Makelim Plan, as it was known in the film trade, called for exhibitors to contract in advance for a number of features. In the face of insufficient support, the Plan has been discontinued.

United Artists is mapping extensive distribution of "The Peacemaker" throughout the United States and Canada. An intensive advertising-publicity campaign is being drawn up by UA's promotional staff under the supervision of Roger H. Lewis, national director of advertising, publicity, and exploitation.

Makelim would like to make three or four films per year, but he has not contracted with UA for any set number over any particular time. He will try to carry out the desires of exhibitors who have requested good stories containing new faces coupled with established names. He is more than happy to be associated with UA because of the fine reputation the company has with the nation's theatremen.

"The Peacemaker," which cast $400,000, has not set release date as yet.

Haines Sales Drive Planned

New York—Warners domestic and Canadian exchanges will compete in what has been designated the Roy Haines Sales Drive in the period from Sept. 2 to Dec. 1, it was announced last fortnight by Benjamin Kalmenson, executive vice-president. The campaign will honor the newly-appointed general sales manager.

Cash prizes will be awarded in the 13-week drive to district managers, branch managers, salesmen, office managers, and bookers. The competition was announced at the concluding session of a home office district managers sales conference presided over by Haines.

British Films To TV

New York—Syndication rights to 32 British comedies not yet exhibited in this country have been acquired for distribution in the television market by Richard S. Robbins Company, public relations and sales promotion agency. In addition, the company has acquired 11 dramatic entries and 20 feature-length travelogues, some of which were photographed in an anamorphic process, it was understood. The pictures were all placed in release during 1951 or later, with many as recent as last year, the firm stated.

U-I Sues Phila. Theatre

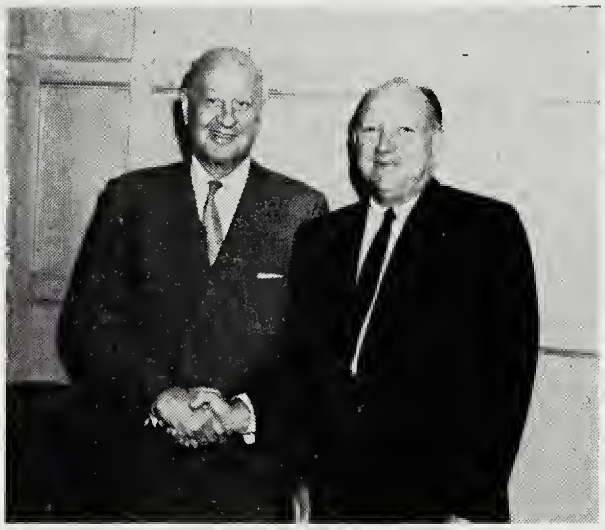
Philadelphia—The first-run Viking last week was named defendant in an action brought by Universal Film Exchange, in Common Pleas Court, for alleged non-payment of film rentals. The suit charges that the theatre contracted for "There's Always Tomorrow" at a minimum film rental of $17,500 and for "Never Say Goodbye" at a film rental of $22,500. The theatre paid $6,922.74 on the first film and has made no other payments, it is charged.

Technicolor Cuts Dividend Policy To Support Diversification Move

New York—The board of directors of the Technicolor Companies, at a meeting last fortnight, declared a dividend of 12½ cents a share on the common stock of Technicolor, Inc., payable on Aug. 20 to stockholders of record at the close of business on Aug. 3.

The consolidated net earnings of the Technicolor Companies for the first six months of 1956, after taxes, amounted to $980,692 or 49 cents a share on the 2,010,570 shares of stock of Technicolor, Inc., outstanding, it was announced. This compares to $1,300,336 or 65 cents a share for the corresponding period of 1955, the company reported.

Commenting on the action of the board, Dr. Herbert T. Kalmus, president and general manager, described "the decision to pursue a less liberal dividend policy" as "a constructive measure for the immediate future, prompted by the current diversification program of the Technicolor Companies in the fields of amateur color processing both here and abroad. and by the current drop in volume in its motion picture division due to present conditions in the motion picture industry. This reduction in dividends to conserve earnings in the business will, in the long run, be understood for what it actually is, an expression of confidence in Technicolor's diversification program."



Roy Haines, Warners general sales manager, is seen recently congratulating Fred Greenberg upon his promotion from Los Angeles branch manager to west coast district manager with headquarters in Los Angeles. Joseph Safarty has moved up from assistant to branch manager.

Survey Plan Studied

New York—Plans to launch the Indianapolis territory survey on the practical advantages of initiating a boxoffice credit card system were expected to be complete by this week, it was stated last fortnight by William C. Gehring, 20th-Fox vice-president heading the subcommittee of the Motion Picture Association of America which is sponsoring the venture.

Although it was learned that a research firm had been retained for the undertaking, Gehring declined to disclose its identity. Distribution firms have allocated $25,000 for the first phase of the project, with additional funds to be allocated after the research organization estimates the final cost to test the plan.

UA Expects Code Okay For Controversial "Boss"

NEW YORK—Production Code Administration approval of "The Boss," a Seltzer Brothers Production to be released by United Artists prior to the November Presidential election, is expected by the distribution company, it was stated last fortnight by William J. Heineman, vice-president in charge of distribution. Heineman said that UA executives had been conferring with PCA officials in Hollywood and that a Code Seal for the film was expected shortly.

Frank and Walter Seltzer, the producers of the film which is reported to show a link between organized crime and politics, earlier stated that the Code Seal was withheld from the picture because it contains a scene in which machine gun bursts are heard. They insisted, in the course of a press conference at that time, that they would not delete that objectionable sequence to obtain the Seal, while noting that UA had financed the picture and that the decision on the release therefore was up to that company.

B-V Sales Meet Set

New York—A special sales conference of top Buena Vista distribution personnel was to be held here this week, it was announced by Lee F. Samuels, president and general sales manager. The sessions, scheduled for the Ambassador Hotel, were to be attended by executives from the Disney Studios, district managers from eight domestic sales territories, and New York home office executives. Foremost item on the agenda was an accelerated sales policy for the reissue of "Fantasia," together with consideration of the release by the distribution company of product acquired from outside the Disney organization.

In addition three personnel changes in the sales force of Buena Vista were announced by Irving H. Ludwig, the company's domestic sales manager.

Harvey Reinstein, salesman in the Jacksonville office, has been transferred to the home office as sales representative in the New York area. Robert Stevens, previously associated with 20th-Fox, has been appointed to handle the Jacksonville territory. Patrick Halloran has joined BV as salesman in the Omaha territory. Halloran was formerly associated with 20th-Fox and Paramount.

Chi Tax Take Rises

Chicago—Collections of the city's three per cent amusement tax, covering all forms of entertainment, including theatres and sporting events, amounted to $955,309 in the first six months of this year, it was reported last week. Collections in the same period of 1955 were $940,771. This rise reversed a trend of several years.

The International Scene.........

Canada

New Brunswick Has First Femme Operator

TORONTO—New Brunswick's first female licensed projectionist, Mary Peabody, 21, has enough technical knowledge to compare favorably with the majority of projectionists in the province of New Brunswick.

That is the word of George Encs, chairman, New Brunswick Censor Board, who, before announcing that Mary was the first in the province, checked his files. He found that there had been other women working in booths, but they had never been licensed.

Mary credits Newell Fish, projectionist at the Capitol, Fredericton, and her instructor for more than a year, with all her knowledge. The young lady was born and raised in Woodstock, N.B., where she attended high and vocational schools. Then she went to work with the provincial visual education department where she started shipping and servicing equipment, and is at present a booker.

She decided to make use of her spare time, so she started working at the Capitol, Fredericton, two nights a week. Her interest in the big projection machines was aroused while working with 16mm. film in the audio visual department.

No one is sure whether or not Miss Peabody is the only licensed female projectionist in Canada, but one thing is certain, she pleases her employer, W. W. O. Fenety, who, with his son, operates the Capitol and Gaiety, Fredericton, N.B.

Canadian Comment

Edward Small, well-known theatrical producer, is to produce a $1,500,000 39-episode TV series based on "The Last Of The Mohicans." The announcement was made through Arthur Gottlieb, Canadian film executive, whose studio facilities, Canadian Flim Industries, will be used. Sam Newfield will direct the series, which will be made in 26 to 28 weeks. Stars named include Lon Chaney and Johnny Hart. The remaining actors are to be engaged in Toronto through a casting agency. A replica of an Indian Village on Gottlieb's Pine Ridge Farms just outside of Toronto is planned.

CINE CHATTER: Arthur Gottlieb, Canadian Film Industries, is in the hospital recuperating from a bone infection in his arm. . . . Dawson Exley was shifted to Vancouver as branch manager for 20th-Fox from the Saint John branch. He was succeeded in the Maritime city by Gordon Lightstone, Jr. . . . Mr. and Mrs. A. G. Anderson have opened their 300-car Twilight Drive-In, Penticton, B.C., where previously Okanagan Drive-In Theatres' 250-car Pines was the only ozoner. Also starting operation was Gaston Giguere's 208-seat St. Michel, the first in St. Michel de Bellechasse, Quebec. . . . In Winnipeg, Bert Segal became Republic representative following the resignation of Ralph Zelickson. The JARO salesman in the territory is Abe Kovnatz, while Al Winegratsky is in charge of the 16mm. section of the JARO operation in the western city. . . . A fire in a nearby restaurant forced 700 patrons of the Crystal Palace, Montreal, from the theatre while firemen doused the flames. . . . Batten Films, formerly operated by Ralph Foster and Julian Roffman, has been transferred to S. W. Caldwell, Ltd., Toronto, and will be continued as a production studio. . . . Veteran showman and formerly manager of the Garrick, Winnipeg, Daniel E. L. Fisher, 73, died recently at his home in Matlock, Manitoba. . . . Mrs. Edna Hambleton, widow of the late Robert Hambleton, who owned six Ontario theatres, has settled out of court for an annual income of $25,000 from her husbands' $1,000,000 estate, instead of the $14,580 yearly left her. Hambleton died October, 1955, at the age of 87, leaving $210,000 in bequests, mostly to churches, with the residue, about $700,000, to go to the United Church of Canada after the death of his wife. . . . Well-known in Winnipeg and environs for his frequent speeches at film and theatre functions, Charles E. Finkelstein died recently. . . . Gerald Pratley, radio commentator on films, was elected the new president, Toronto and District Film Council. . . . Promotions have been made by Odeon-Garson Theatres. Clarence K. MacLean, manager, Hyland, Halifax, was named supervisor of the circuit's Cape Breton theatres, and Mrs. Prima Davison, manager, Jubilee, Stellarton, N.S., has been put in charge of the Highland Drive-In also.

—HARRY ALLEN, JR.

Our English cousins have joined the parade of theatremen seeking out African animals for exploitation of Columbia's "Safari." K. B. Lloyd, right, manager, Gaumont, Southport, recently invited this full-grown lion and his keepers to his cinema for a look at the film and got front page mention throughout England.

TV, Movie Producers Merge

HOLLYWOOD—A decision to integrate the Screen Producers Guild and the National Society of Television Film Producers was announced last week by SPG president Samuel G. Engel and NSTFP president William Self. In a joint statement, the executives said that it is their conviction that the unification of the groups "will bring a powerful impetus to the development of additional creative talent for the healthy advancement of the film industry."

Cosmopolitan Devotes Oct. Issue To Movies

NEW YORK—The October issue of Cosmopolitan will be devoted to the movie industry, past, present, and future. Cosmopolitan and the movie industry have long worked in close association in the entertainment-for-pay business, the movie industry having purchased more Cosmopolitan fiction than that of any other magazine over the past two years.

Some of the interesting and entertaining articles include the effect of income tax on Hollywood; a photo-essay on the beautiful girls who go to Filmdom but never make the movies; off-the-screen Hollywood tragedies no script man could think up; Jon Whitcomb's sketches in prose and picture of Rita Hayworth on location; and a movie guide previewing future films, looking as far ahead as three or four years.

Also the movie industry's revelation of its "billion dollar bait" plans to lure TV enthusiasts back to the theatres; picture portfolio of stars of yesterday, today, and tomorrow and the greatest movies of all times; a feature on how movies should be censored; an article by Walt Disney; and an exclusive interview with Alfred Hitchcock round out this history of the movie industry, bridging the years from "Birth Of A Nation" to the birth of CinemaScope.

The Cosmopolitan October issue goes on sale Sept. 25.

Rogers Drive Effective

NEW YORK—Reports on the Will Rogers Hospital's audience collections still being conducted in theatres nationally are beginning to arrive at the Hospital's campaign office. "Representation is still too thinly spread to allow the formation of a trend characteristic at this time," announced S. H. Fabian, national campaign chairman. "However, reports of encouraging interest and cooperation on the parts of both the public and theatre management are becoming evident. If these can be taken as an indication of the final campaign result, we can expect a marked upswing over last year's collection, which was the first such collection to be taken for Will Rogers in many years."

Japanese Licenses Divided

NEW YORK—The import license allocation for Japan in the year from April 1, 1956 to March 31, 1957, has been divided by the Motion Picture Association of America with Loew's receiving the highest number, 16, of the 102 permits, it was reported last fortnight. The allocation was the first devised under a new global formula. Other licensees include Paramount, 15; 20th-Fox, 13; Warners, 13; Columbia, 10; U-I, 10; RKO, nine; United Artists and Republic, six each; and Allied Artists, four.

RKO Jam Delays "Underdog"

HOLLYWOOD—RKO, now in the midst of its biggest production boom in 11 years, has encountered a temporary jam-up in physical production facilities and has been forced to postpone until the winter the start of "Underdog," scheduled to begin filming in August. Stanley Rubin is the producer.

Warners' Film Sale To TV Completed

WILMINGTON, DEL.—Maxwell Goldhar, vice-president and treasurer, PRM, Inc., and Benjamin Kalmenson, Warners executive vice-president, last fortnight announced the completion of the sale by Warners of its film library to PRM for $21 million. The films sold, all of which were produced prior to 1949, included over 750 features and over 1,500 shorts and cartoons.

In a separate statement, Goldhar indicated that this was the largest single transaction in the history of the industry. Conditions of an earlier "memorandum of sale," which included Warners obtaining a favorable tax ruling from the Treasury Department and the examination of titles, had been satisfied, he said.

Since then, PRM has acquired control of Associated Artists Productions, Inc., headed by Elliot Hyman, who has been increasing his organization to handle the distribution of the films. PRM also has acquired, for an undisclosed price, the Popeye film library from Paramount and King Features Syndicate. The sale of these libraries, aside from including TV rights, cover library rights, negative rights and copyrights.

Nomikos Honored

CHICAGO—Representing Spyros P. Skouras, in South Africa on a business trip, 20th-Fox vice-president W. C. Gehring delivered an address here at a testimonial dinner to Van A. Nomikos, president and general manager, Van Nomikos Theatres. Present were top state and city officials, theatre executives, and leading citizens.

Sponsored by the Order of Ahepa, the dinner held at the Sherman Hotel marked a 30-year record of service by Nomikos to the leading Greek-American fraternal organization of which he is a former supreme president. Gehring urged maximum participation in a campaign to aid the 20,000 victims of the July 9 earthquake on the Greek Island of Santorini, reading a cable from Skouras to that effect.

New RKO Marks First Anniversary; 15 For Release Aug. 15 To Dec. 31

NEW YORK—Daniel T. O'Shea, president, RKO Radio Pictures, revealed last fortnight, on the first anniversary of the purchase of RKO by Thomas F. O'Neil, that RKO will release 15 pictures between Aug. 15, when the new RKO management's first production, "The First Traveling Saleslady" has its debut, and the end of the year. There are also 13 properties, all initiated under the aegis of the new RKO management, which today are in a production or pre-production stage and are scheduled for release during the first half of next year.

A year ago, O'Neil and General Teleradio bought the then RKO Radio Pictures, Inc., from Howard Hughes for $25,000,000, one of the largest business deals in the history of American industry.

"We made no head line-catching claims at the time of the purchase," O'Shea said. "We promised to provide theatre owners with a steady flow of pictures which were aimed at making money; we promised nothing more. Since then we have worked steadily to create top quality films and now our efforts are starting to materialize."

Stressing the fact that there is "actual diversification" in the upcoming RKO releases "without duplication of the type of entertainment each film provides," O'Shea expressed disagreement with the theory that "'all you need is a couple of blockbusters.'" The RKO president said, "As a company, we need a steady flow of patron-attracting and pleasing pictures as much as the theatre operator in order to continue as a stable and profitable organization; this is another example of how what is good for the producer-distributor is good for the exhibitor."

O'Shea listed the following RKO features as the ones the company will have in theatres before the end of the year: "The First Traveling Saleslady," in Technicolor with Ginger Rogers, Barry Nelson, and Carol Channing; "Back From Eternity," starring Robert Ryan, Anita Ekberg, and Rod Steiger; "Tension At Table Rock," starring Richard Egan, Dorothy Malone, and Cameron Mitchell in Technicolor; "Bundle Of Joy," in color starring Debbie Reynolds and Eddie Fisher; "Beyond A Reasonable Doubt," starring Dana Andrews and Joan Fontaine; "The Young Stranger," introducing James MacArthur and costarring Kim Hunter, James Gregory, Jeff Silver, and James Daly; "Public Pigeon No. 1," with Red Skelton, Vivian Blaine, and Janet Blair, in color; "The Brave One," King Brothers' story filmed entirely in Mexico in Technicolor and CinemaScope; "The Silken Affair," with David Niven starred; "Finger Of Guilt," starring Richard Basehart and Mary Murphy; "Man In The Vault," with William Campbell, Karen Sharpe, and Anita Ekberg.

Good News From RKO

The current announcement by Dan O'Shea to the effect that RKO will release 15 pictures between Aug. 15 (debut of "THE FIRST TRAVELING SALESLADY") and the end of the year, and that 13 more pictures are in various stages of readying for release during the first half of 1957 should be good news for the entire industry. And the summary that accompanied his announcement lists subjects, titles, and casts that look promising on paper, and that could prove to be genuinely important.

In talking about RKO, just a year ago, we said: "The success of this team will contribute much toward eliminating shortage of Class A features. Good luck to it!" We want to repeat that! In spades!

—JAY EMANUEL.

Clearance Suit Filed

PHILADELPHIA—A suit was filed in U. S. District Court last week by County Theatre Company, County, Doylestown, Pa., against Paramount, Loew's, Inc., Columbia, Universal, Warners, RKO, 20th-Fox, and United Artists.

Equal availability with Frenchtown, Lambertville, and Flemington, N. J., is asked, with treble damages sought in an amount to be set by a jury.

The New Jersey houses mentioned are serviced out of New York, whereas Doylestown, Pa., is serviced out of Philadelphia and has a later clearance.

E-K Hits Earnings High

ROCHESTER, N. Y.—Sales and earnings of Eastman Kodak in the 24 weeks ended June 10 last were the best the company has had in any corresponding period, it was reported last week by Thomas J. Hargrave, board chairman, and Albert K. Chapman, president.

This Was The Week When.......

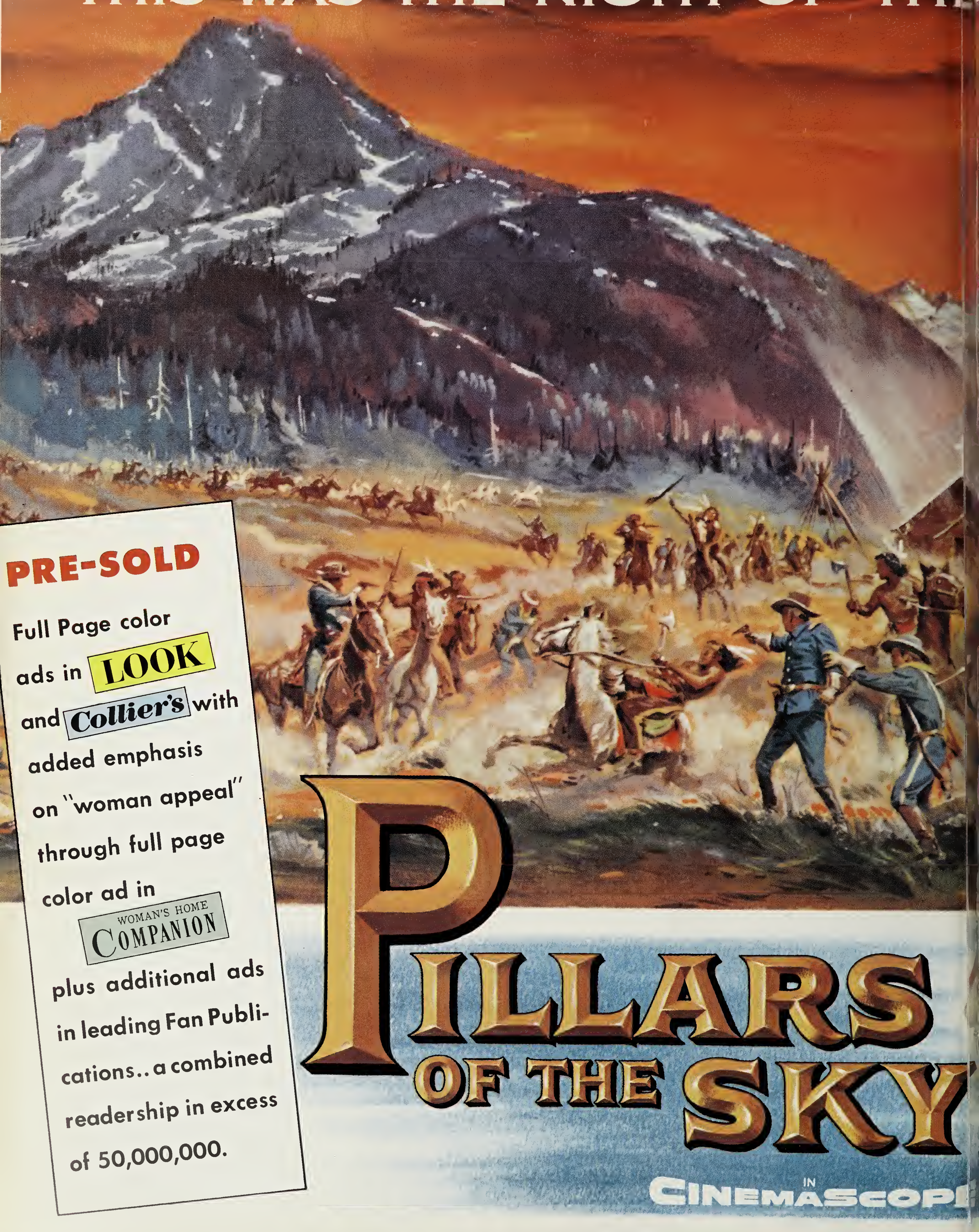
RKO Theatres president Sol Schwartz signed Judy Garland for Broadway's Palace starting Sept. 20, for a limited engagement. . . . MGM set "High Society" for a New York premiere tomorrow (Aug. 9) in the Radio City Music Hall, following the world premiere in the Pantages, Hollywood, staged as a tribute to Cole Porter. . . . United Artists claimed an all-time house record for the first three days of the world premiere engagement of Norman Krasna's "The Ambassador's Daughter" in the Esquire, Chicago. . . . Paramount set Cecil B. DeMille's "War And Peace" for a world premiere in the Capitol, New York, Aug. 21. . . . Miss Universe of 1957, Carol Morris, represented U-I at the world premiere of "Walk The Proud Land" in the Walter Reade Community, Hudson, N. Y.

Continental Distributing acquired "Secrets Of The Reef" for worldwide distribution after it set a new house record world premiere day in the Baronet, New York. . . . "The Doctors," France's most popular release of last year, was set for an American premiere in the Paris, New York, by Kingsley-International. . . . Richard Widmark purchased screen rights to the Theatre Guild's "Time Limit" for more than $100,000, for lensing by his independent Heath Productions, Inc., and United Artists release. . . . United Artists set plans for Saint Joan Week, a search for a new talent to play the title role in Otto Preminger's forthcoming production. . . . The King Brothers' "The Brave One," an RKO release, received the Parent Magazine Medal Award of Special Merit.

DuMont Reports Loss

NEW YORK—The Allen B. DuMont Laboratories last week reported a loss of $484,000 in the first six months of this year, after a tax carryback credit of $608,000.

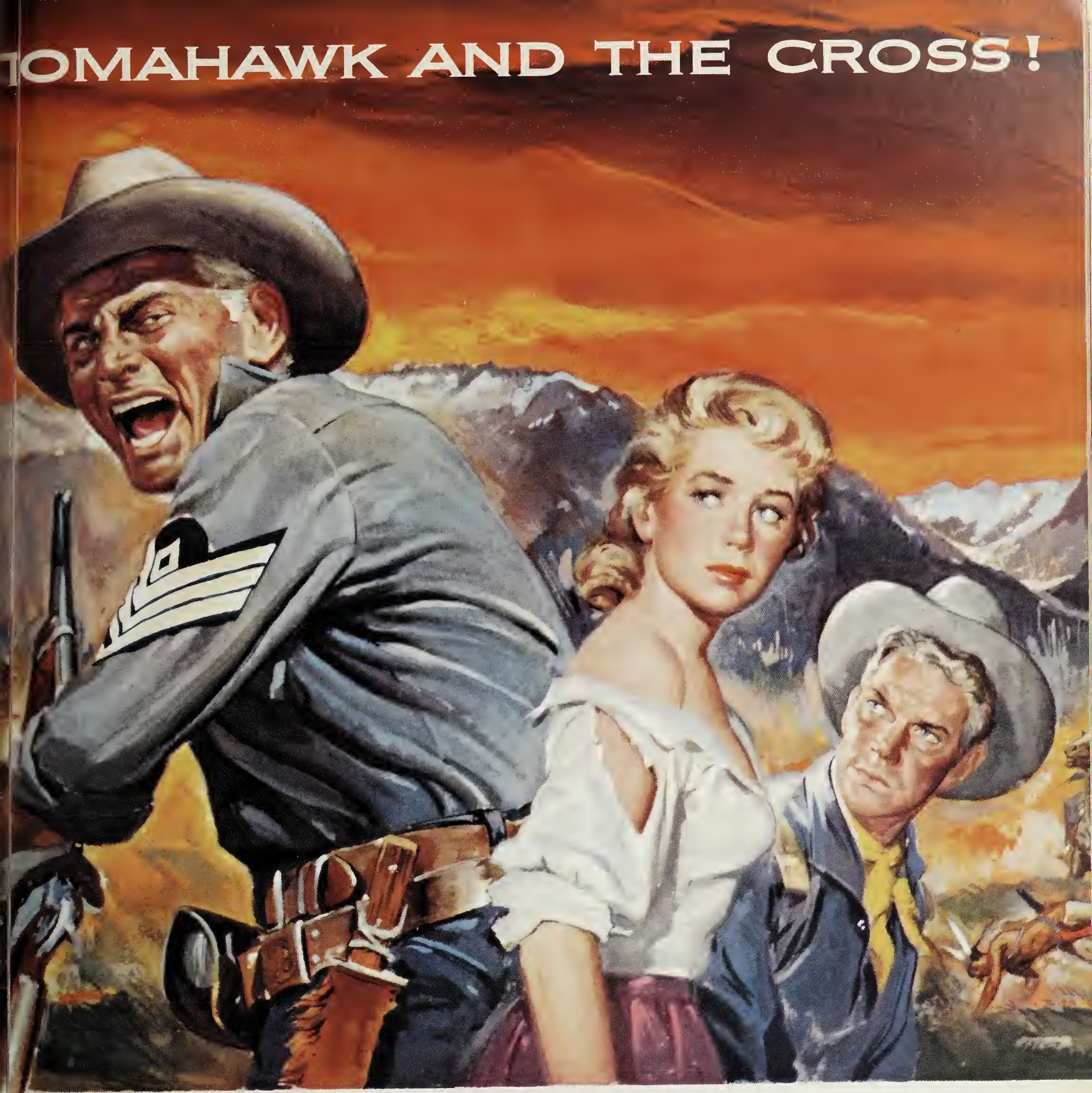
THIS WAS THE NIGHT OF TH


PILLARS OF THE SKY
IN
CINEMASCOP

PRE-SOLD

Full Page color ads in **LOOK** and **Collier's** with added emphasis on "woman appeal" through full page color ad in **WOMAN'S HOME COMPANION** plus additional ads in leading Fan Publications.. a combined readership in excess of 50,000,000.

LITHO IN U. S. A.


OMAHAWK AND THE CROSS!

STARRING

JEFF CHANDLER · DOROTHY MALONE

CO-STARRING

WARD BOND · KEITH ANDES · LEE MARVIN · SYDNEY CHAPLIN

WITH **FLOYD SIMMONS · MICHAEL ANSARA**

RINT BY TECHNICOLOR

irected by GEORGE MARSHALL · Screenplay by SAM ROLFE · Produced by ROBERT ARTHUR · A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 58

George Nonamaker
Editor

Theatre Lobby Becomes Picnic Site As Exhib Cashes Big 50 To 1 Bet

PHILADELPHIA—A campaign on Columbia's "Picnic" in which the film was given ample promotion at a cost of less than $2 this week has won the $100 MOTION PICTURE EXHIBITOR pays weekly for the entry in SHOWMANSHIP SWEEPSTAKES selected as winner by a board of theatremen judges.

The 50 to one shot winner is John R. Tucker, Center, Salisbury, N. C.

WINNING ENTRY

PICNIC FOR "PICNIC"

Submitted by John R. Tucker
Center, Salisbury, N. C.
650 seats • 50 cents top admission
General patronage.

This is my campaign which turned Columbia's "Picnic" into extra money at the boxoffice. I started two weeks before playdate and worked promotions right up to opening night.

Two weeks in advance, I put a display at the end of the lobby where all patrons would see it as they entered the theatre. This consisted of a six-sheet on the lobby wall on "Picnic" with a rug of artificial grass, borrowed from a funeral home, placed directly beneath it. On the grass was a table with red and white checkered cloth, family size picnic basket, thermos jug, and a charcoal grill. A card reading "Reserved for Picnic" was propped up in front of the basket, and other cards reading "Reserved for William Holden" and "Reserved for Kim Novak" were placed on opposite sides. The picnic equipment was furnished by a cooperative merchant, so the only cost to the theatre for this display was that of the six-sheet.

One week before playdate the local radio stations played the "Picnic" theme song and announced playdates. I had 1,000 paper napkins printed, blue on white, which read "Attend The Big 'Picnic' at the Center Theatre (playdate)." Local restaurants used the napkins and about 100 were marked, "Good as one pass to the Center Theatre to see 'Picnic'." Signs made with metallic glitter were made up and given one to a restaurant, reading: "Look for free theatre passes to see 'Picnic' on your napkins."

We started with a late show on Thursday night before opening on Friday. We had three boys out as street bally, one with the thermos, and two with picnic baskets with promotional signs. Our lobby display was moved out front. A talking dummy was borrowed from Bamby Bakers and this "talked" to the passers-by every two or three minutes about the film. The "dummy" was also rigged up so I could take the mike and talk through the dummy. This attracted a lot of attention.

This action scene is but one of many in Columbia's "Earth Vs. The Flying Saucers," on which the company has posted $500 as an inducement for exhibitors to submit exploitation campaigns in SHOWMANSHIP SWEEPSTAKES.

For the late show Thursday night I promoted free hot dogs for the first 100 patrons. The rolls were promoted from Bamby Bakers and the hot dogs from a packing company. Members of the staff and I dressed in white chef's jackets and caps and served the hot dogs which were roasted right in the theatre lobby on the charcoal grill. This promotion cost the theatre less than $2 and really paid off.

RUNNER-UP NUMBER 1

EIGHT WEEKS KIDDIE PROMOTION

Submitted by M. H. Parker
SW Strand, Erie, Pa.
974 seats • 75 cents top admission
General patronage.

The following is an outline of an eight-weeks Saturday Special Kiddie Shows promotion.

First we set our film programs and booked adventure films, westerns, Abbott and Costello feature, science fiction film, 17 cartoons, etc., and announced the entire lineup before we started.

Next, I went to 10 downtown merchants and promoted merchandise prizes worth from $15 to $140 each week. The following cooperated: shoe store, two pairs of shoes, one for a girl, one for a boy; candy store, two gift certificates; florist, roses for each of two winners; photo studio, portrait for each of two winners; department store, two gift certificates; food market, two gift certificates; Erie County Milk Association, two gift certificates for ice cream; another store, two gift certificates; and Coca-Cola Bottling Company, six gift certificates.

As the children entered the theatre, girls were given rose colored tickets and boys white tickets, so that we were assured of a girl and boy for the two top winners. For the additional four cases of Coca-Cola we drew two girls tickets and two boys tickets. We called it Junior Prince and Princess Drawing. The first two winners averaged better than $40 each in prizes that they won.

To further promote the program, we had a 40x60 board in the lobby and also in the lobbies of the Warner and Columbia announcing the prizes, picture of the week, etc. Cross plug trailers were also used.

Outside help consisted of 21 spots on radio station WLEU each week, free; 10 spots weekly on radio station WIKK, free; and on television station WICU, six free spots on shows appealing to the kiddies.

To complete the advertising program, and still for free, I promoted a quarter page ad in the Erie Dispatch and a full page ad free in the same newspaper another week, this one with a coloring contest with passes good for the following Saturday. Special ads were run in both local newspapers on each week's show on Fridays and Saturday mornings.

In free space, TV announcements, and radio spots, and for the one full page ad, this amounted to a grand total of $559.80 in space and time. It was all for free, plus the prizes that were promoted from the merchants.

RUNNER-UP NUMBER 2

COUNT THE SIGNS CONTEST

Submitted by Arthur W. Jenkins
Strand, Brockport, N. Y.
690 seats • 60 cents top admission
General patronage.

As soon as I learned we were to play several MGM reprints, one of which was "Northwest Passage," I decided to exploit it properly as I felt that it could bring in extra revenue. Since I was limited in the amount of money I could spend I hit on an idea that cost little or nothing. This was in the form of a "Count The Signs" contest.

Several merchants around town were contacted and their permission received to display little white hand-lettered signs reading: "See 'Northwest Passage,' Strand, (playdates)" in their stores with the idea that it might attract extra "walk in" trade. Each participating merchant placed a sign in his store window inviting people in to count the signs.

A two month free pass was offered to the person who counted all the signs in the stores and then sent the correct total to the theatre on a postcard. The first correct, or nearest correct answer won, and a deadline of midnight the day before the picture opened was set.

For a period of two weeks an extensive small scale ad campaign was conducted,

"You've got to stop taking those pills!"

from the director of "Rebel Without a Cause"!

20th Century-Fox
presents

A motion picture so daring you will ask: "HOW DID THEY DARE MAKE IT?"

starring

JAMES MASON

BARBARA RUSH

Bigger than Life

CINEMASCOPE®
COLOR by DE LUXE

co-starring WALTER MATTHAU
Produced by JAMES MASON
Directed by NICHOLAS RAY
Story and Screenplay by
CYRIL HUME and RICHARD MAIBAUM

WORLD PREMIERE ENGAGEMENT NOW
VICTORIA, N.Y.

NEXT AT
KEITH MEMORIAL BOSTON
WEDNESDAY, AUG. 8

AVAILABLE ONLY FOR SELECTED ENGAGEMENTS

This is an attraction of an unusual nature and of the greatest importance. Because the most careful handling is essential if audiences, and exhibitors too, are to realize the full impact and potential of this motion picture, 20th is limiting its availability to specially selected engagements. If you desire, and can handle, this singular and daring attraction, call your 20th man today!

concentrating on this contest. Teaser ads were placed in the local newspaper reading: "Question: How can I win a a two months free pass to the Strand Theatre? Answer: It's easy. To find out just call Brookport 25 or 586-M." When people telephoned, we told them about the contest.

Copy about the contest was spotted in our regular theatre programs; a 30x40 lobby sign told about it. On our Wednesday Lucky Patron Nite and on weekends the theatre public address system was used to inform audiences about the contest.

The nice part about this campaign is that it cost practically nothing and created goodwill with the participating merchants. The "count the signs" contest can be worked on practically any picture and in any situation large or small.

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500.00 on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

"THE MAN IN THE GRAY FLANNEL SUIT"

Submitted by M. C. Glendy
Majestic, La Salle, Ill.

800 seats • 65 cents top admission
General patronage.

There are five men's haberdashery stores in our town. They were all tied in on a $50 free gift certificate giveaway on this film. This was unique in one respect. Each merchant paid $15 to the pool, making a total of $75.

Ten thousand tickets were run off on our duplicator, two thousand for each store. Each store had their own name on the ticket registrations that they used.

The winner of the $50 free gift certificate would receive a gray flannel suit from the store where he had registered. The theatre then reimbursed the store with $50 in cash out of the pool.

A trailer explaining the giveaway and theatre credits was run for 10 days in advance of the drawing, which was held at the theatre. The cost of the trailer was $16 and, the cost of tickets and displays was about $8.20.

The promotion was easy to sell to the merchants as a sporting proposition, as the winning store received $50 cash to cover a $50 gift certificate, which gave them a profit on their markup.

The theatre received five window displays, strong plugging by the merchants, and free distribution of 10,000 heralds. Cost to the theatre was absolutely nothing.

The merchants were well satisfied, in fact the winning merchant continued the gimmick for another two weeks on his own. The theatre was well satisfied with the advertising which resulted.

RUNNER-UP NUMBER 4

"THE HARDER THEY FALL"

Submitted by Irvin Weber
Mohawk, Amsterdam, N. Y.

1200 seats • 65 cents top admission
General patronage.

A highlight of my campaign which was staged at practically no cost was a key chain giveaway. This was in the form of inexpensive miniature key chains with a small novelty reproduction of a boxing glove. These were attached to cardboard cards. The cards were printed: "No punches pulled! You get the best deal in town on new and used cars at Parson's, Inc., of Amsterdam. See Humphrey Bogart and Rod Steiger in 'The Harder They Fall' Starting (date) At The Mohawk Theatre." Naturally, the tieup with the automobile dealer paid for three-quarters of the cost of this novelty giveaway which was well received as it was something free. The key chains were distributed by the thousands at the Mohawk Mills during shift changes, and some were taken to nearly every gas station in town.

Another stunt was the promotion of an entire window from Dungar, Inc., a sportshop, in which we ran a loaded gloves contest. Copy pertaining to these gloves read to the effect that they were loaded with payoff coin. Persons guessing the correct weight received guest tickets to see the picture.

Local soda fountains in drug stores, restaurants, five and 10 cent stores, etc., featured a "one-two punch" sundae, on which, of course, there was mention of the picture credits and playdates.

The local bank went for space in their lobby for the display of "the losers' purse of $49.07." This was quite an attention getter. Displays were set up in the theatre two weeks in advance of showing. Displays were in the rest rooms, foyer, concession stand, lobby, and at the front entrance of the theatre. We also had a six-sheet posted in the heart of the city.

For street bally we had an aide out attired in prize fighter's robe, skipping rope, with copy on his back pertaining to "Preparing to see 'The Harder They Fall'—Mohawk." This was used several days in advance and during the first few days of the run.

Top TOA Showmen Discuss New Ideas

CHICAGO—Fifty-three enthusiastic showmen, representing large and small theatres from every section of the United States, met here last week for a special two-day showmanship conference at the Edgewater Beach Hotel. This group reviewed proved and developed new ideas which will be presented at TOA's International Convention to be held in the New York Coliseum, Sept. 20 to 24.

Two hundred and forty-six new, as well as proved, money-making ideas were offered and will be incorporated in a special manual available to all September Convention registrants and TOA members. Ernest G. Stellings, chairman, TOA's National Conference, will present this report, assisted by M. B. Smith and Henry Plitt.

The values of this conference resulted in TOA's determination to inagurate a National Motion Picture Theatre Public Relations Program. The assistance and cooperation of the entire industry will be expected. The committee, appointed by the president of TOA, Myron N. Blank, will explore various new thoughts suggested by the group in Chicago for increasing film interest and attendance.

Among these suggestions will be a perpetual theatre public relations program, National Motion Picture Theatre Day. Rookie of the Year, stamp plans, national radio and TV programs, etc. The special committee entrusted with the responsibility for the theatre public relations program will be headed by Harry Goldberg, assisted by Thornton Sargent, Marvin Goldman, Douglas Amos, Carl L. Patrick, and Joseph Rosenfield. Their report will be presented to the TOA board on Sept. 10. A theatre community relations committee will be headed by Walter Reade, Jr., with Jack Braunagel, Jerry Greenebaum, Jerry Zigmund, and Mike Simons. In addition, a stamp committee will investigate the various plans available headed by Walter Morris, assisted by David Kamsky and Harold Field.

Blank stated at the conclusion of the meeting "that this Conference has been a positive plus to the industry. The various suggestions and ideas presented by the leading showmen in attendance will be implemented and carried out to the best interests of exhibition."

NEWS OF THE TERRITORIES . . .

Mrs. Monteen Johnson, Allied Artists Southern Exchanges, Atlanta, employee, recently won this Messerschmitt in a lucky ticket contest conducted by Premium Photo Service with 33 dealers in greater Atlanta participating. Shown with her is the lucky dealer.

Albany

The Warners exchange is going all out for Ray Smith Week, Aug. 26-Sept. 1. . . . Paramount auditor Arthur Lane made his first local visit. . . . George Weltner, Paramount world-wide sales head, vice-president Hugh Owen, and Robert Rubin were here to confer with branch manager Dan Houlihan. . . . A report from Hollywood indicated that Carol Morris, recently chosen Miss Universe and signed to a contract by U-I, would represent the film company for the world premiere of "Walk The Proud Land" last week in the Walter Reade Community, Hudson, N. Y., in the absence of star Anne Bancroft.

Atlanta

Jack Frost, United Artists salesman, was gradually recovering from illness. . . . WOMPI service committee head Lois Cone announced plans for a bingo party to benefit the Battle Hill Haven Home. . . . The Melody Drive-In, Sandersville, Ga., has been closed permanently by owner Clyde Nihiser. . . . Mrs. W. W. Hale closed the Roxy, Soddy, Tenn. . . . Dixie Drive-In Theatres closed its Savannah, Ga., situation. Also closed there is the Patio Drive-In. . . . J. R. McLeod is the new owner of the Key, Cedar Key, Fla.

Boston

The Lowell Drive-In, Lowell, Mass., opened for business. The theatre recently was purchased by Norman Glassman and his son, Bruce, who enlarged it. . . . Francis Charles, U-I salesman, took top honors at Race Week in Marblehead, Mass., when he won the Leonard M. Fowle Memorial Trophy for the outstanding sailing performance. . . . Richard Widmark was here on behalf of United Artists' "Run For The Sun." . . . Bill Hawkins, Capitol Theatre Supply, is recovering from surgery at Peter Bent Brigham Hospital. . . . Phil Prager, booker, Warners, resigned to enter another business. Dick Kelly, 20th-Fox salesman for Maine and Vermont, also resigned. . . . Fred Butler, engineer, Manley, Inc., was here from Kansas City and, with salesman John Stone, drove to Manchester, N. H., to supervise the installation of a Serv-O-Ramic concession stand at the new Bedford Grove Drive-In., owned by Ray Starita.

Francine D'Angelo, 17-year-old Brooklyn beauty, was the recent winner of the New York Paramount's "Miss Santiago" contest, inspired by Warners' "Santiago." She is seen here with Robert K. Shapiro, managing director of the theatre, and Joe Franklin, ABC-TV, a judge.

NEW HAMPSHIRE NEWS—The Colonial, Bethlehem, has opened with a series of CinemaScope features. . . . The theatre at the Portsmouth Air Base is maintaining a daily schedule of two shows, except on Saturday. First-run movies are being shown under an agreement between the Air Force and the film industry, with adults paying 25 cents and children 12 or younger, six cents.

PROVIDENCE, R. I., NEWS—Edward M. Fay, veteran exhibitor who recently suffered the loss of his sister, received another saddening blow when his wife, Katharine, died following a long illness. State and city officials, theatre managers, members of the press and many other ranking dignitaries, attended the funeral services, held at Holy Name Churh. . . . When the British frigate H.M.S. St. Austell Bay visited for five days, virtually all motion picture houses threw open their doors to the crew. The streets were well-populated with the visiting sailors, and for the hospitality shown, the commander invited local residents to come aboard to inspect the warship. . . . E. M. Loew's Providence Drive-In will soon premiere the new 120-foot stage with a gala midnight stage show featuring Nate Robinson and His Fabulous Rodettes.

Veteran MGM Booker Feted On Retirement

BOSTON — Nate Oberman, MGM booker for 30 years and head booker for the past 17 years, is pulling up stakes and heading west, where his married daughter and married son make their homes. He will be the guest of honor at a luncheon at the Hotel Bradford Roof Garden Aug. 21.

Much enthusiasm has been engendered over the forthcoming affair, and a long list of volunteer workers has been set up. The party is not sponsored by a particular group, but by all in the industry, including exhibition, distribution, transportation, labor, supply men, and others. George Roberts is general chairman, Carl Goldman treasurer, and Joe Cohen is in charge of tickets.

New Fabian Buyer Welcomed In Albany

Albany—A luncheon arranged by Fabian Theatres saw Bernard Myerson welcomed by branch managers and other representatives of distribution as new buyer in the Fabian Albany division, replacing Bernard Brooks, who resigned to become assistant zone manager and film buyer, Stanley Warner, Philadelphia. Myerson also buys and books a number of Fabian situations outside this area.

Brooks, one-time Paramount salesman here, told the group he was sorry to leave the Fabian organization but was glad to take on the important Philadelphia assignment. Those present included Jack Goldberg, MGM; Dan Houlihan, Paramount; Norman Jackter, Columbia; Norman Weitman, U-I; Ray Powers, United Artists office manager and booker; Robert Adler, Allied Artists office manager and booker; Elias Schlenger, Fabian division manager; and Irene Econome, Fabian division booker.

Buffalo

The Century is closed for the installation of Todd-AO equipment for the opening of "Oklahoma!", scheduled for next week. . . . Variety Club chief barker Elmer F. Lux was named western New York chairman, 1956 Muscular Dystrophy Association. . . . George J. Gammel, former president, MPTO of New York and veteran exhibitor, has retired from the industry with the leasing of his Ariel to Frank Quinliven and his Unity to Charles Loree. . . . The Starlite Drive-In, near Rochester, N. Y., celebrated its eighth birthday with a special show.

Chicago

Joe Emma, Lake Forest, Ill., exhibitor, will be the first in line at the Roosevelt today (Aug. 8) to see his daughter, Joan Taylor, co-starring in Columbia's "The Earth Vs. The Flying Saucers." . . . Eugene Hathaway and Eugene Marietta opened their new Starlight Drive-In, Clinton, Ind. . . . Norman Krasna, writer, director, and producer, United Artists' "The Ambassador's Daughter," was here for the premiere in the Esquire. . . . Alliance Amusement Company purchased the South Peru Drive-In, Peru, Ind., from Pete Fortune, who recently sold his Tuxedo there to Charles Stanley. . . . Plans for the return of stage shows to the Chicago this month are being held up by demands of the stagehands' union. . . . While Richard Stern, Cinema manager, is vacationing, his brother, Larry, is relieving. . . . Henry Fancum was named Times manager. . . . Ann Craft returned as secretary, Allied Theatre Owners of Indiana,

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NEW YORK, N.Y.
341 W. 44th St.

Variety Golf Tourney Draws 100 Duffers

CLEVELAND—The Variety Club annual golf tournament took place under sunny skies at the Lake Forest Country Club with more than 100 members, wives, and friends assembled for entertainment, including swimming and dancing as well as golf.

When the golf scores were added up, Mac Mayer, manager, 105th Street, was low gross winner and Jimmy Kalafat, circuit owner, low net winner. Others who took prizes were Eugene Vogel, Concession Cabinet Corporation, and Jack Silverthorne. Top lady golfers were Mrs. Jack Silverthorne and Mrs. Max Mink.

Entertainment chairman Dan Rosenthal credited Mrs. Sam Weiss, who recently organized the Variety Club Ladies' Auxiliary, and her staff with having helped make the occasion a success. Marshall Fine, chief barker, received congratulations for the affair.

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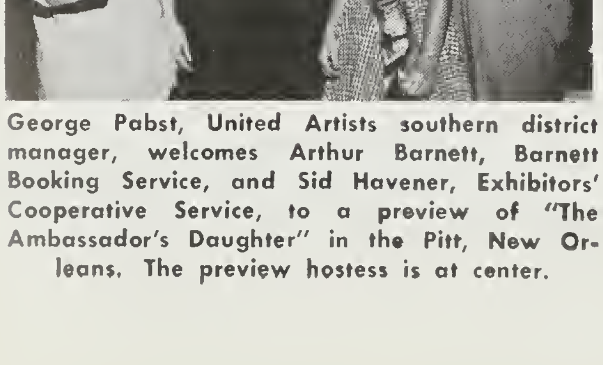
after a previous retirement. . . . Paul Back, Buena Vista salesman, has been promoted to handle the Chicago territory under the supervision of Harris Dudelson, midwestern district manager. Back was previously attached to BV's Omaha office.

An injunction suit seeking to prevent the showing of 20th-Fox's "Bus Stop" in the Oriental was filed in Federal District Court by Jules Pfeiffer, New York, who plans to present the stage play of that name in the Harris this month. The suit alleges the picture was not to be shown while play was being presented on stage. . . . A meeting of Allied Artists personnel was conducted by Roy Brewer, Arthur Deneen, and Lee Goldhammer, home office, New York. . . . Common stock of Walter E. Heller and Company, picture financiers, was listed on the New York Stock Exchange. The board of governors approved the listing of the firms' 1,374,166 shares of one dollar par value common stock. The stock is also traded on the Midwest Exchange here. . . . Orville C. Wells was named Commerce Drive-In manager, Walled Lake, Mich. . . . David S. Nelson, 64, State owner, O'Fallon, Ill., died. . . . The Sun-Times following the Chicago Daily Tribune increase, will up its charges an average of five per cent, starting Sept. 1. . . . Sam Lemansky, union executive, is delegate to the IATSE convention in Kansas City this month.



George Pabst, United Artists southern district manager, welcomes Arthur Barnett, Barnett Booking Service, and Sid Havener, Exhibitors' Cooperative Service, to a preview of "The Ambassador's Daughter" in the Pitt, New Orleans. The preview hostess is at center.

HAVE A DRINK
WHAT'LL YOU HAVE?
"GOTTLIEB'S GOT IT!"
JULY 29
DRIVE
SEPT. 1

Universal Pictures Company district manager Manie Gottlieb in Chicago recently had one of the most comprehensive promotion campaigns ever developed by the company going for his "What'll You Have? Gottlieb's Got It!" sales drive, which runs through Sept. 1. Even the Pabst Brewing Company is cooperating as Gottlieb is seen being toasted by exhibitors.

Cincinnati

S and S Amusement Corporation announced that it will stop screening "exploitation" films at the Forest Auto Theatre, suburban Forestville, following residents' complaints to Sheriff Dan Tehan. After an investigation, Tehan said there was "nothing illegal" in screening of "Untamed Mistress" and "One Way Ticket To Hell." . . . Ed Novack, assistant manager, National Theatre Supply, has been transferred to the same position, Chicago. Fred Barthel is now salesman, southern Ohio, and Wayne Barthel is in the Kentucky and West Virginia territories. . . . James Abrose, Warners branch manager, attended a company meeting in Philadelphia. . . . Edward Salzberg, Screen Classics, and James Frew, U-I district manager, were recovering from minor surgery.

COLUMBUS, O., NEWS—Loew's houses are staging a Midsummer Film Festival, ballyhooing a strong lineup of films for hot weather weeks. . . . Manager Lou Holleb of the In-Town Auto reports growing interest in his new 18-hole miniature golf course. . . . The Academy circuit opened its third drive-in, the 17th Avenue. Milton Yassenoff, circuit general manager, named George Moreland manager of the new ozoner. . . . Louis K. Sher, owner, Bexley and other art houses throughout the midwest, announced the acquisition of the Rock Hill, Kansas City, the seventh in the growing circuit.

Theatre's Life Ends; Will Be Supermarket

CLEVELAND—The Uptown Theatre Building, including the 3800-seat Uptown, stores, and office suites, was sold by Uptown Variety, Inc., to a Mansfeld, O., syndicate for approximately $200,000. The syndicate, the Uptown Investment Company, is headed by Harry Lemley and Herbert Welch, who will convert the property into a deluxe supermarket at an estimated cost of one million dollars.

In 1928, Warner Brothers bought the theatre and operated it as a first-run neighborhood house without interruption until 1954, when it was sold to Uptown Variety, headed by Myer Fine, Abe Kramer, and associates.

Iowa-Nebraska Allied Pledges Poll Support

DES MOINES—Allied exhibitors from Iowa and Nebraska indicated a willingness to take part in the forthcoming Audience Poll even though the organization does not belong to COMPO. A majority of the members attending the annual summer meeting at Arnolds Park, Ia., indicated they would take part.

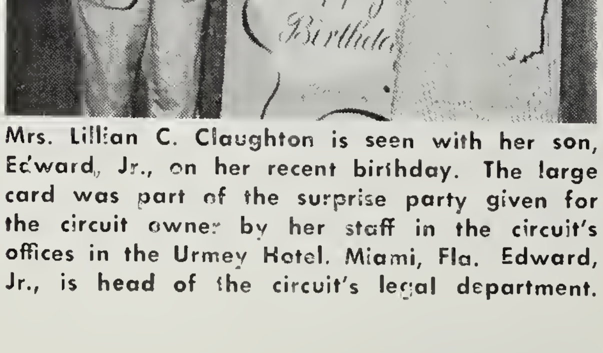
Resolutions adopted at the meeting included one which hit at the closing of film exchanges at Omaha, and transfer of the offices to Des Moines. Metro recently closed its Omaha office, and Republic and RKO are already operating only from Des Moines.

Members pointed out that the closing of the Omaha offices has worked a hardship on western exhibitors and "further consolidation could create turmoil" in the area. The resolution stressed that if any distributors close their Omaha offices and do not satisfactorily cooperate in the Omaha territory that all of the exhibitors in the association would discontinue use of that firm's films.

Another resolution "condemned recent loud-mouthed statements given out by responsible industryites which prophesy the further demise of thousands of more theatres and who give as the cause the dirty conditions of a majority of theatres."

Cleveland

Exchange representatives were in Napoleon, O., to attend the invitational preview of the new Trail Drive-In built by Jack Armstrong, Paul Pontius, Harold James, and Ernest Walter. Attending from Cleveland were Nat Barach and Irving Marcus, National Screen Service; Eddie Bergman, U-I; Jerry Lipow, Paramount; Sam Lichter, 20th-Fox; Martin Grassgreen, Columbia; and Eddie Cutler, Allied Artists. . . . Louis Sher and Edward Shulman, owners of seven art theatres, have merged their holdings into the Little Art Corporation. . . . Peter Rosian, U-I district manager, Carl Reardon, branch manager, office manager Frank Musto, and bookers Dick Dowdell and Ronny Stark were hosts to the exhibitors of northern Ohio at a luncheon, a gesture of appreciation for cooperation in helping Rosian's district and Reardon's branch to win first place in the Charles Feldman sales drive.



Mrs. Lillian C. Claughton is seen with her son, Edward, Jr., on her recent birthday. The large card was part of the surprise party given for the circuit owner by her staff in the circuit's offices in the Urmey Hotel, Miami, Fla. Edward, Jr., is head of the circuit's legal department.

The first contract for the exhibition of Cecil B. DeMille's "The Ten Commandments" was signed recently for the Stanley Warner, Beverly Hills, Cal., in the Paramount New York home office. DeMille, seated, holds the document, while SW Pacific coast zone manager Pat R. Notaro, left, prepares to sign. Looking on are A. R. Taylor, Paramount; Ralph Carmichael, Stanley Warner; and H. Neal East, Paramount.

Dallas Film Studio In Planning Stage

DALLAS—Harry Preston has announced that he, Felix Tanco, and actor Leo Carrillo have formed Film Corporation of America, which will build a five million dollar studio here. Preston said that he is a motion picture and television writer, that Tanco is a producer, that the corporation will be financed by a syndicate, and that it will buy the Mayan Ranch near Bandera, Tex., to make pictures in a natural setting.

"We will do everything from one minute commercials to a $1,000,000 production," Preston declared. "Anything that Hollywood can do, we will do here. The one large studio in Dallas will be the largest in the world. There will be four smaller studios, which will be the largest in the southwest." Preston stated that he expects the corporation "will get going" in the next few weeks. He said Tanco worked with Carrillo when the first "Cisco Kid" films were shot on the Mayan Ranch in 1949. There currently is a movie town on the ranch.

Dallas

A Dallas showing of "Thrillarama Adventure" is expected shortly after the Houston premiere. . . . Colonel H. A. Cole, veteran theatre owner and operator, will be honored for his 40 years of service to the industry here during the 1956 convention of Allied States Association, scheduled to be held here in the Statler Hilton Hotel, Nov. 27-29. . . . John New-

Watch for them!

NEXT!

Okla. City Territory

Issue of August 15

St. Louis Territory

Issue of August 22

Save them!

Film Exchange and Dealer Listing for the

NEW YORK FILM TERRITORY

• *Film Distributors*

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

ALLIED ARTISTS, 630 9th Ave.—PLaza 7-8420
Br. Mgr.: Nat Furst. Asst. Br. Mgr.: Jack Farkas. Office Mgr. and Booker: Etta Segall. Sales: Meyer Solomon. Bookers: Hank Feinstein, John Shields. Cashier: Norman Benchik. Emerg. Phone: PLaza 7-8420.

COLUMBIA, 630 9th Ave.—CIrcle 6-0900
Br. Mgr.: Saul Trauner. Office Mgr.: Phil Greenspan. Sales: John Wenisch, Moe Fraum, Jules Rieff, Lou Steisel. Bookers: Katherine Becker, Dean Kakuris, Ben Levine, Irving Baron, Dave Jacobs. Cashier: Sidney Buchman. Emerg. Phone: CIrcle 6-0900.

CONTINENTAL, 50 W. 57th St.—PLaza 7-2593
General Sls. Mgr.: Sanford W. Weiner. Booker: Claire Fassler. Emerg. Phone: None.

FAMOUS FILM, 630 9th Ave.—CIrcle 5-9025
Br. Mgr.: Harry Goldstone. Office Mgr. and Cashier: Sam Goldstone. Booker: Bella Greenwald. Emerg. Phone: CIrcle 5-9025.

FAVORITE, 630 9th Ave.—CIrcle 6-0980
Br. Mgr.: Jack Bellman. Sales: Connie Baker. Cashier: Ann Mendelsohn. Booker: Hannah Ciner. Emerg. Phone: CIrcle 6-0980.

HOFFBERG, 362 W. 44th St.—CIrcle 6-9031
Mgr.: Jack Hoffberg. Office Mgr. and Booker: Mary Morganthaler. Emerg. Phone: CIrcle 6-9031.

I.F.E. (Italian), 1501 Broadway—LO 4-4840
Sales: Sal D. Gennaro. Emerg. Phone: None.

METRO-GOLDWYN-MAYER, 630 9th Ave.—CIrcle 6-6200
Br. Mgr.: Louis Allerhand. Office Mgr.: Sidney Stockton. Sales: Harold Zeltner, Edward Richter, Robert Kraus. Bookers: Harold Margolies, Jahn Cunniff, Wm. Kiernan, David Klein, Wm. Frankle, Moe Rose. Cashier: Harry Kugel. Field Exp.: Charles Felleman. Emerg. Phone: CIrcle 6-6200.
(Dist. Mgr. in residence: Saal Gottlieb)

PARAMOUNT, 331 W. 44th St.—CIrcle 6-6160
Br. Mgr.: Myron Sattler. Sls. Mgr.: Nathan Stern. Office Mgr. and Booker: Richard A. Magan. Sales: Edward H. Bell, Lou C. Wechsler. Bookers: Catherine Flynn, John J. Curtin, Stanley Calman, Eugene Newman, Francis J. Patterson, George A. Casiano. Cashier: Max Schreiber. Emerg. Phone: CIrcle 6-6160.

PRINCIPAL, 630 9th Ave.—CIrcle 6-6660
Br. Mgr.: Sam Krellberg. Office Mgr. and Booker: Adeline Ginsberg. Emerg. Phone: CIrcle 6-6660.

REALART, 630 9th Ave.—CIrcle 6-1717
Mgr.: George J. Waldman. Office Mgr.: Frances Kingsley. Sales: Herman Schwartz. Booker: Ruth Kopf. Emerg. Phone: Schwartz, LU 4-0445.

REPUBLIC, 630 9th Ave.—CIrcle 6-0760
Br. Mgr.: Joseph Wohl. Office Mgr. and Casher: Ed Brindley. Sales: Robert J. Fannon, Anthony Ricci. Bookers: Ann Plisco, David Bass. Emerg. Phone: CIrcle 6-0760.

RKO, 630 9th Ave.—CIrcle 6-4700
Br. Mgr.: Harry Silverman. Office Mgr.: Frank Drumm. Sales: William Hartman. Bookers: Dorothy Post, Zito Sperti, Phillip Heydeck. Cashier: James Montana. Emerg. Phone: CIrcle 6-4700.
(Empire State Dist. Mgr. in residence: Leon S. Gruenberg)

TUDOR, 151 W. 46th St.—JUdson 2-1877
Br. Mgr.: Moe Kerman. Office Mgr.: Lilian Hoffman. Emerg. Phone: Kerman, Long Beach, GEneral 1-3147.

20th CENTURY-FOX, 345 W. 44th St.—CIrcle 6-6700
Br. Mgr.: Alex M. Arnswalder. Office Mgr.: William Cohen. Sales: Abraham Blumstein, Morris Kurtz, Mike Nuzzola, Lawrence L. Brown, Tom Feeney, Theodore B. Poris. Bookers: George Blenderman, Peter Fishman, Wm. Tavernise, Sylvia Weitz, Alexander Mendelson, Louis Kuttler. Cashier: Pat De Blasi. Emerg. Phone: CIrcle 6-6700.
(Eastern Div. Mgr. in residence: Martin Moskowitz, and Atlantic Dist. Mgr. in residence: Abe Dickstein)

UNITED ARTISTS, 630 9th Ave.—CIrcle 6-5480
Br. Mgr.: Joseph M. Sugar. Office Mgr.: Nathan Morris. Sales: Emanuel Youngerman, Myron Starr, Sam Riskin, Seymour Berkowitz. Bookers: Anthany Agoglia, Harvey Epstein, Harvey Barenblut, Howard Mahler, Thomas Kneitel. Cashier: Daniel Rosenberg. Emerg. Phone: CIrcle 6-5430.

UNIVERSAL-INTERNATIONAL, 630 9th Ave.—CIrcle 6-4747
Br. Mgr.: Joseph Rosen. Asst. Br. Mgr.: Nat Goldberg. Office Mgr.: Leo Simon. Sales: Philip Winnick, Harold Rasen, Fred Mayer. Bookers: Thomas Goff, Donald Schwartz, Richard Feinstein, Marvin Friedlander, Albert Quaedvlieg. Cashier: Walter Bernard. Emerg. Phone: CIrcle 6-4747.

WARNER BROS., 325 W. 44th St.—CIrcle 6-1000
Br. Mgr.: Ernest Sands. Sls. Mgr.: Gus Solomon. Office Mgr.: Cal Leeder. Sales: Lee Mayer, Leo Jacobi, Irving Rothenberg. Bookers: Al Blumberg, Mike Anderson, Sam Miller, Manny Gross, Pete Sage, Shirley Levy. Cashier: Harry Hummel. Head Shipper: Ben Block. Emerg. Phone: CIrcle 6-1000.

• *Supply Dealers*

AMUSEMENT SUPPLY CO., 346 W. 44th St.—CIrcle 6-0850
Emerg. Phone: IN 2-6691.

CAPITOL MOTION PICTURE SUPPLY CO., 630 9th Ave.—PLaza 7-4510

CINEMATOGRAPH INTERNATIONAL, INC., 630 9th Ave.—CIrcle 6-6285
Emerg. Phone: ESplanade 6-5698.

CROWN MOTION PICTURE SUPPLIES CORP., 354 W. 44th St.—CIrcle 6-4780

JOE HORNSTEIN, INC., 341 W. 44th St.—CIrcle 6-6285
Emerg. Phone: ESplanade 6-5698.

NATIONAL THEATRE SUPPLY, 356 W. 44th St.—CIrcle 5-6900

PHILIPS EXPORT CO., 100 E. 42nd St.—OXford 7-3600

S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St.—PLaza 7-0440
Emerg. Phone: LOngbeach 6-10044.

STAR CINEMA SUPPLY CO., 621 W. 55th St.—CIrcle 6-3678

• *Screen Trailers*

FILMACK TRAILER CO., 630 9th Ave.—PLaza 7-0900

NATIONAL SCREEN SERVICE, 1600 Broadway—CIrcle 6-5700

• *Signs, Advertising and Printing*

ARTKRAFT STRAUSS SIGN CORP., 830 12th Ave.—COlumbus 5-5155

BROADWAY MAINTENANCE CORP., 22-09 Bridge Plaza N. Long Island—STillwell 6-3700

NATIONAL SCREEN SERVICE, 1600 Broadway—CIrcle 6-5700

• *Messenger Service*

HIGHWAY EXPRESS LINES, 360 16th St., Hoboken, N. J.—WHitehall 3-9188 (N. Y. telephone)

• *Service Companies*

ALTEC SERVICE CO., 254 W. 54th St.—COlumbus 5-3255

RCA SERVICE CO., 153 E. 24th St.—LExington 2-0928

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

Wometco Theatres recently ran a "Kim's Twin" contest in advance of the opening of Columbia's "The Eddy Duchin Story" in the Miami area and here Micki Marko, the winner, is seen receiving her trophy on the stage of the Carib, Miami Beach, Fla., with, left to right, Harry Kronewitz, Wometco publicist; Bob Perilla, Columbia publicist; Diane and Dick Osborn, local radio personalities who ran the contest; and Carib manager Tom Rayfield.

field is the new publicity director for the southwest division, Columbia, replacing John Thompson, transferred to the Chicago office. . . . Ted W. Lewis, Texas theatreman who has been operating a booking agency for independent exhibitors, has moved into new offices here. He was a Texarkana exhibitor and general manager, Gene Autry Enterprises Theatres here. . . . Grace Folsom was installed as president, WOMPI, at a recent monthly meeting. Lorena Cullimore is the retiring president.

Denver

George McCool, in the film business more than 48 years, resigned as office manager and head booker, United Artists, to retire. He is replaced by Gordon Pearce, Allied Artists. The AA position was given to John Pietrantonio, booker, Bailey Distributing Company. Mrs. Helen Bowers, secretary, Bailey, was promoted to booker. . . . Denver Shipping and Inspection Bureau has moved into its new two story addition, offering three times the former floor space. E. E. Jameson, owner, was in from Kansas City for the opening and for conferences with Frank Norris, manager. . . . George Tucker, booker and buyer, Albuquerque Exhibitors, Inc., Albuquerque, N. M., has moved his offices to Denver, and is located at 2134 Broadway. . . . Jack Berwick, Columbia publicity, has been promoted to a similar post at Los Angeles. . . . Robert Tankersley, National Theatre Supply salesman, became the father of a son. . . . The Quemado, Quemado, N. M., has been closed. . . . Marvin Goldfarb, Buena Vista district manager, went to Des Moines and Omaha on a sales trip. Paul Back, BV salesman at Omaha, has been transferred to Chicago.

Catholics Protest Showing Of Scandinavian "Witch"

SAN ANTONIO—The Archdiocesan Council of Catholic Men protested the showing of a Scandinavian film, "The Witch," considered by the council licentious and degrading to womanhood. The Reverend Erwin A. Juraschek, moderator, said the film also is indecent and uses suggestive dialogue.

"The Witch" opened in the Empire, operated here by Trans-Texas Theatres. Censured by an ACCM reviewing committee, the picture also has come under the fire of the San Antonio Movie Advisory Board. Juraschek said the council has protested.

Des Moines

A group of Oakland, Ia., business men have purchased and reopened the Oakland there. A corporation was formed which purchased the house and fixtures from Howard Brookings, former operator. . . . Henry Plude, manager, Capitol, Davenport, Ia., since 1946, resigned to join the Davenport Newspapers, Inc. He has been associated with Tri-States since 1933. . . . The Star-Vue Drive-In near Charles City, Ia., will be converted into a chicken and egg farm. Paul Bramlett, Charles City, has purchased the interest of his partners, Ralph and Carl Olson, Des Moines, to use the situation for that enterprise.

Detroit

Alice Gorham, United Detroit Theatres advertising and exploitation head, suffered a broken foot. . . . The Walake Drive-In, Walled Lake, Mich., a new Wisper and Wetsman unit, opened for business with an 800-car capacity. . . . The Algiers Drive-In, between Wayne and West Warren, Mich., was nearing completion, according to owners Martin and Charles Schafer. All equipment was supplied by National Theatre Supply. . . . New managerial assignments include Louis George, Fort Drive-In; Alexander Thomas, Michigan Drive-In; and Orville C. Wells, Commerce Drive-In, Walled Lake.

W. W. McKendrick, seated, UA branch manager in Salt Lake City, was host to area theatremen and their wives recently at a showing of "The Ambassador's Daughter" at the Villa, Salt Lake City. Seen standing from left are Ralph Pizza, district booker, Fox Intermountain Theatres; Sidney Cohen, president, Film Service Corporation, and Jack McGee, Intermountain district manager. Mrs. Pizza and Mrs. Cohen are seen.

New Tampa Theatre First In 32 Years

TAMPA, FLA.—S. E. Britton believes the indoor theatre is not dead and is betting $750,000 on his conviction. Britton is spending that amount on Tampa's first modern conventional theatre in 32 years. The house is to be in the center of the Britton Plaza Shopping Center, and is expected to be ready by early fall.

Behind Britton's assurance that the house will be successful is his determination that a business today must meet the habits and needs of its patrons. Lack of parking facilities, he holds, is a principal reason why theatres have lost patrons. The Shopping Center will have 2,550 spaces for cars, and Britton expects people to visit the center to shop and then step into the air-conditioned theatre to relax. A TV set will be operated in the lounge.

The theatre will have 1,626 seats downstairs and 360 in the loge. The auditorium is to be 270 feet long by 80 feet wide, equipped with a 60-foot seamless screen, stereophonic sound, and a 135 amp. projector.

Houston

W. L. Edwards, former Yale manager, has been named manager, Broadway. Alvin Guggenheim, general manager of both theatres, is to make his office in the Yale. . . . New assistant night manager, Broadway, is Bill Cruselle. Day assistant manager is Allie Rehn. . . . W. W. Blakey has opened the nearby Humble Drive-In. He is his own projectionist, with his wife serving as concession stand operator. . . . Mark Sheridan, southwest district manager, 20th-Fox, and Jimmy Gillespie, public relations, were in to attend the opening of "The King And I."

Jacksonville

Here to meet with FST home office officials and president Louis J. Finske in a circuit planning session for the fall months were Florida district supervisors Harry Botwick and Al Weiss, Miami; Frank Bell, Tampa; J. L. Cartwright, Daytona Beach; and Robert Heekin, this city. . . . Norm Levinson, local MGM publicist, mailed out to exhibitors of Florida, Georgia, Alabama, and Tennessee the first issue of his new exploitation periodical, "Leo's Sunshine Info." . . . Nearly 13,000 tickets were placed on advance sale here in preparation for Elvis Presley's scheduled six stage appearances in the Florida.

Warners West Coast Promotions Announced

LOS ANGELES—Roy Haines, Warners general sales manager, last week announced the promotion of Fred Greenberg from Los Angeles branch manager to west coast district manager. Greenberg will make his headquarters in Los Angeles, with supervision over Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, and Denver.

Haines also announced that Joseph Safarty is promoted from assistant branch manager, Los Angeles, to branch manager. Both promotions become effective at once.

Seen at a recent MPAA screening of Columbia's "1984" in Washington were star Jan Sterling, right, and Ken Clark, assistant to Eric Johnston, and Mrs. Clark.

WOMPI members held a fund-raising rummage sale on Broad Street to benefit the Pinecastle School for Retarded Children. . . . Variety Club leaders were planning a midnight benefit show in the Florida for late in September. . . . The downtown, first-run Imperial reopened.

MIAMI, FLA., NEWS—Don Tilzer, Claughton publicist, promoted 1,000 Davy Crockett Magic Slates from the Strathmore Company, manufacturers, to use for a giveaway to the first 100 children entering each theatre for the first five days of the run of "Davy Crockett And The River Pirates" at the Royal and Trail.

Los Angeles

United Artists exploiteer Murray Lafayette arrived from San Francisco to set the campaign for "Rebel In Town," "Johnny Concho," and "The Ambassador's Daughter." . . . Sam Berger, well-known electrical contractor, died following serious injury by a motorist on the Row. . . . The sixth annual Film Row picnic at Griffith Park was a great success, with hundreds of members of the club and their families in attendance. . . . John Paulis, who operates the Strand, Redondo Beach, Cal., and Wally Smith, formerly with Fox West Coast, have assumed the operation of the Lakewood, Lakewood Village, Cal., from the Sero Amusement Company. . . . Kingman, Ariz., soon will have a new ozoner on Highway 66. . . . Ed and Dan Sonney are constructing the new building on Cordova Street which, when completed, will be the offices of Buena Vista.

The Variety Club of Washington recently presented District Commissioner David B. Karrick with a membership card in Tent 11 at a luncheon attended by the board of governors. Seen, left to right, Brigadier General Thomas A. Lane, engineer commissioner of the District of Columbia and a Tent 11 member; Karrick; and Orville Crouch, chief barker, Tent 11.

Arizona Drive-Ins Change Ownership

PHOENIX, ARIZ.—A number of local drive-ins have changed hands in recent weeks. In what was described as the largest theatre transaction in the state's history in June, the newly-formed Southwest Drive-In Theatres, Inc., acquired the Northern, Phoenix, Silver Dollar, Peso, and Acres Of Fun outdoorers. Headquarters for the new corporation, whose principle stockholders are W. R. Forman, Los Angeles, and Harry L. Nace, Jr., Phoenix, were expected to be located here. Forman is president, Pacific Drive-In Corporation, while Nace is the largest circuit owner in Arizona. Pacific general manager Don Guttman, Los Angeles, was named director of operations for the new circuit; Otto Kramer, former city manager, Paramount Theatres here, was to be resident manager.

The Northern was purchased from Raymond Goldstein and Sarah Brateman; the Phoenix was owned by Nace; the Acres, Peso, and Silver Dollar were the property of Nace and Fred Crockett, local exhibitor bought out by the new corporation. Remodeling of the situations was under consideration, together with a new booking policy.

Last fortnight, Harry L. Nace Theatres, Inc., purchased the KiVa and the Roundup Drive-In, Scottsdale, Ariz., from the Valley Theatre Corporation, Scottsdale, for an undisclosed figure. Nace assistant circuit manager Jack Van Leer announced that additional auto speakers and seats for walk-in patrons would be added to the Roundup, where Wes King was named manager. The KiVa, an art house, is under lease to Louis Leithold, Scottsdale.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (AUGUST 8)

🚶🚶🚶🚶	Registering grosses in the highest brackets.	🚶🚶	Just fair, nothing out of the ordinary, average
🚶🚶🚶	Good, although not breaking down the walls	🚶	Disappointing, below what was expected.

SANTIAGO (Warners)	🚶🚶	FOREIGN INTRIGUE (UA)	🚶🚶
THE KING AND I (20th-Fox)	🚶🚶🚶🚶	SOMEBODY UP THERE LIKES ME (MGM)	🚶🚶
THE EDDY DUCHIN STORY (Columbia)	🚶🚶🚶🚶	JOHNNY CONCHO (UA)	🚶🚶
MOBY DICK (Warners)	🚶🚶🚶🚶	REBEL IN TOWN (UA)	🚶🚶
TRAPEZE (UA)	🚶🚶🚶🚶	AWAY ALL BOATS (U-I)	🚶🚶🚶
THE FASTEST GUN ALIVE (MGM)	🚶🚶🚶	BHOWANI JUNCTION (MGM)	🚶🚶🚶
PARDNERS (Paramount)	🚶🚶🚶	THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox)	🚶🚶🚶
THE PROUD AND PROFANE (Paramount)	🚶🚶	EARTH VS. THE FLYING SAUCERS (Columbia) — and —	🚶🚶🚶
AUTUMN LEAVES (Columbia)	🚶🚶	THE WEREWOLF (Columbia)	🚶🚶🚶

Papers Adopt Policy Of Screening Film Ads

MINNEAPOLIS—A new code of acceptance for motion picture advertising has been adopted by the Star and the Tribune. It was pointed out by Robert Witte, the newspapers' retail advertising manager, that there has been "an increasing amount of concern on the part of readers" toward some of the film advertisements which have appeared in the papers recently.

Harold Hughes, retail advertising staff, said that the purpose of the new code is not to act as a censor, but to strengthen the motion picture industry in this area. The code specifically bans illustrations, copy, headlines, and picture titles which imply or are suggestive of conduct which is considered to be morally or socially unacceptable and lists the types of material banned now.

Under the new code, such words as "adults only" or "no minors or children admitted" will be accepted only if the theatre actually refuses admittance to all persons 18 or under. Any illustration or quotation used in an advertisement which implies that it is part of the film being shown must actually be a part of that picture.

Memphis

"Take A Trip To Theatreland" was the title of a four-page section recently included in local papers. It was filled with advertisements and stories about movies and local theatres. . . . The Variety Club plans to offer an eye-popping bargain, $50 worth of tickets and discounts on a wide variety of fun and frolic, for $2.95. Chief barker G. L. Brandon says the books will go on sale shortly, and it is hoped that around $50,000 will be realized for the Tent's home for convalescent children. Among the coupons will be outright, no-tax passes to 18 movie houses. . . . Lloyd T. Binford, controversial local censor for many years, has been moved from Baptist Hospital to a nursing home. The 89-year-old Binford is in a semi-conscious condition.

Minneapolis

Verne Nelson is the new salesman, RKO, replacing Stan McCulloch, who was named manager, Towne, Mankato, Minn. . . . Joe Hawk, formerly with RKO, is the new salesman, Allied Artists, for parts of North and South Dakota. . . . Ray Lehrman, sales manager, Independent-Lippert, was confined to Mount Sinai Hospital following an appendectomy.

Martin Golob is the new assistant, Orpheum, Minneapolis. . . . Dick Schack has joined the advertising-publicity staff, Minnesota Amusement Company. . . . Richard Simons installed a new and larger screen in his Hoven, Hoven, S. D. . . . Minnesota Amusement Company is testing a parking refund plan at its Riviera, St. Paul.

At the recent sneak preview of Columbia's "The Solid Gold Cadillac," New York, Jack Cohn and Paul Lazarus welcomed Paul Douglas, co-star in the film, and his wife, Jan Sterling.

Action Against Warners Dismissed By Court

ST. LOUIS—The United States Court of Appeals here dismissed the Robbindale Amusement Corporation action against Warner Brothers Distributing Corporation. The suit originated in the U. S. District Court for Minnesota, Minneapolis, and the appeal from the decision of the District Court was dismissed without further costs and the case was remanded to the Minnesota District Court with directions to satisfy judgment in accordance with a stipulation agreed to by the litigants.

New Haven

Republic, as reported earlier, closed its Meadow Street office, but branch manager George Somma, continuing as Connecticut representative, may be contacted in West Haven. . . . Angelo Lombardi, Warners' branch manager, went to Philadelphia for a company meeting. . . . Jimmy Andrews Night, for the benefit of leukemia victims, was scheduled for the Pine Drive-In, Waterbury, Conn., Aug. 28. . . . Robert Carrano, former Bridgeport newspaperman, is now assistant manager, Stanley Warner Strand, Hartford. . . . The site of the demolished Bijou is now a drive-in location for the First National Bank and Trust Company. . . . Eugene Jacobson, son of Strand Amusement Company general manager Morris Jacobson, Bridgeport, has received a commission in the Army Medical Corps.

HARTFORD, CONN., NEWS—Allied Theatre Owners of Connecticut will hold an election of officers in the fall. . . . Pat Meyers, formerly with Arthur Murray Dance Studios, is the new advertising manager, Bercal Theatres, Inc. . . . Edward Hart has been named manager, Manchester Drive-In, Bolton Notch, succeeding John O' Connell, resigned. . . . Charles Tierney, Warner, Lawrence, Mass., has been named manager, Stanley Warner Palace, Norwich, Conn., replacing William Landers, transferred to the Palace and Rialto, South Norwalk, Conn. Phil Harrington becomes manager, Commodore Hull, Derby, Conn., succeeding Harry Carlew, who goes to the Capitol, Ansonia, replacing John Shields, who has retired. . . . The Zoning Board of Appeals, Pittsfield, Mass., denied Sylvan Leff's petition for construction of a drive-in theatre near the Coltsville intersection there. . . . Loew's Poli Palace has dropped Monday through Friday matinees.

New Orleans

Curley Robin shuttered the Lake, Catahoula, La. . . . Temporarily closed for wind damage repairs were the Kim Drive-In, Sterlington, La., and the Starlight, Laurel, Miss. . . . H. H. Moreau's Tiger Drive-In, Marksville, La., is closed indefinitely. . . . Roy Thibodaux reopened the Dixie, Lewisburg, La. . . . Paramount booker Louis Dwyer resigned to join Pike Booking Company. . . . Lawrence D'Antoni, 58, one-time Pittman circuit manager, died recently of a heart attack. His brother, John, is Pittman's Baton Rouge, La., city manager. . . . The St. Mary Drive-In, Berwick, La., was reopened by its new owner, Aubrey Lasseigne. The situation is a former unit of Bill Lighter's circuit. . . . Fred E. Warner is the new owner, Beach Walk-In, Fairhope, Ala., from John J. Burke. . . . Indoor closings included the Park, Raymond, Miss., and the Strand, Cotton Valley, La. . . . Ernest A. McKenna, associate owner and manager, Joy, underwent major surgery in Baptist Hospital.

Jane Russell and her husband, Bob Waterfield, co-producers of United Artists' "Run For The Sun," were in for the film's gala world premiere opening in the Saenger. They appeared on stage to introduce the picture before each of the four shows. The line of reception included city councilman Victor H. Schiro; Tulane football coach Andy Pilney; Tulane backfield coach Johnny Bazur; and Andres Horcasitas, representing the government of Mexico, where the picture was filmed.

Shown above are the Stanley Warner New Jersey managers who recently won bonds for their efforts in behalf of The National Conference of Christians and Jews. From left to right are Fred D. Angelis, Fabian, Hoboken; George Birkner, Fabian, Paterson; John Stanek, Branford, Newark; George Kemp, Montauk, Passaic; Charles A. Smakwitz, New Jersey zone manager; Jules Daniels, Stanley, Jersey City; Edward Kane, Regent, Elizabeth; Robert Phillips, Hollywood, East Orange; and Al Barilla, Ritz, Elizabeth.

WILL LEASE OR RENT

to responsible party or parties, my 186 car Drive-In Theatre, excellent shape and good equipment, on 50-50 basis with guarantee of $100 monthly.

Contact H. H. MOREAU

4218 St. Vincent Ave., Shreveport, La.

New York

Silas F. Seadler, MGM advertising manager, left for the coast to work on the "Tea And Sympathy" campaign. . . . The Museum of the City of New York concluded its Summer Carnival of Cartoons and Comedies. . . . Local physicians were invited to a special showing of the French-made "The Doctors" in the Preview. The film opens in the Paris this week. . . . Gold Medal Productions signed folk-singer Jared Reed for feature film work. . . . "Secrets Of The Reef" established an all time opening record in the Walter Reade Baronet. . . . The Capitol opening of Paramount's "War And Peace" was changed from Aug. 23 to Aug. 21. . . . Paramount sales head George Weltner celebrates his 55th birthday next week.

Abraham Schiff, 77, traffic manager, National Screen Service home office, succumbed to a heart attack in Flushing Hospital. He was one-time MGM traffic manager. Survivors include Donald Schiff, Loew's, Inc., attorney. . . . Real estate agents Berk and Krumgold announced the consummation of long leases on the Azteca, Amor, Isla, and Berinquen to Harris Theatrical Enterprises, largest local Spanish language exhibitor.

Oklahoma City

Directors of United Theatre Owners of Oklahoma will meet Aug. 29 in a session that will take the place of the regular September meeting, which would fall on Labor Day. E. R. Slocum, executive director, will report on the membership campaign now under way. . . . Volney Hamm, owner, Mount Scott Drive-In, Lawton, Okla., has purchased the Hankins Drive-In, Lawton, from Ned and Jack Hankins. . . . Lewis and Robert Barton, Barton Theatres, are directors of The Oklahoma Corporation, recently-announced organization to promote Oklahoma enterprises with local money. . . . Western dress will be mandatory for the opening of "Oklahoma" in the State Aug. 14. Opening night will benefit the National Cowboy Hall of Fame, to be located on the outskirts of Oklahoma City. Governor Raymond Gary will be unable to appear because of the Democratic National Convention in Chicago. . . . Red Slocum has contracted for Oklahoma distribution of the Jam Handy short, "The American Engineer." . . . Video Independent Theatres, Inc., has bought the Esquire, Chickasha, Okla., from Mrs. Opal Gray, a longtime exhibitor. The purchase gives Video all four houses operated in Chickasha.

First All-Year Drive-In In Lancaster Area Opens

COLUMBIA, PA.—Lancaster County's first all-year drive-in was completed last week and opened in West Hempfield Township, just east of here on the north side of the Lincoln Highway. The ozoner was built by Columbia Theatres, Inc., Edward Baer, Hagerstown, Md., and Elwood Grimm, Chewsville, Md., co-owners.

The spot has a 600 to 700 car capacity and one of the largest screens in the area, measuring 102 feet by 65 feet. An innovation is a band stand at the front of the screen where live entertainment will be presented from time to time.

The board of governors of Variety Club, Tent 11, Washington, for the current year includes, seated, Jake Flax, J. E. Fontaine, and George A. Crouch. Those standing are Clark M. Davis; Sam Galanty, dough guy; Hirsh De La Viez, second assistant; Orville Crouch, chief barker; Marvin Goldman, first assistant; George Nathan, property master; and Nathan D. Golden.

Philadelphia

After being with Stanley Warner 25 years, Lester Krieger, assistant zone manager, resigned. He is reported joining his father in independent film exchange operation at Los Angeles. Bernie Brooks has succeeded him in the local SW post. . . . Harry Lee Danziger, producer, Warners' "Satellite In The Sky," was in. . . . Norman Krasna was here in connection with United Artists' "The Ambassador's Daughter." . . . Bette Davis was here also, on behalf of Columbia's "Storm Center," world premiered in the Midtown. . . . The Green Hill distributed heralds to which two farthings were attached, as advertising for "A Kid For Two Farthings." . . . Tri-State Buying and Booking Service is now handling Ed Bair's Columbia Drive-In, Columbia, Pa. . . . The Strand, Pottstown, Pa., is operating three days a week only. The building is for sale, including offices and stores, with a restriction that it is not to be used as a motion picture theatre. . . . Republic booker Eddie Fisher resigned. . . . Jack Engel, long a familiar figure on Film Row, is now general manager of the new Tunes Big Boy Drive-In Restaurant on Roosevelt Boulevard.

READING, PA., NEWS—Larry O'Reilly, an RKO-Pathe director, began work here on another Reading-Berks County film, under Federal Civil Defense Administration auspices. The 20-minute film will be shown in local theatres in September and in other public places. . . . Gene Plank, manager, Embassy, staged a Father and Son night, celebrating the Fabian-Embassy Jubilee of Hits. The sons of the first 100 men were admitted free.

GALA WORLD PREMIERE
STARS IN PERSON
FRONTIER WOMAN
VISTARAMA COLOR

The recent premiere of Top Pictures' "Frontier Woman" in the Royal, Meridian, Miss., was under the personal direction of co-producer Lloyd Royal. Stars of the Mississippi producing organization's film attended in person.

Warners Sales Meet Discusses New Films

PHILADEPHIA—Jules Lapidus, Warners eastern and Canadian sales manager, presided over a two-day sales conference of the company's key distribution personnel of the central, metropolitan, and eastern districts in the Warwick Hotel here last week. The meet followed the recent district managers meeting held by general sales manager Roy Haines at the home office. Warners product for the fall and winter was discussed.

Field sales heads attending included central district manager William G. Mansell, and branch managers J. S. Abrose, Cincinnati; William Twig, Cleveland; C. W. McKean, Indianapolis; Charles Beilan, Philadelphia; and Jack Kalmenson, Pittsburgh; metropolitan district manager Ben Abner, New York, and New York branch manager Earnest Sands; eastern district manager Ralph J. Iannuzzi, Boston, and branch managers R. S. Smith, Albany; William Kumins, Boston; Nat Marcus, Buffalo; and Angelo Lombardi, New Haven; and district manager Robert Smeltzer, Washington, and branch manager Ben Bache.

Home office executives attending included Haines, Norman H. Moray, Robert A. McGuire, and Larry Leshansky.

RUNNYMEDE HOTEL
ATLANTIC CITY
On Beautiful Park Place, overlooking Boardwalk and Beach, 95 furnished rooms, combination tile bath and showers.
(OWNER-OPERATOR: SAM TANNENBAUM, SURF THEATRE, ATLANTIC CITY)
SPECIAL RATES FOR THEATREMEN AND THEIR FAMILIES

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
ONE MONICA PLACE, BALDWINSVILLE, N. Y.

The A-MAN Corner

theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST DESIRES STEADY WORK with good salary. Young, married man with family willing to relocate anywhere. 5 years' experience. **BOX A725, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

NEED RESPONSIBLE PARTY to run 186 car Drive-In, 50/50 basis on net. Guarantee me $100 minimum—$300 maximum monthly. Excellent equipment. Room for expansion. **H. H. MOREAU, 4218 St. Vincent Ave., Shreveport, La.** (81)

TOP GRADE MANAGER available for first run. Excells in public relations. Excellent references. **BOX B725, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

EXPLOITATION MANAGER seeks position. Solid background, management, promotion in first run and neighborhood operations as well as other amusement fields. **BOX A88, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER-PROJECTIONIST desires to relocate in Midwest or Southwest. 47 years old with over 30 years' experience in all phases. Available after September 3. References. **BOX B88, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

***Address all correspondence to—* The A-MAN Corner**

Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

St. Louis

The Lindina, Edina, Mo., has been purchased by F. Kinsel from the Pitle Amusement Company. Kinsel has reopened the house. . . . The Murray Drive-In, Murray, Ky., has been taken over by H. P. Vincent from the Sykes brothers. . . . Zeva Yovan, manager, Loew's Orpheum, was named manager, Loew's State, Memphis, to succeed Cecil Vogel, retired. Donald Baker, assistant manager, Loew's State here, succeeds Yovan in the Orpheum. . . . The Warner, Salem, Ky., owned and operated by Ruble Johnson and Shelby Vaughn, closed.

The NEW NATIONAL CARBONS
DO Last Longer . . .
And GIVE 15%
MORE LIGHT

★ They Cost Less — and Give Greater Brilliancy

Let Us Ship NATIONAL Carbons to You for Your Next Carbon Order

ELMER H. BRIENT & SONS
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.

San Antonio

Two new drive-ins are now under construction here, one of them a twin screen operation, the first here. A third is scheduled to be built in the fall. When completed, the situations will bring the total number of ozoners in the area to 19. . . . Warners' entire film library, 754 features never seen before on local TV, will be shown exclusively on WOAI-TV, according to James M. Gaines, vice-president and general manager. . . . Clifton Taylor has reopened the Bell, Temple, Tex., after it was closed two weeks for remodeling. Taylor purchased the Bell from the Trans-Texas Theatres, Inc., after having been its manager for some time. It was previously operated by Interstate. . . . C. L. Lance sold the Palace and Canadia Drive-In, Canadian, Tex., to Frank F. McMordie. . . . Lew Bray, Jr., manager, Queen, McAllen, Tex., has been awarded a Lions Club perfect attendance pin.

Sammy Cahn, who wrote the lyrics for the title song of MGM's "Somebody Up There Likes Me," was among the personalities present at the recent world premiere of the film at Loew's Warfield, San Francisco. He is seen here meeting Sam Gardner, San Francisco branch manager.

Circuit Reorganized As President Dies

SAN ANTONIO—John H. Rowley, Dallas, president, Rowley United Theatres, recently was elected president, Concho Theatres, San Angelo, Tex., a subsidiary of Rowley United. The reorganization was motivated by the recent death of John D. Jones, head of Concho Theatres, and was effected at a meeting here of the stockholders. Jones' widow becomes Concho vice-president; C. V. Jones, Dallas, secretary; and F. M. Dowd, Dallas, treasurer.

Directors of the corporation are Mrs. Jones, Rowley, and C. V. Jones. Bill W. Slaughter, Dallas, will be district manager of the Rowley circuit and Bill Harrison, former manager, Texas, will become manager of all San Angelo holdings of the circuit, which operates three drive-ins and four conventional theatres.

Seattle

Gene Lomie, formerly with National Screen Service, is replacing Peggy Battie, Allied Artists, as booker. She recently resigned. . . . Mrs. Paul D. McElhinney, wife of the Republic branch manager, died after a long illness. . . . Bernard R. Doud, 29, purchasing agent, B. F. Shearer, was killed by a speeding sports car during an automobile race at Arlington, Wash.

Washington

Oscar A. Doob, former Loew-MGM advertising executive who retired to Palm Beach, Fla., last year, will make his home here. He is handling at present a special publicity assignment for MGM's "Tea And Sympathy." . . . Merrie Therese Smith, executive assistant to Eric Johnston, president, Motion Picture Association of America, will marry A. J. Beane, Jr., New York investment executive, it was disclosed by the announcement of her engagement last week at an MPAA reception for 200 guests.

BALTIMORE, MD., NEWS—Hank Vogel, manager, Bengies Drive-In, announced that employees of the steel plants in this area who were on strike, would be admitted free with their families on Monday, Tuesday, Wednesday, and Thursday of each week until the strike was over. . . . Erving Cantor, manager, Hippodrome, had the Joel Chaseman radio show broadcast from the balcony and mezzanine floor for one week, starting opening day of Columbia's "The Eddy Duchin Story."

Golf Prizes Awarded For Variety Tournament

SEATTLE—The Variety Club's annual Film Row golf tournament was held last fortnight at the Rainier Golf and Country Club. The John Danz-Joshua Green Trophy was won by John Hamrick; the Herb Sobottka Trophy by Mrs. Hamrick; the Eddie Lamb Trophy by Harry Plunkett; and the Northwest Film Club Trophy by George De Wade.

Other top scorers in the respective flights included Fred Danz, Jim Bonholzer, Bill Stahl, Jr., Paul Mercy, Homer Schmitt, and Mrs. Hamrick. The television receiver offered as a door prize was won by Lloyd Lamb.

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 56 • No. 15

AUGUST 8, 1956

BUENA VISTA

Fantasia

MUSICAL FANTASY
135M.

(Buena Vista)
(Disney) (Technicolor)

ESTIMATE: Reissue should attract in art spots.

CREDITS: Produced by Walt Disney; with Leopold Stokowski conducting The Philadelphia Orchestra; narrative introductions by Deems Taylor.

X-RAY: When first reviewed in THE SERVISECTION of November, 1940, it was said: "This is the interpretation of eight classical music offerings via the animated cartoon method. Music expert Deems Taylor acts as emcee and introduces each item on the program with the music played by Stokowski and The Philadelphia Orchestra. Disney cartoonists take advantage of superlative Technicolor and put their cartoon characters to work interpreting the theme and idea behind each musical number . . . we see little or no possibilities for profitable exhibition in smaller cities . . . children on the whole will not like this . . . highly artistic, it is worth every possible push it can get . . ."

AD LINES: "A Triumph In Music And Films"; "Disney, Stokowski, Deems Taylor, A Trio Of Genius Makes The Beauty And Inspiration Of Music Available To Everyone"; "Brought Back To You Once Again."

COLUMBIA

Miami Expose (106)

MELODRAMA
73M.

ESTIMATE: Average crime meller for the duallers.

CAST: Lee J. Cobb, Patricia Medina, Edward Arnold, Michael Granger, Eleanore Tanin, Alan Napier, Harry Lauter, Chris Alcaide, Hugh Sanders, Barry L. Connors. Produced by Sam Katzman; directed by Fred F. Sears.

STORY: Police lieutenant Lee J. Cobb is assigned to solve the slaying of his police partner, killed investigating a gangland murder. Hoping that the wife of the murdered hoodlum can identify the killer, he follows her to Havana, where she has sought the protection of racket boss Michael Granger. After an unsuccessful attempt on the life of the girl, Patricia Medina, Cobb takes her into protective custody. Cobb learns that retired lawyer Alan Napier is behind the killing, hoping to bring organized gambling legally to Florida with the aid of influential lobbyist Edward Arnold. Killer Chris Alcaide poisons Medina on the plane back to Florida, but she recovers. Hoping to bring Napier out into the open, Cobb tells reporters to print stories of her death. He hides Medina in his Everglades cabin, accompanied by widow Eleanore Tanin, whom Cobb loves, her son, and policeman Harry Lauter. Arnold is arrested on charges of murdering a prominent citizen he has been known to be blackmailing, although the police know he is innocent. In a showdown at the cabin, the thugs are captured. Arnold turns on Napier, killing him. Cobb and Tanin plan to wed, and Florida is freed from vice.

X-RAY: Beginning in documentary fashion, this soon settles into a familiar crime melodrama groove. Good performances, particularly by Cobb and Arnold, are its best features. More action would have helped speed up affairs considerably. It will fit in on the program where patrons are not too demanding. Direction is adequate and Katzman provides his usual workmanlike production. Story and screen play by James B. Gordon.

TIP ON BIDDING: Program rates.

AD LINES: "The Inside Story Behind The Clean-Up Of Legalized Crime And Vice On Florida's Lush Gold Coast"; "From Cuban Sin Spots To Florida's Luxury Dens . . . The Story You'll Never Read In The Headlines."

Storm Center (108)

DRAMA
85M.

ESTIMATE: Thought-provoking drama on controversial theme will fare best in metropolitan and special situations.

CAST: Bette Davis, Brian Keith, Kim Hunter, Paul Kelly, Kevin Coughlin, Joe Mantell, Sallie Brophy, Howard Wierum, Curtis Cooksey, Michael Raffetto, Edward Platt, Kathryn Grant, Howard Mendell, Burt Mustin, Edith Evanson, Joseph Kearns, Ted Maro, Rudy Lee, Phillip Crampton. Produced by Julian Blaustein; directed by Daniel Taradash.

STORY: Devoted small town librarian Bette Davis is asked by the town council to remove from the library a book of Communist propaganda. Feeling that the issue involves American freedom and that it must be protected even for those with whom we disagree, she refuses. Lawyer Brian Keith, seeing an opportunity to use the issue as a political stepping stone, investigates Davis' past, finds she has been associated with some questionable organizations, and has her fired. The town is gripped by fear, and Davis is shunned as a Communist. Feeling most the loss of the children's faith and friendship, Davis is forced into solitary living. One child particularly, bright Kevin Coughlin, is most confused about the issue, and his father, Joe Mantell, who always resented his son's bookishness, fills his head with vague fears concerning Communism and books. The boy's love of reading turns to hate. At a dedication of a new children's wing to the library, to which Davis is escorted by councilman Paul Kelly who regrets his part in her discharge, Coughlin breaks down, accusing Davis of the evils he associates with the word Communism. Later, Coughlin enters the library at night and sets fire to it. He is rescued and a chastened town sees the evils of mass hysteria. Davis is asked to help build a new library and accepts.

X-RAY: This is a drama of ideas and a courageous effort on the part of all concerned to probe a controversial theme of great timeliness. It should arouse considerable discussion, pro and con, but all will agree that Davis furnishes one of her most powerful portrayals. Direction is taut and performances uniformly good. The box-office appeal of the film is difficult to gauge. It appears that it will do better in large cities than small towns and rural situations. Much will depend on word of mouth. There is an opportunity to tie in with library groups and other civic organizations to promote interest. There will be some criticism that the problem is over simplified and the conclusion pat, but just as many voices will rise to the defense of the film. The Catholic Legion of Decency has placed the film in a separate classification because of its controversial nature, arousing considerable criticism within the industry. At the same time, Philadelphia's Jewish Community Relations Council has come out strongly in favor of the film, urging its membership to see it. Enough controversy and talk certainly won't hurt the film's box-office chances. The theme is important and timely, and the treatment thoughtful and intense. Interest never lags. Screen play is by Taradash and Elick Moll.

AD LINES: "Torn From The Pages Of Tomorrow's Newspaper, A Theme At Once Daring And Courageous"; "Her Love Of Freedom Turned A Quiet Town Into A 'Storm Center'"; "Bette Davis Was Never Greater . . . Hollywood Was Never More Courageous."

REPUBLIC

Dakota Incident (5510)

OUTDOOR DRAMA
88M.

(Trucolor)

ESTIMATE: Good programmer.

HERE are the Theatre Industry's

BEST

in Complete, and Honestly Factual

REVIEWS

1000's of Theatremen back their dollars and judgment with these "solid" facts and estimates.

DON'T TAKE OUR WORD FOR IT!
CHECK 'EM AGAINST YOUR PLAYOFF!

CAST: Linda Darnell, Dale Robertson, John Lund, Ward Bond, Regis Toomey, Skip Homeier, Irving Bacon, John Doucette, Whit Bissell, William Fawcett, Malcolm Atterbury, Diane DuBois, Charles Horvath. Associate producer, Michael Baird; directed by Lewis R. Foster.

STORY: Waiting for the stage coach are dance hall entertainer Linda Darnell; Senator Ward Bond, who thinks the Indians can be talked into peace and who abhors violence; Dale Robertson, bank robber on the run; John Lund, the cashier of the robbed bank, who was blamed for the holdup by Robertson; Darnell's accompanist, Regis Toomey; and prospector Whit Bissell. The stage arrives with a dead crew and passengers, having been attacked by Indians. Robertson agrees to drive the stage to the next stop. Indians appear and follow the coach until it is forced to stop in the middle of the desert. The horses get away. There is little water as the Indians attack but are driven off. One by one the group is killed until only Darnell and Robertson are left. The lone remaining Indian tries to finish them off, and he and Robertson engage in hand-to-hand combat. Robertson refuses to kill him when he has the chance. The Indian later returns with horses and sends them on their way. They set out toward California together hoping for a new kind of life. He promises to clear the name of the dead Lund.

X-RAY: There's drama as well as action to be found here, in addition to suspense and tense situations. Interest is maintained on high, and the film should make up well as part of the program with the calibre of the cast an added asset. It is well photographed, and color gives the production an assist. The characterizations are good, with direction and production in the able category. The screen play is by Frederic Louis Fox.

AD LINES: "A Stage Coach Ride That Changed The Lives Of Many"; "An Action Packed Adventure Yarn"; "High Adventure In The Dangerous Desert."

Lisbon (5512)

MELODRAMA
90M.

(Trucolor)
(Naturama)
(Filmed in Portugal)

ESTIMATE: Entertaining meller.

CAST: Ray Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux, Francis Lederer, Percy Marmont, Jay Novello, Edward Chapman, Harold Jamieson. Associate producer-director, Ray Milland.

STORY: Claude Rains, wealthy, crooked, and mysterious character with headquarters in Lisbon, is always seeking a way to make money and usually illegally. One of his deals calls for the release of elderly millionaire Percy Marmont when his young and attractive wife, Maureen O'Hara, shows up with a considerable sum of money. He hires ex-Navy captain Ray Milland, involved in a bit of smuggling himself for excitement, to act as go-between between himself and O'Hara and to use his fast boat when needed. Milland and one of Rains' young beauties, Yvonne Furneaux, are attracted to each other. He and O'Hara are also capable of producing romance and when Rains suggests that for a little more money he could arrange for Marmont to return dead so that she could claim the entire estate for herself, she agrees. Rains instructs aide Francis Lederer to kill him and Milland and return with Marmont's body. Milland is tipped off by Furneaux and kills Lederer during a struggle at sea. His body goes over the side. Milland's return with Marmont surprises O'Hara who is warned to take good care of him. Milland also arranges for the arrest of Rains on a smuggling charge, after which he and Furneaux decide on a future together.

X-RAY: Don't be too fussy with the story, and you've got an exciting and entertaining entry for the program that makes good use of the wondrous beauty of Lisbon and of the tuneful song, "Lisbon Antigua," as played by Nelson Riddle. Ray Milland produces and directs in fine fashion in addition to carrying out his acting assignment in his usual efficient manner. The balance of the cast provides good support and the pace and color are of assistance. John Tucker Battle wrote the screen play, based on a story by Martin Rackin.

TIPS ON BIDDING: Higher program rates.

AD LINES: "High Adventure In Mysterious Lisbon"; "International Intrigue On An Entertaining Scale"; "Action . . . Adventure . . . Romance All In Beautiful Lisbon."

20TH-FOX

Bigger Than Life (620)

DRAMA
95M.

(Color by DeLuxe)
(CinemaScope)

ESTIMATE: Exploitable drama.

CAST: James Mason, Barbara Rush, Walter Matthau, Robert Simon, Christopher Olsen, Roland Winters, Rusty Lane, Rachel Stephens, Kipp Hamilton, Betty Caulfield, Virginia Carroll. Produced by James Mason; directed by Nicholas Ray.

STORY: James Mason is a school teacher with a wife, Barbara Rush, and a son, Christopher Olsen. Finding it hard to make ends meet he has taken a part time job after school. He has been undergoing attacks of pain but is reluctant to do anything, fearing added medical expense. When he collapses at home, it is found he is suffering from a rare inflammation of the arteries which is usually fatal, although a new drug, cortisone, has shown possibilities of arresting the disease. It works and he is released and ordered to take daily doses. A severe period of depression is not reported, and instead he increases the amount taken. He gets more of the pills, and larger dosage causes him to depart from his conventional manner. He insults parents, quarrels with his wife, bears down on his son in an unreasonable manner. Rush and the boy try their best to go along with him when they learn the drug is causing him to act that way. Olsen even tries to destroy the pills. This drives Mason into considering doing away with the boy. He can't go through with it, and a friend, Walter Matthau, is able to save him. They get him back to the hospital where he is snapped out of his mental state. Everything will be okay in the future, but he will still have to take cortisone for his condition with Rush keeping a close check on the adjusted dosage.

X-RAY: Intense drama and at times unpleasant scenes and situations are to be found in this absorbing entry that should hold the attention of audiences on high from start to finish. Not being able to forecast how the story and the people in it will progress adds to the suspense and interest. Assisting in getting the story across are the good performances of Mason, Rush, and the others in the cast, as well as the imaginative and creative direction and production settings. The story of an ill man and how that illness affects his family may seem more interesting to some than to others, but there is enough in the drama that can be sold to the public. It's a unique screen experience and one that could cause quite a bit of comment. The story and screen play are by Cyril Hume and Richard Maibaum based on an article in The New Yorker by Berton Roueche.

TIP ON BIDDING: Depends on individual situation.

AD LINES: "He Craved A Painkiller Which Could Have Ruined The Lives Of Himself And His Family"; "An Experience That Could Happen To Anyone"; "A New High In Dramatic Film Fare."

Crash Dive (665)

MELODRAMA
105M.

ESTIMATE: Sock service show reissue.

CAST: Tyrone Power, Anne Baxter, Dana Andrews, James Gleason, Dame May Whitty, Henry Morgan, Ben Carter, Charles Tannen, Frank Conroy, Florence Lake, John Archer, George Holmes, Minor Watson, Kathleen Howard, David Bacon, Stanley Andrews, Paul Burns, Gene Rizzi. Directed by Archie Mayo.

X-RAY: When first reviewed in THE SERVISECTION of May, 1943, it was said: "This is a strong service picture, filled with punch, and well handled. It will get the dough, as it deserves to. Power is at his best and the script is a good one. mixing in the necessary amount of romance. Technical stuff is extremely well done, and the whole picture is a real accomplishment. The authentic background is also an asset." This was originally in Technicolor, but the reissue prints are in black and white.

AD LINES: "'Crash Dive'—Here's Real Entertainment Sock!"; "Thrills . . . Romance . . . Suspense!"; "Brought Back To Thrill You Anew."

Halls of Montezuma (664)

ACTION DRAMA
112M.

ESTIMATE: Better war film reissue.

CAST: Richard Widmark, Walter Palance, Reginald Gardner, Robert Wagner, Karl Malden, Richard Hylton, Richard Boone, Skip Homeier, Don Hicks, Jack Webb, Bert Freed, Neville Brand, Martin Milner, Philip Ahn, Howard Chuman, Frank Kumagai, Fred Coby, Paul Lees, Jack Lee, Fred Dale, Chris Drake, George Conrad, Harry McKim, Bob McLean, William Hawes, Roger McGee, Clarke Stevens, Helen Hatch, Michael Road. Produced by Robert Bassler; directed by Lewis Milestone.

X-RAY: When first reviewed in THE SERVISECTION of December, 1950, it was said: "This is without a doubt one of the better war films. It has much human interest, an absorbing story line, fine performances, skillful direction and better overall production. It has an air of authenticity about it that aids greatly in getting the result across. It makes its point rapidly, sticks to it, embellishes it. and presents the results in good form. It was written by Michael Blankfort." This was originally in Technicolor, but reissue prints are in black and white.

AD LINES: "The Most Authentic Picture Of The Marine Corps Ever Filmed"; "The Marines In Action In The Pacific"; "A War Film Not To Be Forgotten."

The Queen Of Babylon (616)

COSTUME MELODRAMA
109M.

(Technicolor)
(Italian-made) (English dialogue)

ESTIMATE: Import for exploitation and specialty spots.

CAST: Rhonda Fleming, Ricardo Montalban, Roldano Lupi, Carlo Ninchi, Tamara Lees. Produced by N. Wachsberger; directed by Carlo Ludovico Bragaglia.

STORY: Ricardo Montalban attempts to lead a revolt against King Roldano Lupi and is wounded. Goatherd Rhonda Fleming hides him in a cave, nurses him, and they fall in love. The King's soldiers make a raid on her village and take her to

Babylon as a prisoner. Lupi is attracted by her beauty and wants her for his harem, and the king's favorite, Tamara Lees, becomes jealous. Refusing the king's advances at first, Fleming is told by prime minister Carlo Ninchi that Montalban has been arrested and is advised to accept Lupi's proposal if she wants to save the one she loves. Ninchi and Lees poison Lupi, for which Fleming is blamed and sentenced to be burned at the stake. Montalban has fled to the outskirts, rallied an army, and attacks in time to save his beloved, whom he now realizes only married Lupi to save Montalban's life. Ninchi is killed in a crocodile filled pool and Fleming is proclaimed Queen.

X-Ray: This over-long Italian import is okay spectacle and colorful in Technicolor, but it has been all but ruined by an inept dubbing job with English dialogue that more often than not becomes amusing. On the asset side are the thousands of extras in the cast, the massive sets, Fleming's beauty, well displayed, and, possibly, the manner in which the film may be exploited and sold. The screen play is credited to Ennio de Concini, Guiseppe Mangione, and C. L. Bragaglia. It's hardly a credit to any of them. This bears a Legion of Decency "B" rating.

Ad Lines: "Babylon—Wickedest City Of The Ancient World!"; "A World Of Sin Dances To Its Doom In An Unmatched Cavalcade of Barbaric Beauty, Naked Savagery And Pagan Love!"; "She Was Love's Seven Wonders Of The World."

UNITED ARTISTS

Huk!

Melodrama
84m.

(Collier Young)
(Made in the Philippines)
(Eastman Color)

Estimate: Okay action film.

Cast: George Montgomery, Mona Freeman, John Baer, James Bell, Teddy Benivedes, Marie Barri, Ben Perez. Produced by Collier Young; directed by John Barnwell.

Story: George Montgomery comes home to one of the Philippine Islands in 1952 after his father, plantation owner, was killed by Huks, guerilla fighters bent on destruction and violence. His boyhood friend, John Baer; his wife, Mona Freeman, his friend's father, James Bell; and even Philippine Army officer Teddy Benivedes all greet him and he learns all about the Huks, although he can't become as upset or interested as he possibly should. When a Huk attacks him with a knife while he is out swimming with Freeman, he kills the native and this incites a Huk force to attack the plantation. During this fight, Montgomery learns that Baer becomes a maniac when armed, a result of previous war service. The army officer orders an evacuation of the native village by boat, and the Huks in outrigger canoes pursue the escape vessel and attack. Montgomery spills out barrels of oil and ignites an inferno enveloping the canoes, but Baer is mortally wounded. The Hucks defeated, Freeman finds condolence in Montgomery's arms, and they sail back to start a new and better life in the land he has come to love.

X-Ray: This gains momentum from a slow start until it winds up in a full scale war with enough noise and action for several films. It is off-beat so far as locale and type of adversaries are concerned but will do okay as an action film just the same. This is based on a novel by Stirling Silliphant, and he also did the screen play. The color photography is beautiful and the settings are assets.

Ad Lines: "Thrilling And Different Action Entertainment"; "More Action And Thrills Than Ever Before"; "No Enemy More Deadly—The Dreaded Huks!"

Run For The Sun

Melodrama
98m.

(Russ-Field)
(Superscope 235) (Technicolor)
(Made in Mexico)

Estimate: Program meller.

Cast: Richard Widmark, Trevor Howard, Jane Greer, Peter Van Eyck, Carlos Henning. Executive producer, Robert Waterfield; producer, Harry Tatelman; directed by Roy Boulting.

Story: Jane Greer, reporter from a picture magazine, flies down to the remote Mexican fishing village above Acapulco to learn what has happened to American author Richard Widmark, who is holed up there. Widmark, a tequila sot, insists he is written out, washed up as an author. Greer writes her story but does not post it since she has fallen for Widmark, respects him, and doesn't want to betray what he has told her in trust. She tries to go away, but Widmark insists on flying her in his plane to Mexico City. A compass failing causes them to crash in a small clearing of a dense jungle. When they come to, they find themselves "guests" of former English traitor Trevor Howard and former Nazis Peter Van Eyck and Carlos Henning, hiding out. By the time they are fully recovered, Widmark and Greer learn their hosts have made sure they do not get out since they are afraid their whereabouts will be divulged. They make a break for it and are pursued by Howard, Van Eyck, and Henning. They backtrack, and after killing Van Eyck and Henning are trapped near the flying strip. Making the plane Widmark runs Howard down as he fires blindly at him, and takes off with Greer.

X-Ray: Well-made, this sums up as little more than a gruelling chase through the jungles and swamps of Mexico. At times the screen play by Dudley Nichols and Roy Boulting from Richard Connell's "The Most Dangerous Game," becomes a bit implausible, but it is actionful all the way once the film gets started. There are suspenseful moments, and performances are satisfactory.

Ad Lines: "A Suspense-Filled Escape Through Mexican Jungles"; "What Made Them 'Run For The Sun'?"; "Thrills And Action A-Plenty In The Jungles Of Old Mexico."

U-International

Pillars Of The Sky (5630)

Melodrama
95m.

(Print by Technicolor)
(CinemaScope)

Estimate: Cavalry versus Indians has angles and possibilities.

Cast: Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes, Lee Marvin, Sydney Chaplin, Willis Bouchey, Michael Ansara, Olive Carey, Charles Horvath, Orlando Rodriguez, Glen Kramer, Floyd Simmons, Pat Hogan. Produced by Robert Arthur; directed by George Marshall.

Story: In Oregon, Sergeant Jeff Chandler tries to prevent a war by warning Colonel Willis Bouchey not to build a fort and road on the Indian reservation, but Bouchey has his orders. Indian chief Michael Ansara holds as hostage Dorothy Malone, wife of captain Keith Andes whom she no longer loves. She was enroute to be with former sweetheart Chandler when taken. The wife of a dead prospector, Olive Carey, is the other prisoner. Chandler manages their rescue. The Indians wipe out many of the soldiers and they are seemingly trapped until missionary Ward Bond finds a way out. They reach the mission where there is some water and protection, but during the move, Andes is wounded. It is then that Malone realizes she really loves him. Bond, respected by the majority of the Indians to whom he taught religion, tries to talk to them and is killed by Ansara. This arouses the others against Ansara and he is killed. They follow Chandler into the mission where he says a prayer for the dead man who brought peace to the area in his own way.

X-Ray: The usual cavalry vs. Indian type of action and technique is to be found here in addition to variations such as an on-again-off-again romance, the effect of religion among the Indians, etc. Interest is maintained, and there are enough angles and possibilities to put this across with action fans. The cast is good, and the direction and production efficient. The use of color and CinemaScope is a welcome addition. The screen play is by Sam Rolfe, based on the novel "Frontier Fury" by Will Henry.

Tip On Bidding: Higher program rates.

Ad Lines: "Flaming Arrows Light Up The Sky"; "An Action-Packed Yarn Of The Far Northwest"; "He Had A Mission Amongst The 'Pillars Of The Sky'."

WARNERS

The Bad Seed (603)

Drama
128m.

Estimate: Superior off-beat drama for discriminating audiences.

Cast: Nancy Kelly, Patty McCormack, Henry James, Eileen Heckart, Evelyn Varden, William Hopper, Paul Fix, Jesse White, Gage Clark, Jean Croyden, Frank Cady. Produced and directed by Mervyn Le Roy.

Story: Left alone in a comfortable small town apartment by her active-duty Air Force husband, Nancy Kelly worries about their only child, affectionate eight-year-old Patty McCormack, who seems too self-contained and faultless to be altogether normal. A boy who has won a school penmanship medal, which McCormack passionately declares is rightfully hers, is drowned mysteriously on a picnic. It develops that McCormack was the last to see him alive and that she had bullied him in trying to get the medal. The girl denies any knowledge of the tragedy until the shocked Kelly finds the missing medal in the apartment. Gradually the amoral child admits having pushed the exhausted boy into the water and also calmly confesses an earlier murder similary motivated. Kelly keeps the knowledge to herself while enquiring about the possibility of the child having inherited the homicidal trait, a theory strongly rejected by visiting maternal grandfather Paul Fix. As Fix leaves the scene, McCormack murders mentally deficient handyman Henry Jones, who has sensed her crime. Meanwhile, Kelly has discovered she is Fix's adopted daughter and that her real mother was a notorious murderer of nine. Convinced of the hereditary factor, she gives the child an overdose of sleeping pills and shoots herself, hoping to conceal the truth forever. Prying landlady Evelyn Varden, who dotes on the child, hears the shot in time for mother and daughter to be saved by surgery and the stomach pump, respectively. Later, McCormack is killed by a bolt of lightning trying to retrieve the penmanship medal from the lake, where Kelly has thrown it. The murder-suicide attempt is never explained to anyone.

X-Ray: Romance, violence, and other ingredients familiar in adult screen drama are missing from the grim and controversial theme of this entry. However, the lack of such selling points and well known names is compensated for by skillful acting, direction, production, and photography, although further editing might have helped to tighten the situation. The horrible dilemma of the mother is likely to be understood better by women than men; the latter are likely to be annoyed by the cloying, negative approach of the character Kelly so adeptly portrays. The screen play, for obvious Code reasons, changes the ending of the William March novel and Maxwell Anderson play, both of which saw the mother killed and the daughter surviving, with the community no wiser about the crimes. Le Roy introduces his characters theatre-fashion at the end. All in all, it's chilling, interesting film fare.

Tip On Bidding: Better rates.

Ad Lines: "The Grim History Of A Child Murderess"; "Sensational Novel And Stage Play Brought To The Screen"; "A Theme Of Murder And Evil To Stun You."

The Burning Hills (601)

Western
94m.

(CinemaScope) (WarnerColor)

Estimate: Good outdoor action meller.

Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Earl Holliman, Claude Adkins, Ray Teal, Frank Puglia, Hal Baylor, Tyler MacDuff, Rayford Barnes, Tony Terry. Produced by Richard Whorf; directed by Stuart Heisler.

Story: Tab Hunter finds his brother murdered and deducts that he has been killed by men working for Ray Teal, ruthless cattle baron who wants to grab all land in the territory. He courageously confronts Teal in his headquarters. Teal denies Hunter's charges, and when Hunter says he is going all the way to Fort Stockwell to tell the military authorities, Teal pulls a gun; Hunter is faster and shoots Teal. He makes his escape, although wounded. Teal orders his son, Skip Homeier, and others on a hunt for Hunter with instructions to kill him. Hunter hides out in an abandoned mine near the sheep ranch of poor Anglo-Mexican girl Natalie Wood, her young brother, and her lazy, cowardly uncle. She finds him, dresses his wounds, and falls in love with him as he hides out. Homeier and searching party force expert tracker Eduard Frank to join them. They finally trace Hunter to the old mine, but with aid from Wood he escapes to another hideout. After a fight, Hunter and Wood flee and lead Homeier and men into a Commanche ambush. Hunter and Wood are finally overtaken by Homeier. As Wood rides ahead, they engage in all-out combat, in which Homeier is finally drowned. Hunter and Wood ride on, still determined to get the soldiers to wipe out Teal.

X-Ray: This actionful and suspenseful western opus has been given fine production and direction and is well acted by all of the leads, including Wood as the half breed Mexican girl. It is full of outdoor lore, can boast of beautiful outdoor photography, and a screen play by Irving Wallace based on a novel by Louis L'Amour that is believable and interesting. There are a few slow spots, but these are no more than breathing spaces. There are two of the greatest fist fight sequences in many films and the rest of the footage boasts plenty of chase, gunfire, and other action stuff. It's pretty tough and rough, but for the women there is Hunter, and his good looks and heroics should please even them. Younger fans, especially, will approve the casting.

Tip On Bidding: Fair program price.

Ad Lines: "A Bright New Western Thriller"; "Action, Romance, Thrills, Suspense In This Great CinemaScope, WarnerColor Drama Of The Great Outdoors"; "A Thrill A Minute."

FOREIGN

Bullfight

Compilation
75m.

(Janus)

Estimate: Exciting documentary for art and specialty spots.

Cast: Manolete, Luis Miguel Dominquin, Conchita Cintron, Juan Belmonte, Raphael Ortega, Machaquito, Aparicio, Litri, Pastor. Narrated by Bryant Haliday; produced by Pierre Braunberger and Myriam.

Story: The entire history of bullfighting, from pre-Christian times to the present, is encompassed. A search of film archives has turned up some of the earliest known footage on bullfighting, and almost all of the famous matadors of the century are represented. A complete explanation of the meaning of bullring ritual is offered, with each of the three stages of the fight shown in detail. The film is stopped at intervals to emphasize technique, which is contrasted with that of the past by means of paintings, drawings, and other works of art of various periods. Recent footage takes us to the great bullrings of contemporary Spain, Madrid, Seville, Pamplona, Saragossa, Barcelona, as well as to some smaller ones and into country villages where the market square becomes the arena at festival time. The scientific raising of fighting bulls is explored also, as well as the details of their selection for the ring and their handling. Various styles of fighting are exemplified by individual matadors and, when Manolete, often acclaimed the greatest artist of the ring, is seen in action at the end, the spectator has learned enough about the dramatic sport to appreciate his style and to understand Spanish reaction to his fatal goring in 1949.

X-Ray: Although some of the photography is inferior, necessarily, and some of the footage shabby, this is superior entertainment for special situations and should appeal to young and old alike. The camera does not shrink from the goring of a matador or the death of a bull, but such grim realities are handled delicately enough to satisfy most opponents of violence and horror on the screen. This entry might also do well in Spanish language situations, inasmuch as the handicap of English narration might be offset by the fundamental material, familiar to those of Latin culture. It's regrettable that color could not have been utilized for the more recent action scenes.

Ad Lines: "A Motion Picture Of Rare Excitement"; "At Last You Can See All The Color, Glory, And Suspense Of Bullfighting"; "For The First Time On The Screen, The Dramatic Death Fight Between Man And Beast."

The Proud And The Beautiful

Drama
93m.

(Kingsley-International)
(French-made)
(English titles)
(Filmed in Mexico)

Estimate: Off-beat import of the realistic school is strictly for art spots.

Cast: Michele Morgan, Gerard Philipe, Victor Manuel Mendoza, Michele Cordoue, Andre Toffel, Carlos Lopez Moctezuma. Directed by Yves Allegret.

Story: French tourists Michele Morgan and her husband, Andre Toffel, arrive in a tiny, hot Mexican village on the Gulf Coast. Toffel is taken ill and dies within hours of dreaded spotted fever while resting in a miserable hotel room. Morgan, although a devoted wife, finds she is more upset by the theft of her late husband's funds than by his death. She refuses help from local drunkard Gerard Philipe, a Frenchman turned native and debauched since killing his wife accidentally while attending her in childbirth, a task for which he was qualified as a doctor. The only other doctor in town is the elderly Mexican Carlos Lopez Moctezuma. Fearing a fever epidemic, Moctezuma has vaccine shipped from Vera Cruz and forces Morgan to undergo a painful spinal injection, a trial through which she is reluctantly held by the filthy Philipe. Toffel's body is buried promptly and Morgan moves into the cafe-hotel of adventurer Victor Manuel Mendoza, attracted to Morgan, and his Parisienne mistress, Michele Cordoue, with whom Morgan feels too highborn to associate. Meanwhile, other cases of the fever appear in the town and Moctezuma is forced to declare a quarantine, with the result that Morgan is unable to return to Vera Cruz, although she has recovered the lost funds from their thief, a repentant fever victim. As she goes to confession prior to Easter communion, Morgan realizes that she has fallen in love with the lost soul of Philipe, who has pulled himself together to offer medical talent in the emergency, turning down Morgan's offer to take him back to France. Philipe's life appears to be reclaimed for a useful end and Morgan's lost forever as the curtain comes down, Morgan having decided to stay in the village with Philipe.

X-Ray: A nightmare in brilliant sunshine is the best way to describe this grim import, which abounds with the existentialist implications of the story by Jean Paul Sartre from which the screen play was derived by Jean Aurenche and Pierre Bost. Viewers are obviously invited to fashion their own opinions about the characters. Camera work, direction, production and, above all, the acting, are definitely superior, but the action is slow moving even for such heavy material, and the realistic overtones are often more detailed than necessary. A sequence of Morgan undergoing the spinal injection is a case in point. In addition to the emphasized violence of realism, there is a liberal sprinkling of sex; the combination has earned it a Legion of Decency "B" rating. Musical background by Paul Misraki is appropriately nerve-wracking.

Ad Lines: "Penniless And Widowed, She Was Trapped In A Filthy Foreign Town Infested With Plague"; "The Camera's Grim Realism Brings You A Sensational Tale Of Love And Sin In The Tropics"; "For The Love Of A Lost Man, She Forsook Her Past And Her Future."

Rififi

Melodrama
116m.

(UMPO)
(French-made)
(English titles)

Estimate: High rating import could go into some conventional spots as well as art houses.

Cast: Jean Servais, Carl Mohner, Robert Manuel, Perlo Vita, Marie Sabouret, Janine Darcey, Claude Sylvain, Marcel Lupovici, Pierre Grasset, Robert Hossein, Magali Noel, Dominque Maurin. Produced by Rene G. Vuattoux; associate producers, Henri Berard, Pierre Cabaud, Rene Bezard; directed by Jules Dassin.

Story: When the action begins, Jean Servais has just served a five year prison term for a crime committed by youthful Carl Mohner, whom he contacts for help. Mohner introduces him to Robert Manuel, who outlines a scheme to rob a Paris jewelry shop, a project for which they import Italian safe cracker Perlo Vita. In spite of the risks, Servais decides to join the plotters, partly because he has learned that his former mistress, Marie Sabouret, has deserted him for cabaret owner Marcel Lupovici, whose underworld activities, aided by his narcotics-addict brother, Robert Hossein, and Pierre Grasset, have provided Sabouret with elaborate jewels and furs. For weeks the foursome plans the robbery in great detail and finally devises a way to silence the burglar alarm. The enormous theft is carried out by cutting through the floor of an apartment overhead, a time-consuming operation followed by the equally difficult task of opening the safe. At dawn, after seven hours' work, their efforts are crowned with success and Mohner departs for London to sell the fabulous haul of jewelry. However, Vita, a lady's man, makes the error of giving a valuable piece of the loot to one of Lupovici's chorines. Lupovici then recognizes the authorship of the sensational theft and undertakes to get the loot for himself. He kidnaps Vita and slays Manuel and his mistress, Claude Sylvain, before discovering Mohner's departure for London. Determined to avenge the killings, Servais finds Vita in Lupovici's cabaret and kills him for breaking the never-talk underworld code. But before Mohner returns from London, his young son, Dominque Maurin, is kidnapped by Lupovici, the ransom to be the 120 million francs realized on the jewelry. Servais sets out to find Lupovici's country hideout, a task in which he is helped, at last, by the repentant Sabouret. He recovers the child and kills Hossein, the guard, and a lookout. However, Lupovici has contacted Mohner, who sets out to pay the ransom, unaware of Servais' action, at the hideout. When Lupovici finds his hostage gone, he kills Mohner. At this moment, Servais returns, having hidden the child in a nearby town and, although mortally wounded by Lupovici, Servais manages to kill the latter, take the suitcase containing the money, drive back to the town, pick up the child, and return him to his mother, Janine Darcey, in Paris. Servais falls dead at the wheel of the car as Darcey gathers the child in her arms and the police gather about, the suitcase with the 120 million francs in the back seat.

X-Ray: This adult import has been cut sufficiently to prompt the Legion of Decency to move it from its "C" rating to "B," yet it has not lost any of the qualities for which it has been accorded many deserved plaudits. Acting, direction, production, and photography are uniformly excellent, and dramatic situations and suspense are handled with especial skill, particularly a sequence some 30 minutes long, the actual robbery, during which not a word is spoken. It's a natural for art houses everywhere, and discriminating patrons of some conventional situations might find it very rewarding despite the handicap of French dialogue. A song, "Rififi," is heard. The screen play was adapted from a novel of Auguste le Breton by Dassin, Rene Wheeler, and le Breton.

Ad Lines: "A Masterpiece Of Suspense"; "The Daring Story Of A Sensational Jewel Robbery And The Violence It Brought Into Many Lives"; "They Risked All For Money And Love."

MISCELLANEOUS

Girls In Prison

Melodrama 87m.

(American International)

Estimate: For the lower half.

Cast: Richard Denning, Joan Taylor, Adele Jergens, Helen Gilbert, Lance Fuller, Jane Darwell, Raymond Hatton, Phyllis Coates, Diana Darrin, Mae Marsh, Laurie Mitchell, Diane Richards, Luana Walters, Riza Royce. Produced by Alex Gordon; directed by Edward L. Cahn.

Story: Joan Taylor is sentenced to prison as an accomplice in a bank robbery. She denies her guilt, maintaining that the two men with whom she was involved in the crime duped her, and also denies that she has the stolen money, never found by police. Prison chaplain Richard Denning takes an interest in her case and, feeling she may be innocent, initiates an investigation without her consent. Taylor's cellmates, Adele Jergens and Helen Gilbert, are convinced she has hidden the money and scheme to break down her resistance to reveal its hiding place. Meanwhile, Lance Fuller, one of the robbers, invades the shabby home of Taylor's father, Raymond Hatton, trying to find the loot, threatening to kill Hatton if Taylor doesn't reveal its hiding place through an underground mail system. Inside the prison, violence and murder occur as a result of the inmates' quest for the loot and, during an earthquake, Jergens and Gilbert break out, forcing Taylor to accompany them. Taylor, having confessed to Denning she has the money, has determined to repay it to square her conscience. In the escape, the greedy Jergens kills Gilbert. At Hatton's house, Taylor is held at gunpoint by Fuller, demanding knowledge of the hiding place, while Denning, arriving on the scene, is accosted by Jergens. A gun battle ensues when Jergens and Fuller discover each other's presence and Jergens is shot. Denning subdues Fuller as police arrive. Taylor returns to prison with the knowledge that the money will be returned and that she will be paroled.

X-Ray: There is nothing new and a lot that is very old in this prison yarn which follows the familiar path and contains the standard ingredients right down to the matron with the heart-of-gold. It contains little action amid great intrigue, and the chaplain's occasional philosophising is uncalled for. Production and direction are standard for the material, and prison meller addicts should not be disappointed. Exploitation could help in other situations. A Golden State Production.

Ad Lines: "What Happens To Women Without Men . . . The Shocking Story Of One Man Against 1,000 Women!"; "The True Story Of Girls Behind Prison Bars"; "Man-Hungry Women Break For Freedom During A Shattering Earthquake."

Gunslinger

Western 83m.

(American Releasing)
(Pathe Color)

Estimate: Fair western.

Cast: John Ireland, Beverly Garland, Allison Hayes, Martin Kingsley, Jonathan Haze, Chris Alcaide, Richard Miller, Bruno Ve Sota, Margaret Campbell, William Schallert, Aaron Saxon, Chris Miller. Produced and directed by Rogert Corman.

Story: When the marshal of a Texas town is killed, his wife, Beverly Garland, takes over the job and sets out to find the killers before the new peace officer arrives. Allison Hayes, attractive owner of the saloon, is busy buying up as much land in the area as possible on the tip that the railroad will be coming through. She puts a down payment on the property and has her henchmen, headed by moronic Jonathan Haze, kill the sellers and take the money back. Gunslinger John Ireland is hired by Hayes to kill anyone who stands in her way, including Garland. A romance springs up between Garland and Ireland although he is still determined to kill her and she to jail him, given cause. When Hayes gets word the railroad isn't coming through, she decides to get out with any money available. At the showdown, Ireland can't kill Garland, but he does kill Hayes when she draws a gun. He rides off with Garland in pursuit, and despite their love, she kills him. It's her last act as marshal since the replacement arrives after all the excitement is over.

X-Ray: There are all kinds of happenings here, some believable, others not. If audiences are not too critical, this can slip by as lower half filler with some gunplay and a bit of excitement. The story is a little on the mixed up side with characterization, direction, and production fair. The screen play is credited to Charles B. Griffith and Mark Hanna.

Ad Lines: "He Was Hired To Kill The Woman He Loved"; "Action All The Way"; "Guns Roar As The 'Gunslinger' Arrives In Town."

Hot-Rod Girl

Action Drama 75m.

(American International)

Estimate: Programmer has exploitation angles for some spots.

Cast: Lori Nelson, John Smith, Chuck Connors, Frank J. Gorshin, Mark Andrews, Roxanne Arlen, Carolyn Kearney, Ed Reider, Del Erickson, Fred Essler, Russ Thorson, Charles Keane, Dabbs Greer. Produced by Norman Herman; directed by Leslie Martinson.

Story: When his younger brother, Del Erickson, is killed racing a hot-rod, John Smith blames himself for the accident inasmuch as he had built the car for the boy and had encouraged him to race it with other youngsters on a special course provided by friendly police officer Chuck Connors, who is trying to reduce the city's hot-rod fatalities by providing supervision for the controversial hobby. Smith withdraws from participation in Connor's race course, and hot-rodders, without his leadership, race on the city streets. A handsome newcomer in town, Mark Andrews, makes a play for Lori Nelson, Smith's girl and a hot-rod enthusiast, while taunting the local race crowd. Eventually Andrews forces Smith and Nelson into a race which results in the death of a bicycling child. Evidence indicates it is Smith's fault. However, Connors' skillful detective work pins the blame on Andrews, Connors is restored to good standing in his police job, the town accepts the race course, and the future looks bright for Nelson and Smith.

X-Ray: As program material, this entry might go over well with teenagers, especially in areas where hot-rods are a fad and its useful message might be assimilated. In other situations, it could fill in the lower half. The production and direction are only fair, and the action angle would have been helped considerably by more scenes of actual racing on the course. The original screen play is by John McGreevey.

Ad Lines: "Chicken-Race . . . Rock 'N' Roll . . . Youth On The Loose!" "Speed Crazy Thrills As Wild Youths Tear Up The Streets"; "Teenage Terrorists Burning Up The Streets . . . Are These Your Children?"

Kentucky Rifle

Western 82m.

(Howco)
(Pathe Color)

Estimate: Average western has angles.

Cast: Chill Wills, Lance Fuller, Cathy Downs, Jess Barker, Jeanne Cagney, Sterling Holloway, Henry Hull, John Picard, John Alvin, I. Stanford Jolley, Rory Mallison, George Keymas, Clyde Houck, Alice Rolph. Produced and directed by Carl K. Hittleman.

Story: Scout Lance Fuller decides to stay behind with a wagon loaded with his Kentucky rifles when it breaks down and falls out of a train crossing Indian territory. He is joined by his pal Chill Wills; lawyer John Picard, whose books are in the wagon; his pregnant wife Jeanne Cagney; Cathy Downs, betrothed to wagon owner Jess Barker, who is furious at

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Reviews

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having to remain behind, and who accuses Downs of wanting to remain because of Fuller.. Others remaining are Sterling Holloway, John Alvin, and preacher Henry Hull. Alvin is found dead. Indians, who interrupt his burial and demand passage tribute after being refused the guns, are suspected. Barker wants to give up the guns to prevent trouble with the red skins, but Fuller and the others refuse. The Indians attack, and Barker slips away to make a deal. Meanwhile, Fuller and aides have bested the Indians, and although wounded, he leads the wagon, which has been repaired, in a chase after the rest of the train. Much to Wills' disgust, Fuller now changes his mind and wants to give up the rifles for safe passage so that Cagney's baby may be born in company with whites. Fuller is double crossed by the Indians when they get the rifles, but manages to reach the wagon train and give warning. The Kentucky rifle proves its worth with the Indians being driven off twice before the Chief is killed. Wills is shot treacherously by one of the Indians, who is in turn killed by his own people for breaking their word. He dies in Fuller's arms as he hears the first cries of Cagney's baby, is sure the rifles will help win the west, and is satisfied that he helped.

X-RAY: Given rather large scale production for an independent film, this emerges as an average pioneers vs. Indians opus with the usual fights and other adventures. It has most of the usual angles plus the color, which is okay. The cast is sprinkled with names familiar to outdoor fans. Although a trifle long in running time, this holds the interest well even though some of the history does tend to slow things down a bit. The original story is by Lee J. Hewitt and Carl K. Hittleman.

AD LINES: "The Unsung Story Of A Great Weapon—And The Sturdy People Who Made It Great"; "Live All The Exciting Adventure Of These Kentuckians Forging A New Trail To The West"; "A Saga Of The Gun And The People Who Made America Great."

The Shorts Parade

THREE REEL

Superscope Tech. Commercial

AMERICAN ENGINEER. Jam Handy. Technicolor and Superscope. 29m. The contributions of American engineering know-how to contemporary life are reviewed here in an interesting fashion. The Technicolor photography is excellent, and among the modern "miracle" projects seen are mining operations, new highways, offshore oil drilling, the SS United States, the atomic powered submarine Nautilus, and a radio telescope that records the sound of the sun and stars. Unfortunately, few of these enterprises are identified by name or location. This is a free subject produced for the Chevrolet Division of General Motors. The last few minutes of the subject deal with automobile manufacturing very acceptably. GOOD.

TWO REEL

Musical

RHYTHMS WITH RUSTY. U-I—Musical Featurettes. 15m. To be seen in this two-reeler are Rusty Draper, the DeCastro Sisters, the Amin Brothers and Margaret Brown. Musical numbers presented are "Just Because," "This Ain't Love," "You Are My Sunshine," "Bring On The Broads," "Are You Satisfied," and "Gambler's Guitar." FAIR. (2658).

Vistarama Color Travel

WHERE ALL ROADS LEAD. U-I—Vistarama Specials. 16½m. The city of Rome is well explored by this Technicolor two-reeler with some different scenes and settings caught by the Vistarama cameras, including the appearance of the Pope at a mid-day benediction, a religious festival, a thrilling motorbike ride through the city, etc. GOOD. (2602).

ONE REEL

CinemaScope Color Cartoon

MUSCLE BEACH TOM. MGM—CinemaScope Cartoons. 7m. Tom takes his girl to the beach where she is attracted to the muscular antics of another cat. He tries to compete but comes off second best. A last desparate try puts him out of the picture completely with the aid of Jerry. GOOD. (C-831).

Cartoon

HOLD THAT ROCK. U-I—Walter Lantz Cartunes. 6m. A giant St. Bernard is the caretaker of Balancing Rock Canyon where the slightest noise tends to bring the huge rocks down. Chilly Willy as a novelty salesman appears on the scene with a line of noise-makers and gags. While the rocks threaten to tumble, they don't until a tiny bird sends them off their pedestals. In trying to keep the rocks up, the St. Bernard goes to the hospital where Willy shows up with another gag. GOOD. (2619).

Novelty

GIRL MEETS BUOY. U-I—Variety Views. 9m. A pair of motorboat novices decide to indulge in that growing sport and between acquiring a suitable vehicle and learning to use same there are a number of amusing moments to be found. FAIR. (2693).

CinemaScope Color Travel

ON THE BOARDWALK. U-I—Color Parades. (CinemaScope). 9m. What might almost be a commercial plug for the famous resort city of Atlantic City is to be found here with its hotels, beaches, and eating places as well as entertainment spots presented. FAIR. (2677).

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BRIDE OF THE MONSTER—67m.—Realart 4102
BRING YOUR SMILE ALONG—83m.—Columbia 4021
BROKEN STAR, THE—82m.—United Artists 4112
BUFFALO BILL—92m.—20th-Fox 4190
BULLFIGHT—75m.—Janus 4200
BURNING HILLS, THE—94m.—Warners 4200

C
CAROUSEL—128m.—20th-Fox 4118
CASH ON DELIVERY—82m.—RKO 4091
CATERED AFFAIR, THE—93m.—MGM 4157
CITIZEN KANE—119m.—RKO 4185
COCKLESHELL HEROES—97m.—Columbia 4109
CODE OF THE UNDERWORLD—68m.—M. C. Pictures 4137
COMANCHE—88m.—United Artists 4122
COME NEXT SPRING—92m.—Republic 4098
COME ON, THE—83m.—Allied Artists 4133
CONFLICT—95m.—Artkino 4101
CONGO CROSSING—86m.—U-I 4176
CONQUEROR, THE—111m.—RKO 4117
COUNT THREE AND PRAY—102m.—Columbia 4045
COURT JESTER, THE—101m.—Paramount 4098
COURT MARTIAL OF BILLY MITCHELL, THE—100m.—Warners 4072
CRASH DIVE—105m.—20th-Fox 4198
CRASHING LAS VEGAS—62m.—Allied Artists 4149
CREATURE WALKS AMONG US, THE—78m.—U-I 4123
CREEPING UNKNOWN, THE—78m.—UA 4182
CRIME AGAINST JOE—69m.—United Artists 4123
CRIME IN THE STREETS—91m.—Allied Artists 4149
CROOKED WEB, THE—77m.—Columbia 4065
CROSS CHANNEL—61m.—Republic 4078
CROWDED PARADISE—94m.—Tudor 4194

D
DAKOTA INCIDENT—88m.—Republic 4197
DALLAS—94m.—Warners 4169
DANCE LITTLE LADY—87m.—Trans Lux 4100
DAVY CROCKETT AND THE RIVER PIRATES—81m.—Buena Vista 4189
DAY OF FURY, A—78m.—U-I 4151
DAY THE WORLD ENDED—79m.—American Releasing 4102
D-DAY THE SIXTH OF JUNE—106m.—20th-Fox 4175
DEADLIEST SIN, THE—77m.—Allied Artists 4121
DEEP BLUE SEA, THE—99m.—20th-Fox 4038
DEMENTIA—55m.—Van Wolf-API 4092
DESPERATE HOURS, THE—112m.—Paramount 4033
DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027
DIABOLIQUE—107m.—UMPO 4073
DIANE—110m.—MGM 4078
DIG THAT URANIUM—61m.—Allied Artists 4085
DISTANT DRUMS—101m.—Warners 4169
DOCTOR AT SEA—92m.—Republic 4111
DR. KNOCK—102m.—Martin J. Lewis 4063
DUEL ON THE MISSISSIPPI—72m.—Columbia 4037
DYNAMITERS, THE—75m.—Astor 4165

E
EARTH VS. THE FLYING SAUCERS—83m.—Columbia 4173
EDDY DUCHIN STORY, THE—123m.—Columbia 4173
EDGE OF HELL—78m.—U-I 4191
EMERGENCY HOSPITAL—62m.—United Artists 4135
ETERNAL LOVE—95m.—Casino 4101
EVIL FOREST, THE—76½m.—Studio Films 4193

F
FANTASIA—135m.—Buena Vista 4197
FASTEST GUN ALIVE, THE—89m.—MGM 4181
FEAR—82m.—Astor 4077
FEMALE JUNGLE—68m.—American Releasing 4169
FIGHTING CHANCE, THE—70m.—Republic 4070
FIRE MAIDENS OF OUTER SPACE—68m.—Saturn 4183
FIRST TEXAN, THE—82m.—Allied Artists 4181
FLAME OF THE ISLANDS—90m.—Republic 4070
FOOTSTEPS IN THE FOG—90m.—Columbia 4022
FOR DO'S SAKE—88m.—Grand Prize 4113
FORBIDDEN CARGO—83m.—Jacon 4176
FORBIDDEN PLANET—98m.—MGM 4121
FOREIGN INTRIGUE—100m.—United Artists 4168
FORESTER'S DAUGHTER, THE—103m.—Casino 4101
FOREVER DARLING—91m.—MGM 4097
FORT YUMA—78m.—United Artists 4047
FRANCIS IN THE HAUNTED HOUSE—80m.—U-I 4191
FRISKY—98m.—DCA 4066
FRUITS OF SUMMER—102m.—Ellis 4193
FURY AT GUNSIGHT PASS—68m.—Columbia 4089
FURY IN PARADISE—77m.—Gibralter 4040

G
GABY—97m.—MGM 4130
GENTLEMEN MARRY BRUNETTES—97m.—United Artists 4035
GHOST TOWN—75m.—UA 4079
GIRL IN THE RED VELVET SWING, THE—109m.—20th-Fox 4047
GIRL RUSH, THE—85m.—Paramount 4024
GIRLS IN PRISON—87m.—American International 4201
GLASS TOMB, THE—59m.—Lippert 4109
GLORY—100m.—RKO 4091
GODZILLA, KING OF THE MONSTERS—80m.—Embassy 4161
GOOD MORNING, MISS DOVE—107m.—20th-Fox 4067
GOODBYE, MY LADY—95m.—Warners 4152
GREAT DAY IN THE MORNING—92m.—RKO 4167
GREAT LOCOMOTIVE CHASE, THE—85m.—Buena Vista 4165
GREEN BUDDHA, THE—61m.—Republic 4071
GREEN DOLPHIN STREET—141m.—MGM 4037
GUN THAT WON THE WEST, THE—71m.—Columbia 4022
GUNSLINGER—83m.—American Releasing 4201
GUY NAMED JOE, A—149m.—MGM 4061
GUYS AND DOLLS—149m.—MGM 4054

H
HALLS OF MONTEZUMA—112m.—20th-Fox 4198
HARDER THEY FALL, THE—109m.—Columbia 4129
HEADLINE HUNTERS—70m.—Republic 4055
HEIDI AND PETER—89m.—United Artists 4071
HELEN OF TROY—115m.—Warners 4080
HELL ON FRISCO BAY—98m.—Warners 4081
HELL'S HORIZON—80m.—Columbia 4065
HIDDEN GUNS—66m.—Republic 4122
HIGH NOON—87m.—United Artists 4175
HIGH SOCIETY—107m.—MGM 4190
HILDA CRANE—87m.—20th-Fox 4159
HILL 24 DOESN'T ANSWER—100m.—Continental 4073
HIS EXCELLENCY—84m.—Brenner 4113
HOLD BACK TOMORROW—75m.—U-I 4050
HONKY TONK—105m.—MGM 4061
HOT BLOOD—85m.—Columbia 4117
HOT-ROD GIRL—75m.—American International 4201
HOUSTON STORY, THE—79m.—Columbia 4086
HUK!—84m.—UA 4199

I
I DIED A THOUSAND TIMES—109m.—Warners 4050
I WALKED WITH A ZOMBIE—69m.—RKO 4185
I'LL CRY TOMORROW—119m.—MGM 4078
ILLEGAL—88m.—Warners 4027
IN A GIRL'S DORMITORY—102m.—Ellis 4125
INDESTRUCTIBLE MAN, THE—70m.—Allied Artists 4129
INDIAN FIGHTER, THE—88m.—United Artists 4079
INSIDE DETROIT—82m.—Columbia 4069
INVASION OF THE BODY SNATCHERS—80m.—Allied Artists 4089
INVITATION TO THE DANCE—93m.—MGM 4158
ISLAND OF ALLAH—61m.—Brenner 4194
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024
IT'S A DOG'S LIFE (See Bar Sinister, The)
I'VE LIVED BEFORE—82m.—U-I 4191

J
JAGUAR—66m.—Republic 4135
JAIL BUSTERS—61m.—Allied Artists 4053
JEDDA THE UNCIVILIZED—88m.—DCA 4185
JOE MACBETH—90m.—Columbia 4090
JOHNNY CONCHO—84m.—United Artists 4186
JOHNNY STOOL PIGEON—74½m.—U-I 4062
JUBAL—101m.—Columbia 4129

K
KANSAS RAIDERS—80m.—U-I 4160
KENTUCKY RIFLE—82m.—Howco 4201
KETTLES IN THE OZARKS, THE—81m.—U-I 4119
KID FOR TWO FARTHINGS, A—91m.—Lopert 4161
KILLER IS LOOSE, THE—73m.—United Artists 4099
KILLER'S KISS—67m.—United Artists 4039
KILLING, THE—83m.—United Artists 4168
KING AND I, THE—133m.—20th-Fox 4186
KING KONG—100m.—RKO 4186
KING OF THE CORAL SEA—74m.—Allied Artists 4133
KISMET—113m.—MGM 4078
KISS BEFORE DYING, A—94m.—United Artists
KISS OF FIRE—87m.—U-I ....
KISS THE BLOOD OFF MY HANDS—79m.—U-I ....

L
LADY GODIVA—89m.—U-I 405
LADY-KILLERS, THE—94m.—Continental 4124
LARCENY—89m.—U-I 4192
LAST FRONTIER, THE—98m.—Columbia 4077
LAST HUNT, THE—108m.—MGM 4110
LAST OF THE DESPERADOS—71m.—Associated 4077
LAST TEN DAYS, THE—113m.—Columbia 4134
LAY THAT RIFLE DOWN—71m.—Republic 4026
LAWLESS STREET, A—78m.—Columbia 4065
LEASE OF LIFE—93m.—IFE 4090
LEATHER SAINT, THE—86m.—Paramount 4166
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LEGENDS OF ANIKA—85m.—Grand Prize 4177
LET'S MAKE UP—72m.—United Artists 4091
LETTERS FROM MY WINDMILL—118m.—Tohan 4087
LIEUTENANT WORE SKIRTS, THE—99m.—20th-Fox 4086
LIFE OF EMILE ZOLA, THE—116m.—Warners 4087
LIFE WITH THE LYONS—78m.—Lippert 4166
LISBON—90m.—Republic 4198
LITTLEST OUTLAW, THE—75m.—Buena Vista 4085
LIVING NORTH, THE—74m.—Arlan 4102
LONE RANGER, THE—86m.—Warners 4087
LONESOME TRAIL, THE—73m.—Lippert 4023
LORD OF THE JUNGLE—69m.—Allied Artists 4033
LOVER BOY—85m.—20th-Fox 4067
LOVERS AND LOLLIPOPS—80m.—Trans-Lux 4155
LUCY GALLANT—104m.—Paramount 4046
LUSTY MEN, THE—113m.—RKO 4167

M
MADAME BUTTERFLY—114m.—IFE 4174
MADDELENA—90m.—I.F.E. 4023
MAGIC FIRE—94m.—Republic 4150
MAGNIFICENT ROUGHNECKS—75m.—Allied Artists 4173
MAN ALONE, A—96m.—Republic 4034
MAN IN THE GRAY FLANNEL SUIT, THE—152m.—20th-Fox 4130
MAN WHO KNEW TOO MUCH, THE—120m.—Paramount 4150
MANFISH—76m.—United Artists 4112
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WHO NEVER WAS, THE—103m.—20th-Fox 4111
MAN WITH THE GOLDEN ARM, THE—119m.—United Artists 4079
MAN WITH THE GUN—83m.—United Artists 4047
MASSACRE—76m.—20th-Fox 4175
MAVERICK QUEEN, THE—92m.—Republic 4151
McCONNELL STORY, THE—107m.—Warners 4027
MEET ME IN LAS VEGAS—112m.—MGM 4097
MELODY BELOND LOVE—95m.—Grand Prize 4101
MIAMI EXPOSE—73m.—Columbia 4197
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MOBY DICK—116m.—Warners 4187
MOHAWK—79m.—20th-Fox 4131
MURDER ON APPROVAL—70m.—RKO 4158
MUSIC LAND—69m.—RKO—Disney 4066
MY SEVEN LITTLE SINS—98m.—Kingsley 4193
MY SISTER EILEEN—109m.—Columbia 4033
MYSTERY OF THE BLACK JUNGLE—72m.—Republic 4071

N
NAKED NIGHT, THE—82m.—Times 4101
NAKED SEA—70m.—RKO 4054
NAVY WIFE—83m.—Allied Artists 4181
NEVER SAY GOODBYE—96m.—U-I 4112
NIGHTMARE—89m.—United Artists 4168
NIGHT HOLDS TERROR, THE—86m.—Columbia 4022
NIGHT MY NUMBER CAME UP, THE—94m.—Continental 4081
NIGHTMARE ALLEY—111m.—20th-Fox 4039
1984—91m.—Columbia 4189
NO MAN'S WOMAN—70m.—Republic 4071
NO PLACE TO HIDE—71m.—Allied Artists 4189
NORTHWEST PASSAGE—126m.—MGM 4110

O
OKLAHOMA!—143m.—Magna-Todd-AO 4051
OKLAHOMA WOMAN, THE—71m.—American Releasing 4169
ON THE THRESHOLD OF SPACE—96m.—20th-Fox 4118
ONE MINUTE TO ZERO—105m.—RKO 4111
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ONE WAY TICKET TO HELL—65m.—Eden 4081
OUR MISS BROOKS—85m.—Warners 4112
OUTSIDE THE LAW—80m.—U-I 4136
OVER-EXPOSED—80m.—Columbia 4117

P
PARIS FOLLIES OF 1956—73m.—Allied Artists 4085
PASSPORT TO TREASON—80m.—Astor 4165
PATTERNS—83m.—United Artists 4123
PHANTOM FROM 10,000 LEAGUES—80m.—American Releasing 4103
PHILADELPHIA STORY, THE—112m.—MGM 4037
PICASSO—50m.—Von Wolf-API 4087
PICNIC—115m.—Columbia 4069
PILLARS OF THE SKY—95m.—U-I 4199
PLEASE MURDER ME—78m.—DCA 4109
POSTMARK FOR DANGER—79m.—RKO 4098
PRICE OF FEAR, THE—79m.—U-I 4123
PRISONER, THE—91m.—Columbia 4070
PROUD AND THE PROFANE, THE—113m.—Paramount 4166
PROUD AND THE BEAUTIFUL, THE—93m.—Kingsley-International 4200
PROUD ONES, THE—94m.—20th-Fox 4167

Q
QUEEN BEE—95m.—Columbia 4045
QUEEN OF BABYLON, THE—109m.—20th-Fox 4198
QUENTIN DURWARD—101m.—MGM 4045
QUINCANNON, FRONTIER SCOUT—83m.—United Artists 4151

(*Continued on page 4203*)

current releases are available and in which future releases will be scheduled. While much of the following
distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

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PROMISED FOR EARLY RELEASE	**Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Hold Back The Night** John Payne, Mona Freeman **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding	**Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles **He Laughed Last** (TC) Frankie Laine, Lucy Marlow	**Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli	**The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Way Out** Mona Freeman, Gene Nelson **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund **Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried	**The Queen Of Babylon** (Color) Rhonda Fleming, Ricardo Montalban **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **The Pharaoh's Curse** (Bel-Air) Ziva Shapir, Mark Dana **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa	**Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements) **Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert	**Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Fantasia** (RE-TC) (Disney) (Buena-Visto) **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

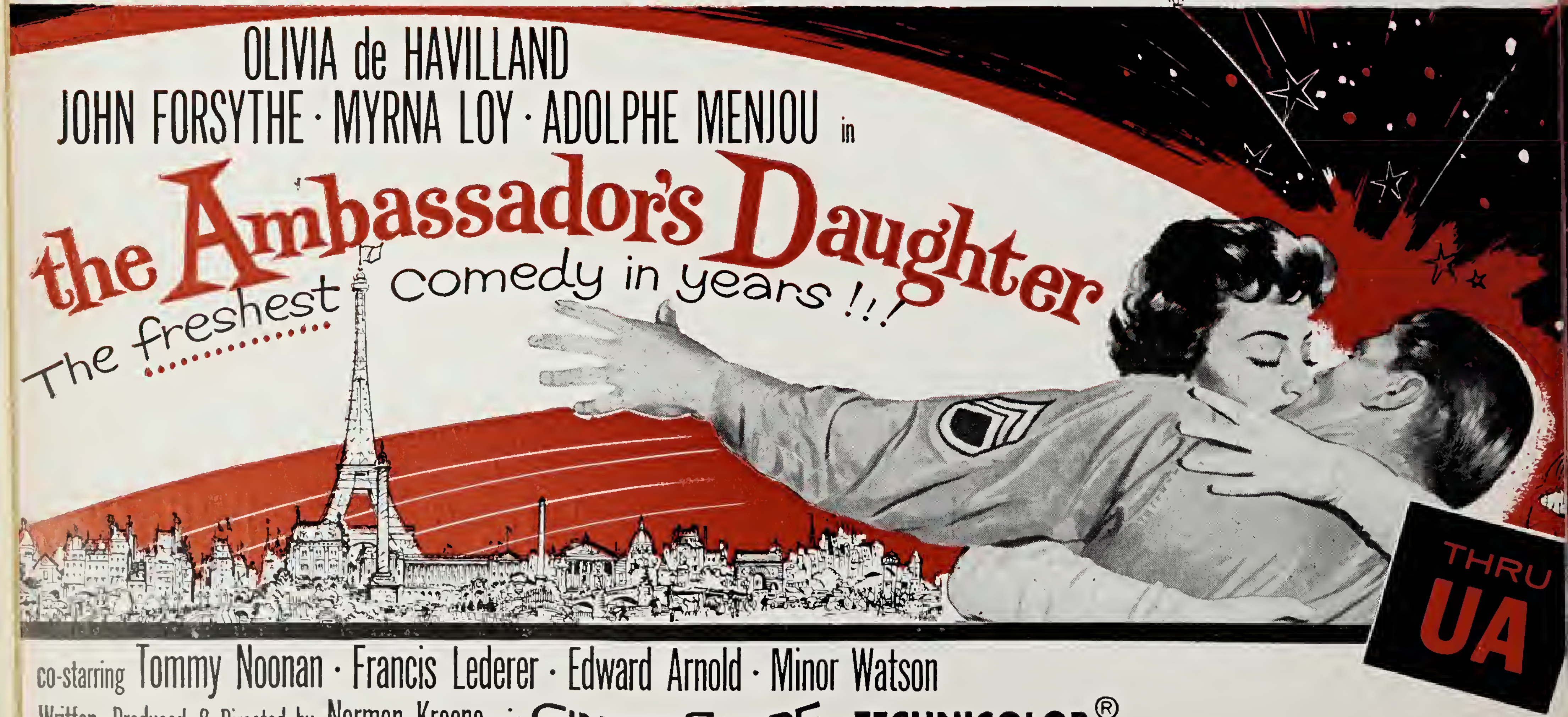
THE Magic THAT MAKES A COMEDY GREAT...

"Mr. Deeds Goes To Town" had it.
"It Happened One Night" had it.
"The Awful Truth" had it.

Now, after too many lean years,
the nation's funnybone is in for
some hilarious seducing . . . because
"THE AMBASSADOR'S DAUGHTER" has it—
the "magic" that makes a comedy great!

Here is the kind of laughter
that excites, delights and ignites.
For writer-producer-director Norman Krasna
has sent a sextet of stars
and a wonderfully witty story
Cinemascoping through the
bistros and boulevards, the fashion
salons and embassies, the hot spots
and cool dives of the maddest,
gladdest, wickedest, womanest
city in the world—Paris.

Yes, as Louella Parsons says: "It's a Honey of a Comedy!"



OLIVIA de HAVILLAND
JOHN FORSYTHE · MYRNA LOY · ADOLPHE MENJOU in

the Ambassador's Daughter

The freshest comedy in years!!!

THRU UA

co-starring Tommy Noonan · Francis Lederer · Edward Arnold · Minor Watson
Written Produced & Directed by Norman Krasna · in CINEMASCOPE · TECHNICOLOR®

MOTION PICTURE EXHIBITOR

AUG. 15, 1956
VOLUME 56 NUMBER 16
IN TWO SECTIONS • THIS IS SECTION ONE

"The Razor's Edge On Competitive Bidding"

Editorial

Jack Warner Policy Report

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President Okays Tax Reduction

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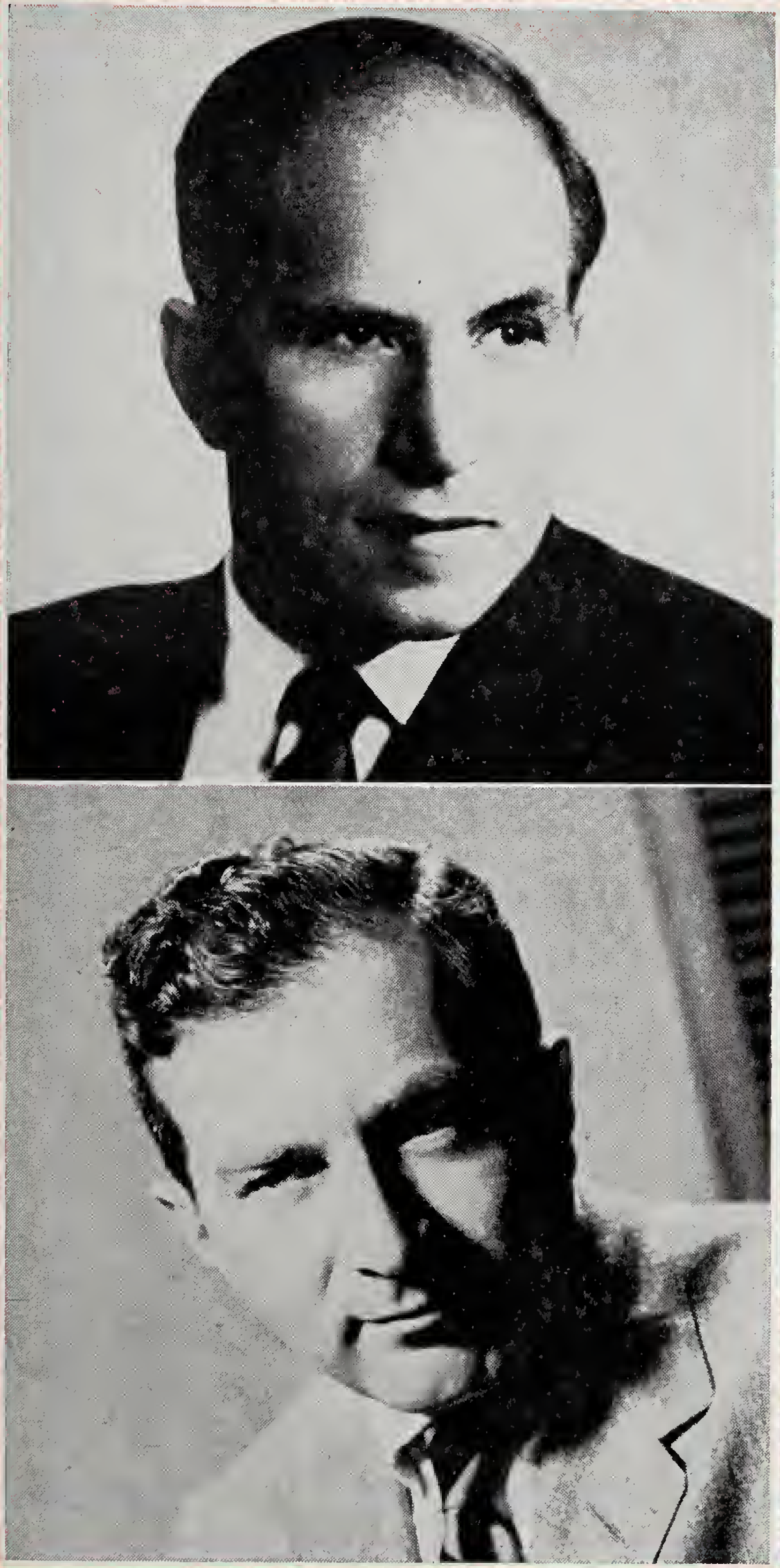
AND FEATURING: PHYSICAL THEATRE



Robert S. Taplinger, top, was appointed recently as Warners vice-president in charge of advertising and public relations, with Gilbert Golden, bottom, advertising manager, becoming his executive assistant.

TEA 'N TEA!

When Leo of M-G-M brews TEA, it's got a kick that spells B-O-X-O-F-F-I-C-E!

"TEA AND SYMPATHY"

M-G-M presents in CinemaScope and METROCOLOR • "TEA AND SYMPATHY" starring DEBORAH KERR • JOHN KERR • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

"TEAHOUSE OF THE AUGUST MOON"

M-G-M presents in CinemaScope and METROCOLOR • MARLON BRANDO GLENN FORD • MACHIKO KYO in "TEAHOUSE OF THE AUGUST MOON" co-starring Eddie Albert • Paul Ford • Jun Negami • Nijiko Kiyokawa Mitsuko Sawamura • Screen Play by John Patrick • Based on a Book by Vern J. Sneider and the Play by John Patrick Directed by Daniel Mann • Produced by Jack Cummings

EXCITEMENT!

The reaction to the news of this great picture is unprecedented. It's as though showmen throughout America were waiting for this celebrated play to come to the screen—and now that it's a living, thrilling reality they're eager to bring it to their audiences. It will live up to all expectations. M-G-M, recognizing its unlimited boxoffice ceiling, is putting behind it one of the biggest campaigns—newspapers, magazines, radio, TV—the works!

*

DREAMS COME TRUE!

Although it will not be available for several months, we want to share with you the good news that "TEAHOUSE OF THE AUGUST MOON" has had its first studio screening and is unquestionably one of the great motion pictures of all time!

*

MOTION PICTURE
EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

AUGUST 15, 1956
VOLUME 56 NUMBER 16

THE RAZOR'S EDGE ON COMPETITIVE BIDDING

VICTOR R. HANSEN, Assistant Attorney General, Antitrust Division, seems to be both a courteous gentleman and one well able to express himself with clarity and understanding.

Responding to a direct question about the obligation of all distributors to screen their pictures for the competitive bidders in any competitive bidding situation, rather than have them bid "blind" and without even the help of a trade paper review in matters involving guarantees of $100,000 and more, and sometimes weeks and months in advance of the availability of a playdate, under date of Aug. 1, Mr. Hansen stated as follows:

"The judgments presently in force in the Paramount case do not require that a picture be trade shown before the time set for the submission of offers for the licensing of the picture by exhibitors. Therefore, so long as all competing exhibitors are afforded equal treatment, a distributor of a motion picture cannot be required to screen the picture for the exhibitors interested in making offers for such picture.

*"We have discussed with distributors in a number of instances their failure to screen certain pictures for the exhibitors of certain communities before the deadline fixed for the submission of offers for the exhibition of the picture in such communities. ***Where there has been no discrimination as between competing exhibitors, we cannot compel the trade screening of pictures. The distributors themselves in every instance we have taken up with them, have indicated it is their normal practice to screen their pictures for exhibitors but that sometimes circumstances prevent it if a release schedule is to be met. Every time this problem has arisen we have gone into it to make certain no violation of the Paramount judgments was involved; and in every instance we have urged the distributor concerned to do everything possible to avoid finding itself in a position of being unable to screen pictures for exhibitors prior to the time offers for the pictures must be submitted, even though it might not be under any legal obligation to do so."*

It will be noted that several different times, and in several different terminologies, Mr. Hansen has pointed up the fine line, that competing exhibitors must be "*afforded equal treatment,*" and that there must be "*no discrimination as between competing exhibitors.*" Now all we need to know is a more positive definition of "equal treatment" and "no discrimination."

Would this requirement be met, for example, if the head of a large circuit should "catch" an important feature "socially" in New York, and therefore be able to place an intelligent bid for his company's theatres in Oshkosh or Bird-in-Hand, while other competitive theatremen in those towns must bid "blind" and without any guidance whatsoever?

Or would this requirement be met, for example, if an important booker, at company expense, should fly to London, Paris, or Tokyo, to "catch" an important feature showing there, and as a result be able to place an intelligent bid while his unsubsidized competitor is without the time or the dollars to follow suit?

These are only two, out of the many variations on the same theme, that have been reported to us by sincere theatremen who we are quite certain are not looking for "an edge," but only for "equal treatment" and "no discrimination."

And, while we are about it, here is a third and final question: Will someone please tell us how "equal treatment" and "no discrimination" can be maintained, in all of the bidding situations in all 32 film territories, if no impartial referee opens the bids before witnesses, and if the winning bid is not disclosed to the losers but remains a secret between the particular film company and the winning bidder? Shouldn't the very fact that you have made a serious bid, to which you can be legally held, give you an interest in its final outcome? And doesn't the strict secrecy serve no useful purpose except to provide a cover for something that on occasion may not be "equal treatment" or "no discrimination"?

Mr. Hansen has done a lot toward clarifying "the razor's edge" of Department of Justice interpretations. He has cleared the air of much misinformation and many wrong conclusions. We are grateful!

Jay Emanuel

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WASKOM, TEX.

Your editorial ("DRIVE-IN EVILS GROW—No. 1"—July 18 Issue) is another great one. We have believed for a long time that drive-in policies have contributed to patron's lethargy toward motion pictures. If diamonds were given away on street corners they would pretty soon lose their allure, and value!

A close drive-in recently solicited merchants' ads, and gave them large books of theatre passes to distribute to their customers. His and our customers, too, of course!

The enclosed ad shows that indoor theatres can also get dizzy with their free passes ("Tues. and Wed. FAMILY DAYS—50c for your Entire Family"). I know of one family of 10 that paid five cents each to see this double feature. For the protection of the industry, producers, distributors, and exhibitors alike, we need to have any law erased that prevents the establishment of per capita admissions.

If a theatre is going to give away its merchandise, the distributor should not make it available until its boxoffice potential wanes.

VELVA OTTS
Wakes Theatre

EDITOR'S NOTE: Erasing laws is tough to do. But, with all of the legal "brains" supported by this industry, it would seem that some of them could come up with a way to establish an admission by some better yardstick than the size of a "family" or the capacity of its "car."

From POTTSVILLE, PA.

As a veteran in this business, I heartily agree on every point in your recent editorials ("DRIVE-IN EVILS GROW"—July 18 and 25, Aug. 1).

Certainly those drive-in operators who have felt forced to resort to "honky-tonk" (fast buck films), to "flop-house" (dusk to dawn), or to "come-on" (give the theatre away free to sell their confections) have a lot to learn about the rudiments of showmanship and ethical theatrical practice.

Unfortunately, most of these problems have probably been created by our freshman friends in this business, in their frantic search for the fabulous profit they heard existed in drive-in theatres. The application of the above methods creates rather than solves any attendance problems a particular drive-in may have, for they produce no lasting results, and greatly lower the respect for the drive-in in its particular community.

As to the admission of children under 12 years of age free, this is a commonly accepted policy. I never realized how this policy could affect our exhibitor friends in small towns and subsequent run houses, and certainly none of us should want to do anything that hurts our colleagues. I would endorse an equalization of admission policy between indoor and drive-in theatres, but obviously such radical change of policy would have to be of general acceptance among drive-in exhibitors.

Today the public is buying pictures, not searching for price. They will pay to see good pictures if they are properly merchandised. Which all boils down once again to one of the basic requirements—the honest application of good old showmanship.

CHARLIE POORMAN
Pottsville Drive-In

EDITOR'S NOTE: If exhibitors and distributors can be brought together in a friendly and cooperative meeting, and industry arbitration established, there are many constructive things that might result. Between the lawsuits, the often contradictory court decisions, and the general ill will, we seem badly in need of a new "Code of Ethics."

From BEAVER, PA.

I have valued MOTION PICTURE EXHIBITOR for many years. As proof, here is a renewal of my subscription for the next three years.

There is only one improvement that I can suggest, and I do think you can oblige. We show strictly first-run at our drive-in, and it is often difficult to get a true low-down on features so new. Can't you arrange to step up your schedule. I am sure it would be appreciated by hundreds of your subscribers who play first-run.

DR. LEWIS H. URLING
Tusca Drive-In

EDITOR'S NOTE: We think you will find our reviews on all major domestic features published at about the same time as the other trade papers. This is because trade paper screenings all take place at the same time, or are covered by a release date requested by the distributor. We would certainly like to give you faster service, but we'll have to make it up to you in better reviews on more features than any other paper.

Suggestion For Those New Tax Dollars . . .

Come Sept. 1, every theatre in the admission price range of from 50 cents to 90 cents will stop paying Uncle Sam the 10 per cent admissions tax, and it has been reliably estimated that this represents an annual take of over $51,000,000. In the face of recent theatre business, we doubt whether any of this tax saving will result in lower admission prices. Theatres actually need it to stay alive!

But, for our collective futures, there is a place where much of this money now should be spent. Due to recent theatre business, few, if any, theatres have been following their normal maintenance, repair, and replacement programs that kept America's theatres the most modern and most comfortable of all commercial buildings. So, physically, we have slipped far back. And we look it!

Let's put that $51,000,000 where it will do us the most good! Let's start the biggest modernizing program that this industry has ever seen! Let's wow the public with good theatres, as well as with good pictures!

—J. E.

From LEBANON, PA.

Naturally I am anxious in any way to find solutions that will lift the motion picture industry from the doldrums it now occupies.

Ever since I married four years ago, I have done the family shopping. And every week as I check out my groceries at the local shopping center, I stare face to face with TV Guide. It's amazing the job this little book does for the TV industry. No matter who you are, one has to eat, and week after week as people buy their groceries they are reminded of TV. Not only do they see it, but they buy it. The family shopper buys it and takes a copy home for the family unit to read. When reading it, one finds out not who divorced who, but intimate details that sell and stimulate interest in TV.

Due to its compact size, it is sold by itself away from the magazine stands. Thus it is conspicuous. Every school promotes magazine drives conducted by students to raise funs. In this way, this little book has found its way into my home.

Why can't our industry publish a Motion Picture Guide to be retailed wherever TV Guide is sold. Publish it semi-monthly about the pictures similar to that contained in the press books and trade papers. For that is what TV Guide is. A watered down version of a Trade Paper for the public. The majors would support it with ads and the publisher could add informative and interest building items about pictures.

As proof of my theory, all of my employees have access to the trade papers I receive, and all of them seeing the ads and advertisements in the trades have an intense interest to see the picturs, an interest that I wish I could pass on to my ticket buyers.

WILLIAM J. HISSNER
Academy Theatre

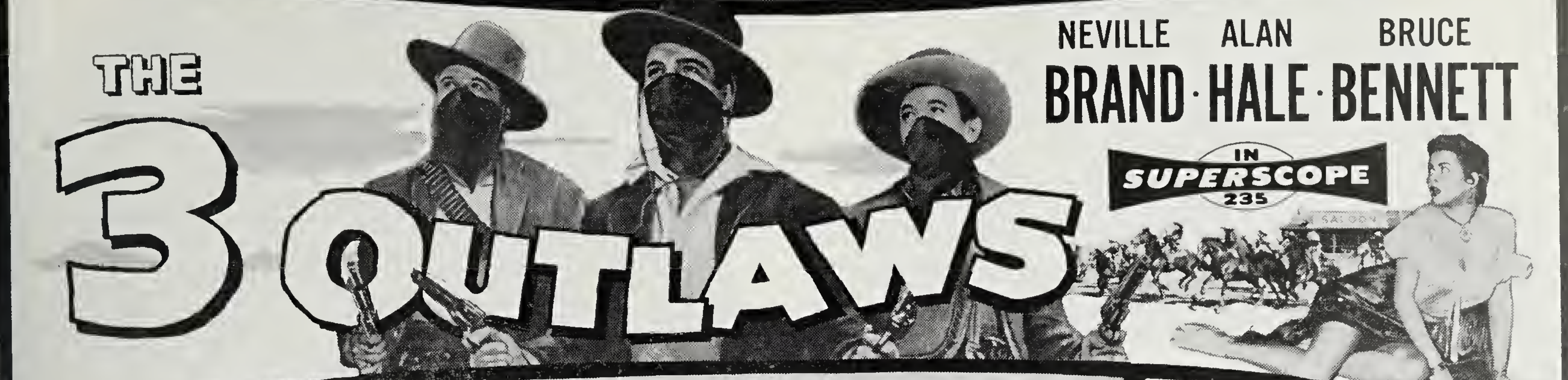
EDITOR'S NOTE: Sounds sense! Let's see what COMPO has to say about it.

From KODIAK, ALASKA

Wish you to know that I especially appreciate your SERVISECTION as it is complete, concise, and convenient. Also your Tip-Off On Business which I find to be pretty dependable for rating a picture in my town.

K. F. DAWSON
Victoria Theatre

EDITOR'S NOTE: A recent national survey showed these two services to be among the best used in the industry. We're glad you agree!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3 OUTLAWS
NEVILLE BRAND · ALAN HALE · BRUCE BENNETT
IN SUPERSCOPE 235
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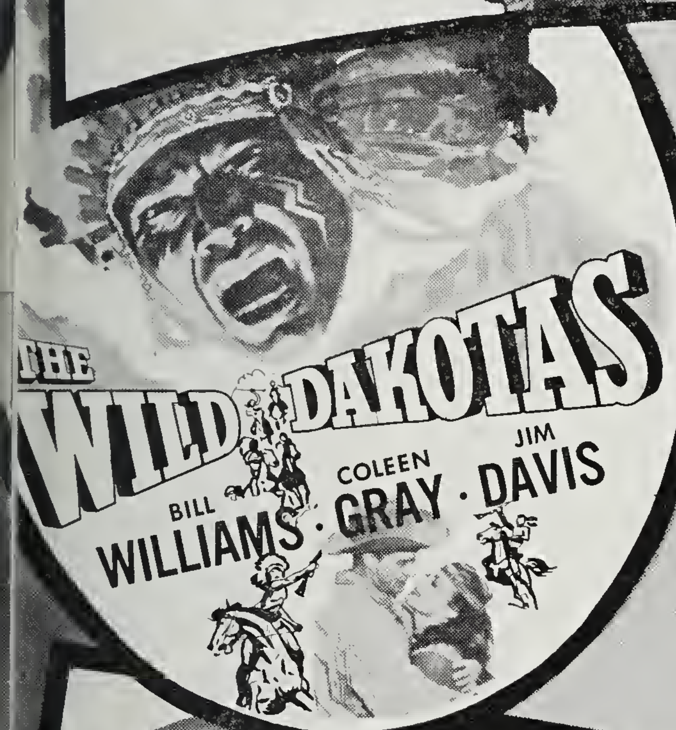
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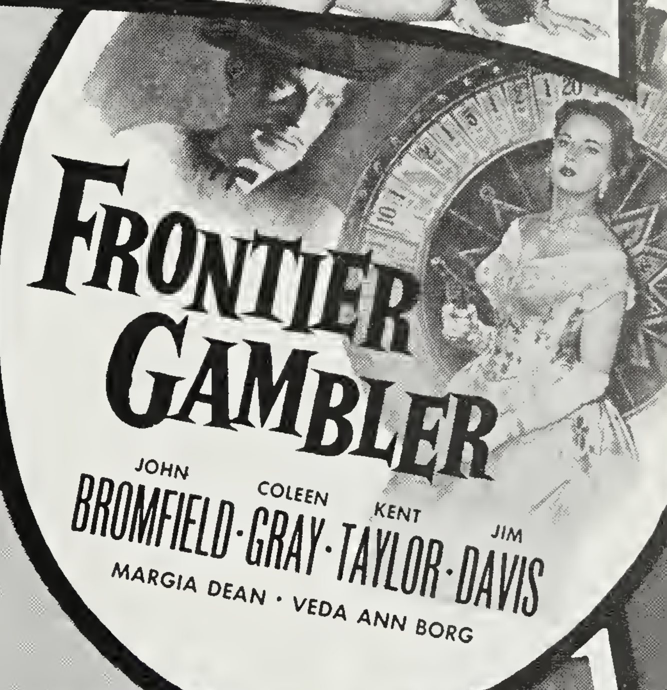
FRONTIER GAMBLER
JOHN BROMFIELD · COLEEN GRAY · KENT TAYLOR · JIM DAVIS
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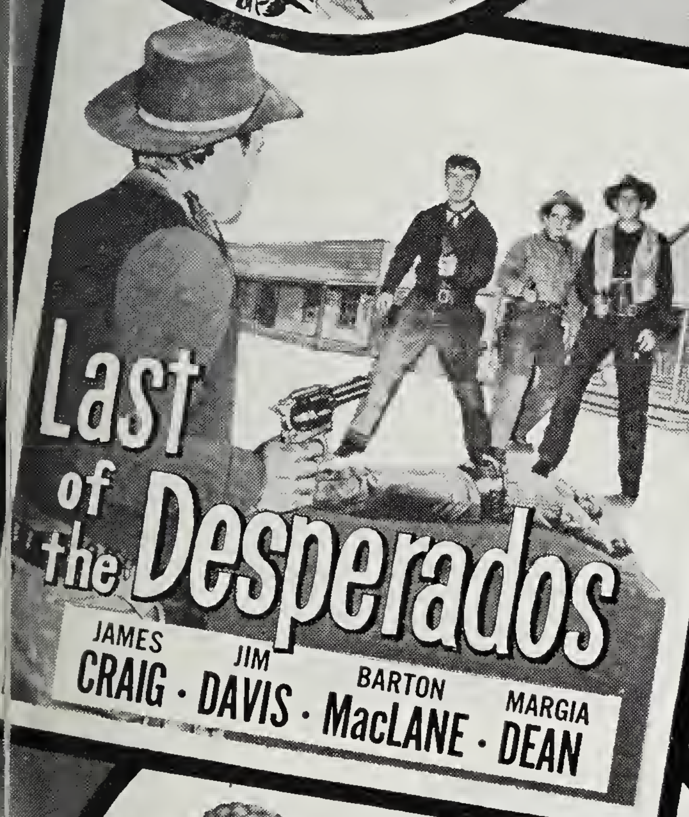
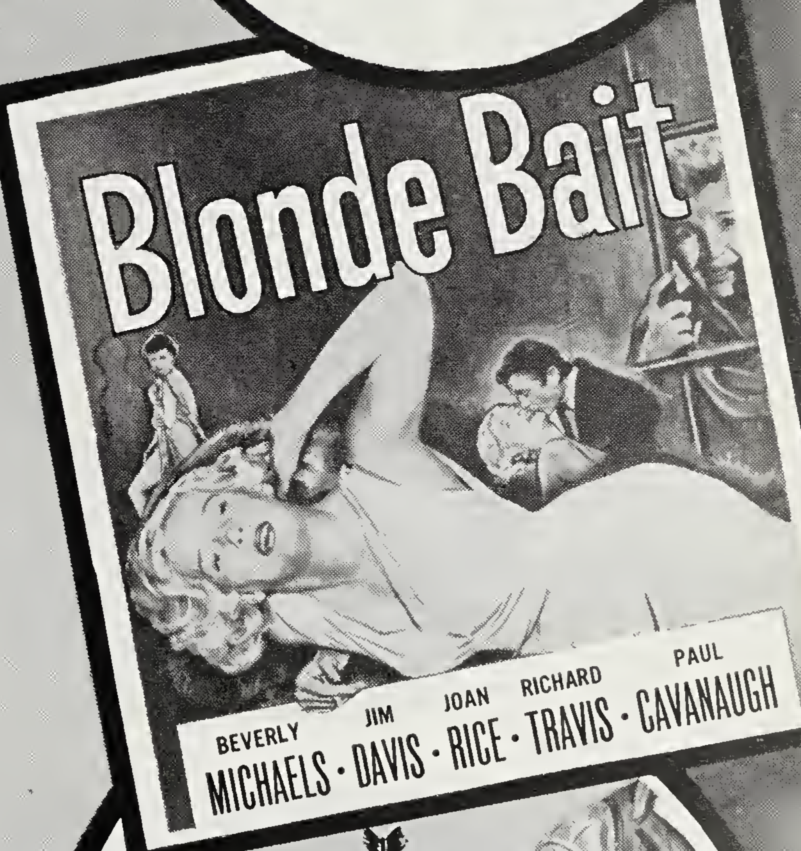
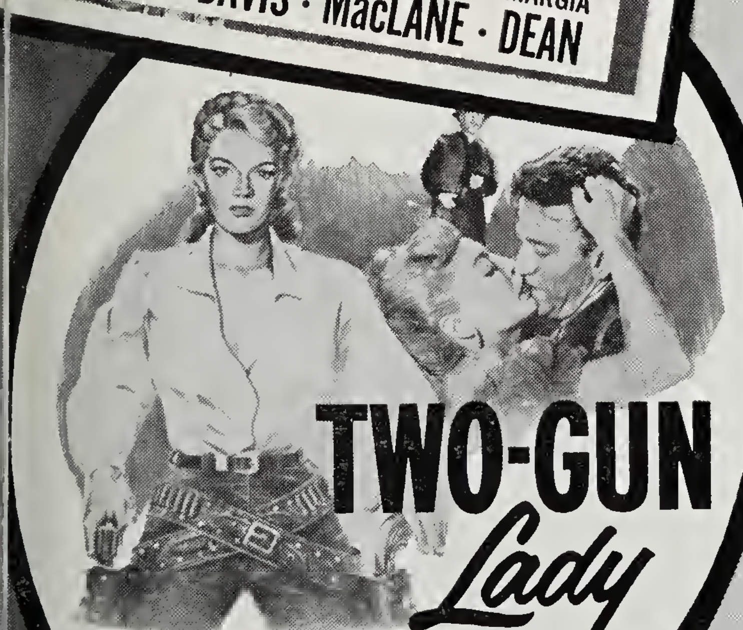
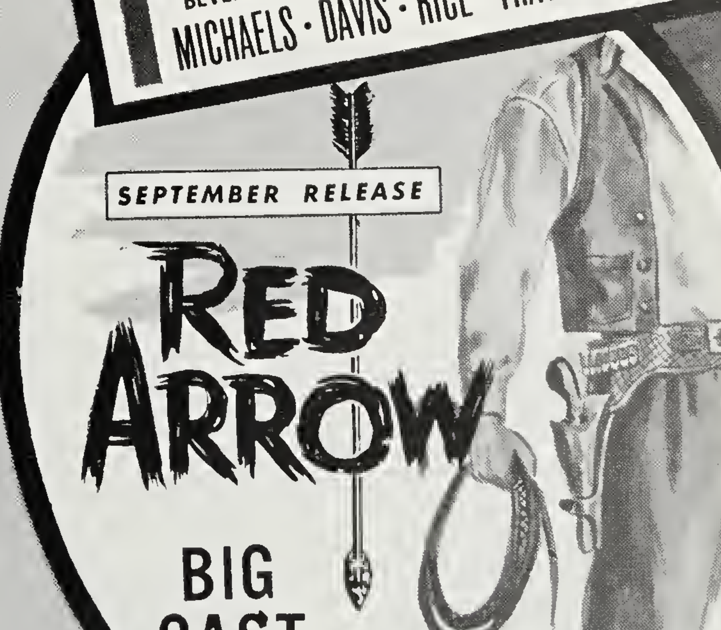
The Lucky 7 ready for you now!


Last of the Desperados
JAMES CRAIG · JIM DAVIS · BARTON MacLANE · MARGIA DEAN


Blonde Bait
BEVERLY MICHAELS · JIM DAVIS · JOAN RICE · RICHARD TRAVIS · PAUL CAVANAUGH


TWO-GUN Lady
PEGGY CASTLE · WILLIAM TALMAN · MARIE WINDSOR


SEPTEMBER RELEASE
RED ARROW
BIG CAST

FROM

ASSOCIATED FILM RELEASING CORP.

ASSOCIATED FILM RELEASING CORP

AFRC BRANCHES

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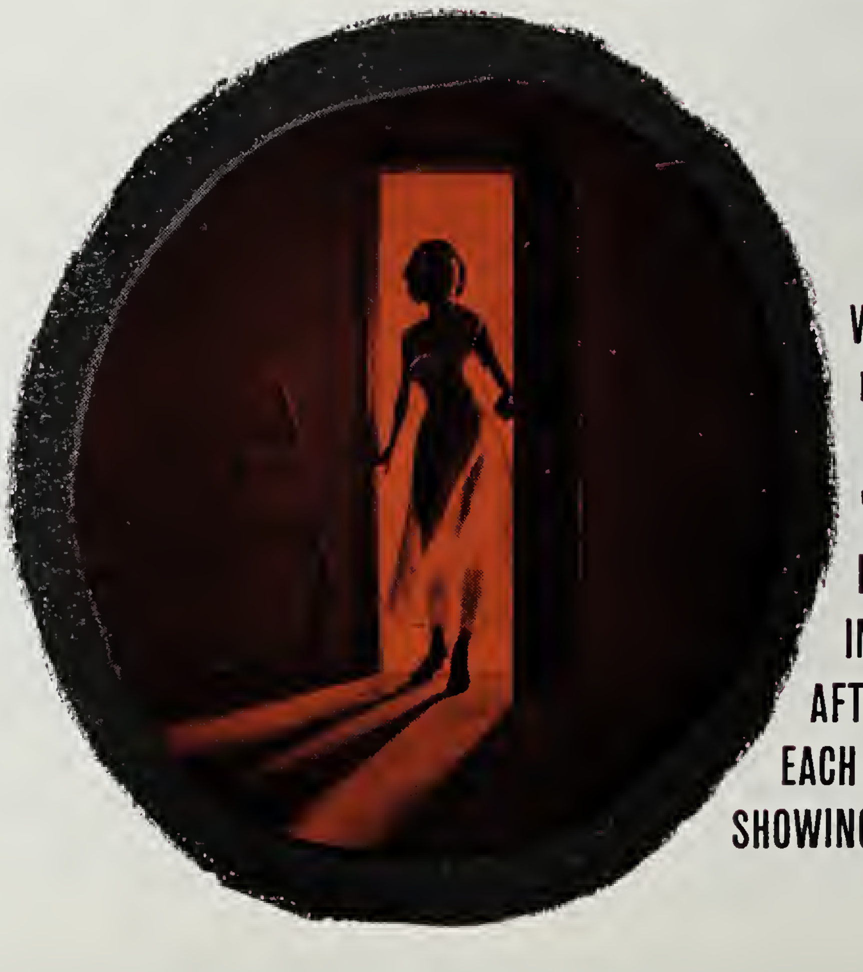
BOSTON: Embassy Pictures Corp.
BUFFALO: Realart Film Exchange of N. Y., Inc.
CHARLOTTE: Howco Exchange, Inc.
CHICAGO: Albert Dezel, Inc.
CINCINNATI: Safer Film Distributors, Inc.
CLEVELAND: Imperial Pictures, Inc.
DALLAS: Herman Beiersdorf Distributing Co.
DENVER: Lippert Pictures of Colorado, Inc.
DETROIT: Allied Film Exchange
INDIANAPOLIS: Safer Film Distributors, Inc.
JACKSONVILLE: Howco Exchange, Inc.
KANSAS CITY: Dixie Enterprises
LOS ANGELES: Favorite Films of California, Inc.
MEMPHIS: Colonial Pictures of Tennessee
MILWAUKEE: Screen Guild Productions of Wis., Inc.
MINNEAPOLIS: ST. PAUL: Independent Film Dist. Co.
NEW ORLEANS: Harold F. Cohen Enterprises, Inc.
NEW YORK: Favorite Pictures Exchange of New York, Inc.
OKLAHOMA CITY: Screen Guild Productions of Oklahoma
OMAHA: Hollywood Pictures, Inc.
PHILADELPHIA: Screen Guild Productions of Philadelphia, Inc.
PITTSBURGH: Screen Guild Productions of Pittsburgh, Inc.
PORTLAND: Favorite Films of California, Inc.
SALT LAKE CITY: Encore Films
ST. LOUIS: Realart Pictures of St. Louis, Inc.
SAN FRANCISCO: Favorite Films of California, Inc.
SEATTLE: Favorite Films of California, Inc.
WASHINGTON, D.C.: Fred Sandy Film Exchange, Inc.

"THE
BAD
SEED"

IT'S THE
BIG
SHOCKER
!

We
recommend
it for
ADULTS
ONLY



We
recommend
A BRIEF
'CATCH YO
BREATH'
INTERMISSI
AFTER
EACH
SHOWING

A hidden shame
out in the open--
and the
most terrifying
rock-bottom
a woman
ever hit
for love!

From
WARNER BROS.
starring the original
prize-winning cast
of the great Broadway play.

STARRING
NANCY KELLY
AND INTRODUCING
PATTY McCORMACK
WITH
HENRY JONES · EILEEN HECKART
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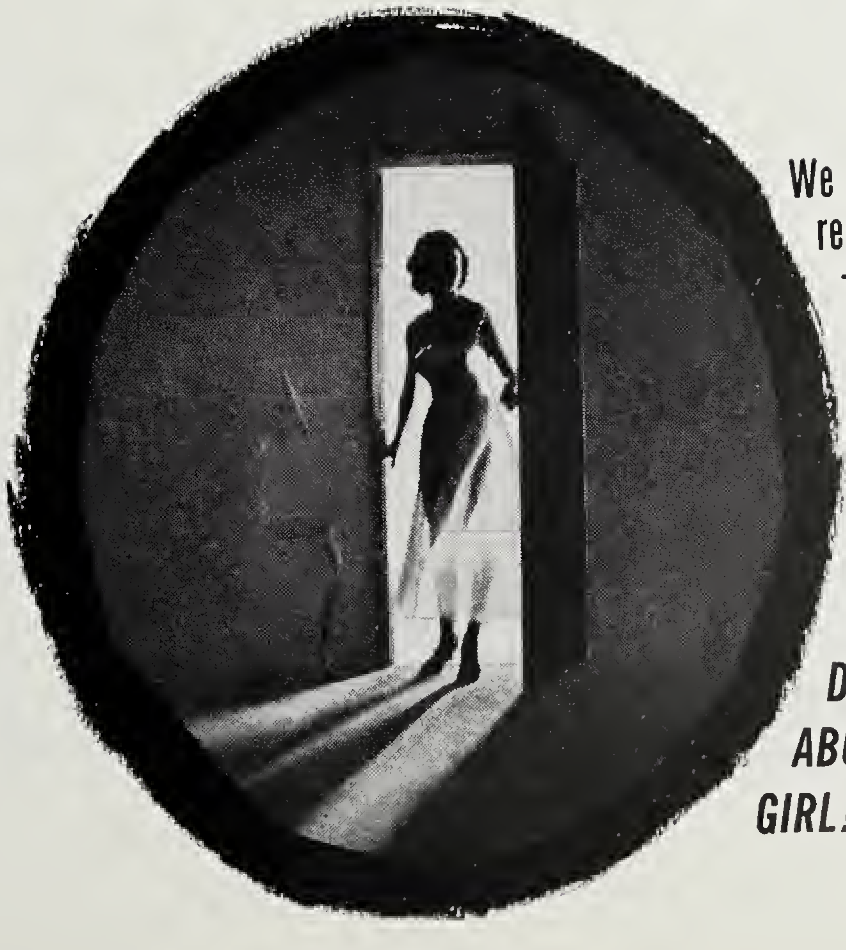
JESSE WHITE · Gage Clarke · Joan Croyden

A **MERVYN LeROY** PRODUCTION
Screen Play by JOHN LEE MAHIN ·
Based upon the play by MAXWELL ANDERSON
and the novel by WILLIAM MARCH ·
MUSIC BY ALEX NORTH
DIRECTED BY MERVYN LeROY

We
recommend:
NO
SEATING
DURING
THE
LAST
FIFTEEN
MINUTES



We
recommend:
TALK ALL
YOU WANT
ABOUT THE
MAN AND
THE WOMAN
BUT *PLEASE
DON'T TELL
ABOUT THE
GIRL!*

The NEW YORK Scene

By Mel Konecoff

GOOD NEWS NOTE: Another deluxe drive-in, the 303, opened in Orangeburg, N. Y., recently, and if business continues at the same pace, it should prove to be a big money-maker. Prior to the public unveiling, there was a press preview for newsmen and their families from the immediate area, as well as for representatives of the New York papers and other media. The enterprise impressed all who were present.

The ozoner is located on 40 acres of ground on what was formerly the site of Camp Shanks Village, and it can accommodate 1,834 cars with this figure eventually to reach two thousand. It is expected to reach $700,000 in cost and has the latest in screen and other equipment.

The size of the Manco-Vision screen is 126 by 52 feet with Motiograph projection and sound equipment used along with Ashcraft Cinex Lamp Houses, while the car speakers are by Ballantyne. The free playground for the kiddies measures 150 by 100 feet and contains a power-driven ferris wheel, a power-driven merry-go-round, swings, hobby horses, slides, and climbers. The concession area measures 70 by 60 feet and has six cashiers.

Four exhibitor organizations are co-owners, Skouras Theatres Corporation, B. S. Moss Theatres, Prudential Theatres, and the Randforce Amusement Corporation. Present that night were Spyros S. Skouras, Larry Morris, Seymour and Ed Seider, and Emanuel Frisch and Harold Rinzler.

Evan Thompson has been named manager.

The opening film was "The King And I," and the image on the screen was truly beautiful.

FOREIGN INTRIGUE (With apologies to Sheldon Reynolds): Arnold Picker, United Artists vice-president in charge of foreign operations, recently returned from a trip behind the Iron Curtain, one of the few industry executives to do so. The occasion was the film festival at Karlsbad in Czechoslovakia, and he reported being swamped with requests for American product to be shown in countries behind the Curtain.

He reported that he will recommend to the Motion Picture Export Association that American films be sold to those countries requesting same. He felt that this was the only medium that can effectively reach the peoples in those countries to tell our story and that they should be sold on a commercially satisfactory basis. He sounded out our State Department and other agencies concerned and received no objection.

Picker revealed that British, French, and Italian films are being sold regularly to any of the countries that want them, and he thought that it was entirely within the realm of probability that UA would sell its product whether the MPEA goes along or not.

Referring to Czechoslovakia alone, Picker guessed that they might like to bring in 80 to 100 outside films each year, with about 15 to 20 coming from Britain, France, and Italy. He felt that the country could absorb 15 to 20 American films at the start. Interest was evinced in such pictures as "Marty," "Summertime," "Picnic," "Guys And Dolls," etc., and he saw no reason to limit the type of films that would be sold to these countries. He could find no objection to a film such as "Blackboard Jungle," but he wouldn't like to see it be the first one to be sold. He also reported a serious interest on the part of the Czechs to go for co-production deals.

"Marty" was wonderfully received at the festival, which he reported as "very well run," and the film had to be screened a number of times to accommodate the demand. Everyone had the highest praise for the prize-winner, even the Russians.

IN MEMORIAM—PRACTICALLY SPEAKING: The Will Rogers Memorial Hospital will benefit from a special premiere of "Around The World In 80 Days," thanks to Mike Todd, producer of the film, and the national junior committee of the hospital, who completed arrangements for the hospital to receive the monies from the premiere at the Rivoli on the evening of Oct. 18. Further details will be forthcoming shortly.

On the junior committee are Richard Brandt, chairman; David Picker, co-chairman; Alan Barnett, Norman Barnett, Bernard Brandt, Abe Fabian, Edward Fabian, Harold Freedman, Irwin Freedman, Edmund Grainger, Jr., Curt Kaufman, Martin Levine, Michael Mayer, Ira Meinhardt, Harold Rinzler, Allan Robbins, Burt Robbins, Norman Robbins, Thomas Rodgers, Arthur Rosen, Robert Schwartz, Spyros S. Skouras, Al Stern, Morton Thalheimer, Jr., Michael Todd, Jr., Douglas Yates, and Irwin Young.

COLOSSAL DEPARTMENT: King Vidor, director of that extra special film, "War And Peace," a Paramount release, was prevailed upon by someone to speak to the press about the film which we think was mighty nice of someone. It seems it runs about three hours and 28 minutes, and while he thinks it would be nice if the exhibition is broken up by an intermission, he thought it would be left up to the individual exhibitor. The Capitol, where it premieres shortly, will run it continuous.

Being so close to a film of such magnitude, he opined that the day of the grind film is over, with TV taking care of supplying those. Big pictures need big screens in big theatres, says he, and big pictures will play longer and tap greater audiences. He will try to stick to making only big pictures.

Other revelations were that the film cost about six millions; he had to work through interpreters; he maintained a sense of fluidity; he didn't try to Hollywoodize Italian filmmaking methods.

BROADWAY GROSSES

(As of this Monday)

"Society" Really "High"

New York—Radio City Music Hall, where MGM's "High Society" rang up a new non-holiday week record, and the Roxy, where the long-running 20th-Fox's "The King And I" was in its seventh excellent week, were the bright spots in a generally hold-over week at the Broadway first-runs.

According to usually reliable sources, the breakdown was as follows:

"Earth Vs. The Flying Saucers" (Columbia). Paramount ($45,300)*—Second week was heading toward $26,000.

"The King And I" (20th-Fox). Roxy ($40,000)—Seventh week excellent at $90,000, with Friday through Sunday accounting for $41,889.

"High Society" (MGM). Radio City Music Hall ($144,000)—Thursday through Sunday hit a walloping $120,212, with the opening week sure to hit between $195,000 and $200,000 for a non-holiday week record.

"Moby Dick" (Warners). Criterion ($25,800)—Still fine with $29,500 for the sixth week.

"Trapeze" (UA). Capitol ($49,800)—Gradually going down with $19,000 reported for the 10th week.

"The Fastest Gun Alive" (MGM). Globe ($14,800)—Fifth week sure of $13,000.

"Pardners" (Paramount) Mayfair ($15,600)—Third week anticipated at $15,000.

"Autumn Leaves" (Columbia). Astor ($29,000)—Second session heading toward $26,500.

"Bigger Than Life" (20th-Fox). Victoria ($20,400)—Second week dropped to $15,000.

"Somebody Up There Likes Me" (MGM). Loew's State ($28,700)—Sixth week expected tally $17,000.

**Figures in parentheses are 1955 weekly* averages based on Motion Picture Exhibitor *reports.*

U-I, Paramount Deny Merger

New York—George Weltner, president, Paramount Film Distributing Corporation, and Alfred E. Daff, U-I executive vice-president, were quick last week to categorically deny reports published in a Hollywood trade paper that the two companies planned to merge their physical production and exchange facilities.

The executives stated that not only had no conversations along that line taken place, but also no thought had ever been given such a merger.

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(The Yellow Check-Up)

Warner Tells Company Production Plans

Ambitious Schedule Includes Best-Sellers, Hit Plays; Exhib Cooperation Asked To Strengthen Audience Appeal

BURBANK, CAL.—In his first policy statement since assuming the Warners presidency, Jack L. Warner stated last week that "Warner Brothers policy is, and will continue to be, keynoted by the two most essential factors for success in this or any other business—strength and courage.

"If all the man-hours spent in fear and trembling over the fate of the industry by too many motion picture people were devoted to a strong and courageous effort in the cause of good picture-making, this industry would far exceed any peak it has ever achieved," Warner stated.

"This company's foundation, which was always firm, is today more solid than ever before. And upon this foundation, strengthened by years of experience, we are entering a new phase in our career. We will make this new era the most dynamic, the most challenging and the most successful in our entire history.

"Such an achievement is not done by mere words or promises. It is done by setting a production goal and then marshalling every last ounce of effort and talent to make sure that this objective is accomplished. Our purpose is simply stated: to see to it that the public is supplied—continuously supplied—with a steady flow of great entertainment from Warner Brothers. This is our goal—to make and distribute great pictures. No blueprint, no industry-wide plan, no committee report can take the place of the basic axiom that nothing succeeds like a successful motion picture."

Warner called attention to completed productions, including "The Bad Seed," Elia Kazan's "Baby Doll," George Stevens' production of "Giant," Alfred Hitchcock's "The Wrong Man," "The Spirit Of St. Louis," and "Toward The Unknown."

Warner's statement also included the following pictures now in production: "The Old Man And The Sea," "The Sleeping Prince," "A Face In The Crowd," "The Girl He Left Behind," "Black Satin," "Buffalo Grass," and "The Story Of Mankind."

On the company's schedule are "Band Of Angels," "The Pajama Game," "Sayonara," "Marjorie Morningstar," "No Time For Sergeants," "Melville Goodwin, USA," "Bombers B-52," "Damn Yankees," "Auntie Mame," "The Story Of The Lafayette Escadrille," and others in the planning stage.

"This is just an indication of the product we have assembled and the progress we are making. But production alone," Warner concluded, "is not sufficient without the enthusiastic and determined cooperation of the capable people who operate the motion picture theatres. There is a great public for motion pictures, and this public can grow as the population of the country increases. We urge the theatre owners to back up our production efforts with a dynamic program, designed to attract audiences to the boxoffice."

Larry Golob, Warners eastern publicity director, will become national publicity director of the film company, effective Oct. 1.

COMPO Considers Second Audience Poll

NEW YORK—A meeting to formulate initial plans for the second annual Audience Awards Poll was to be conducted shortly by the COMPO poll committee, it was disclosed last fortnight by Robert W. Coyne, COMPO special counsel and member of the governing triumvirate, who stated that the dues drive had already been launched. The poll, inaugurated last year, establishes the public's choice of the best picture of the preceding year, the best male and female performers, and the most promising male and female players.

On the agenda for the poll committee's meeting were suggestions for changes in the balloting system. According to Coyne, it was expected that there would be a single nominating ballot this year for the November voting. This year's campaign was assured last month when member companies of the Motion Picture Association of America approved COMPO's request for financial help, agreeing to match exhibitor dues payments to COMPO to a maximum of $100,000.

In the course of last week, the COMPO press relations committee met to discuss a request from Theatre Owners of America that COMPO handle a proposed TOA public relations program which would explore new ideas for stimulating the public's interest in motion pictures. Harry Goldstein, chairman of the TOA committee handling the project, was to report to the COMPO group on the exhibitor association's Chicago Showmanship Forum last month, when the program was formulated.

"Bus Stop" Suit Settled

CHICAGO—Twentieth-Fox attorneys John Caskey and Robert Dergstrom settled the "Bus Stop" action against the film company, it was reported last week, and the feature will open as scheduled in the Oriental following the current engagement of "The King And I."

It was announced later by 20th-Fox that an agreement had been reached between the film company and W-S Bus Stop Corporation to release the film as previously scheduled.

The initial date for "Bus Stop" was to be played in Atlantic City, N. J., at the Warner on Aug. 14.

NARTB Opposes Any Form Of Toll-TV Plan

WASHINGTON—Opposition to any form of subscription television utilizing channels currently allocated to free TV was voiced last fortnight by Harold E. Fellows, president, National Association of Radio and Television Broadcasters, in a pamphlet published by the organization. Implications that free television cannot supply adequate programming across the country must be judged in the light of the "remarkable growth" of television in the last 10 years, Fellows stated.

Reproductions of letters voicing opposition to toll-TV are printed in the 20-page NARTB booklet, including messages from Congressmen to their constituents, from citizens to the Federal Communications Commission, and from representatives of civic, professional, labor, and college groups. The pamphlet is being distributed by NARTB to its membership, Congress, government officials, educators, and other interested parties, it was stated.

Decision On Pay-TV Issue Seen Before Year's End

HOLLYWOOD—A decision by the Federal Communications Commission on the subscription television proposals now being before it should be reached by the end of this year, it was disclosed last fortnight by FCC Commissioner Robert T. Bartley in the course of his address to the Southern California Broadcasters Association membership.

Indianapolis Monopoly Charged

INDIANAPOLIS—Damages of $3,840,000 are sought in an anti-trust action filed here last week in Federal Court by Syndicate Theatres, Inc., which charges eight distributors and five first-run theatres with conspiracy to operate the five Indianapolis houses as a monopoly and to withhold "better motion pictures" from the Franklin, Ind., outlets of the plaintiff, 20 miles away, for "40 to 90 days or longer."

The plaintiff contends also that it has been forced to purchase a large number of "old and stale films" in order to date top quality product, with the result that its boxoffice gross has been reduced, causing the circuit to become a "second rate operation." Trueman T. Rembusch, secretary and treasurer of Syndicate, stated that the difficulties date back to 1950 but that the situation worsened following his testimony last spring before the Senate Small Business Subcommittee, which conducted Washington hearings on industry trade practices and controversies. The action alleges that Charles Reagan, general sales manager and vice-president, Loew's, Inc., controls five first-run theatres in this metropolitan area through ownership of stock in Greater Indianapolis Amusements, Inc., which operates four houses, and through his connection with Loew's, operator of the fifth house.

Defendants in the suit include, in addition to Loew's and Greater Indianapolis, Paramount Film Distributing Corporation, RKO Radio, Columbia, United Artists, Warners, and Universal.

Ike Signs Tax Reduction Measure; Industry Hails COMPO And Aides

WASHINGTON — Federal legislation exempting theatre admission tickets costing 90 cents or less from the 10 per cent excise levy was signed into law last week by President Eisenhower after the House and Senate approved the amended bill, originally introduced by Representative Cecil R. King (D., Cal.), in the last hours of the 84th Congress. The new law, effective Sept. 1, was the result of many months' labor on the part of prominent industryites, whose task often appeared beset with insurmountable obstacles along the way.

The President's action on the measure came but a few days before the bill would have expired automatically without his signature under the pocket veto system. The new legislation leaves the Federal excise tax applicable to admissions of 91 cents or more, a figure arrived at by various compromise measures in Congress. King's original bill proposed to spare admissions up to one dollar, and it was indicated that a bill to eliminate the levy altogether might have been approved had it not been so near the end of the Congressional session.

Eric Johnston, president, Motion Picture Association of America, hailed the tax relief as of "vital economic importance" to the industry as a whole and to small theatre owners especially. At the same time, Johnston gratefully acknowledged the official assistance of Speaker of the House Sam Rayburn (D., Tex.), the members of the House Ways and Means Committee, Senator Harry F. Bryd (D., Va.), and the members of the Senate Committee on Finance, Senators Lyndon Johnson (D., Tex.) and William F. Knowland (R., Cal.), Senate Majority and Minority leader, respectively, and of Treasury Secretary Humphrey and his aides. The industry, Johnston concluded, looks forward to the eventual repeal of "this wartime excise tax."

Robert W. Coyne, a member of the COMPO triumvirate and an instrumental figure in the tax relief campaign, described the President's approval of the bill as "a shot in the arm" to the industry which can have only the best effects, and urged exhibitors "to lose no time" in expressing thanks to their Senators and Congressmen, citing King as a principal benefactor, together with those legislators whom Johnson cited and Senator Robert S. Kerr (D., Okla.). COMPO's successful fight, Coyne said, is a tribute to the leadership of tax campaign chairman Robert O'Donnell and the exhibitors who dared press their case "against the most discouraging odds . . . I particularly wish to point out," he said, "that this industry will be forever indebted to Sam Pinanski," the American Theatres president, "who had the foresight" to propose the campaign last year and to persist in his efforts on its behalf. Coyne, too, in conclusion noted that until the tax is eliminated altogether, "there will be theatres that will suffer from its burden." Coyne estimated that the tax cut would add approximately $51,800,000 to the industry's annual gross.

Allied President Shor Renews Conference Bid

CINCINNATI—Allied States Association president Rube Shor last week renewed the exhibitor group's bid for "a top level conference" for the analysis of industry problems and controversies and to arrive at a solution to them benefitting the industry "on a permanent and prosperous basis." Shor, in a letter to film company presidents, proposed, as a first step, a small meeting with those "in ultimate authority," referring to the recently published reports of the Senate Small Business Subcommittee, which recommended film company recognition of the plight of small exhibitors, to back up his suggestion.

Production and distribution executives included in Shor's invitation were Steve Broidy, Harry Cohn, Roy O. Disney, Arthur M. Loew, Barney Balaban, Daniel T. O'Shea, Herbert J. Yates, Spyros P. Skouras, Arthur B. Krim, Milton R. Rachmil, and Jack Warner.

Disney Stock Split

HOLLYWOOD—Walt Disney Productions directors last week approved a two for one stock split of the company's outstanding stock, subject to the necessary approval of the California Corporation Commissioner and the written consent of the holders of a majority of the outstanding shares.

Exhib Motion Denied In Percentage Action

GRAND RAPIDS, MICH.—In an opinion recently filed in Federal Court here, United States District Judge W. Wallace Kent denied motions by an exhibitor defendant to dismiss five pending percentage actions for lack of federal jurisdiction, to compel distributors to give a more detailed statement of the complaints, and to bar the actions on the ground of the operation of the statute of limitations. At the same time, the judge granted motions of plaintiff distributors requiring defendant to produce theatre documents and records sought in connection with pending actions. The suits were by Paramount, 20th-Fox, Warners, RKO, and Universal against Nick Kuris, operating the N. K. Theatre and the N. K. Drive-In, in Muskegon, Mich., alleging underreporting of admission receipts on percentage engagements by the exhibitors.

In his opinion, Judge Kent said that the minimum federal jurisdictional requirements were adequately met by each plaintiff distributor, that the allegations of the complaints were sufficiently stated under the Federal Rules of Civil Procedure, and that the statute of limitations could only be raised by way of affirmative defense, which had not been done in this case; further, that the statute of limitations applicable in Michigan would run from the date of discovery of the alleged fraud by the defrauded party. In granting the plaintiff distributors' motion for inspection, Judge Kent had this to say, "The case before the Court appears to be the type of case in which production and inspection of documents is singularly appropriate. It would be impossible for the plaintiffs to state with any greater particularity the specific documents which are desired."

Industry Seen Ready For Comeback In Value Line Investment Survey

NEW YORK—Their fortunes currently at a low ebb, the motion picture companies seem poised for a comeback, says the Value Line Investment Survey published by Arnold Bernhard and Company. Movie attendance, disappointing since mid-1955, has perked up in recent months, stimulated by the absence of TV favorites from the airways, and the release of several top-quality motion pictures.

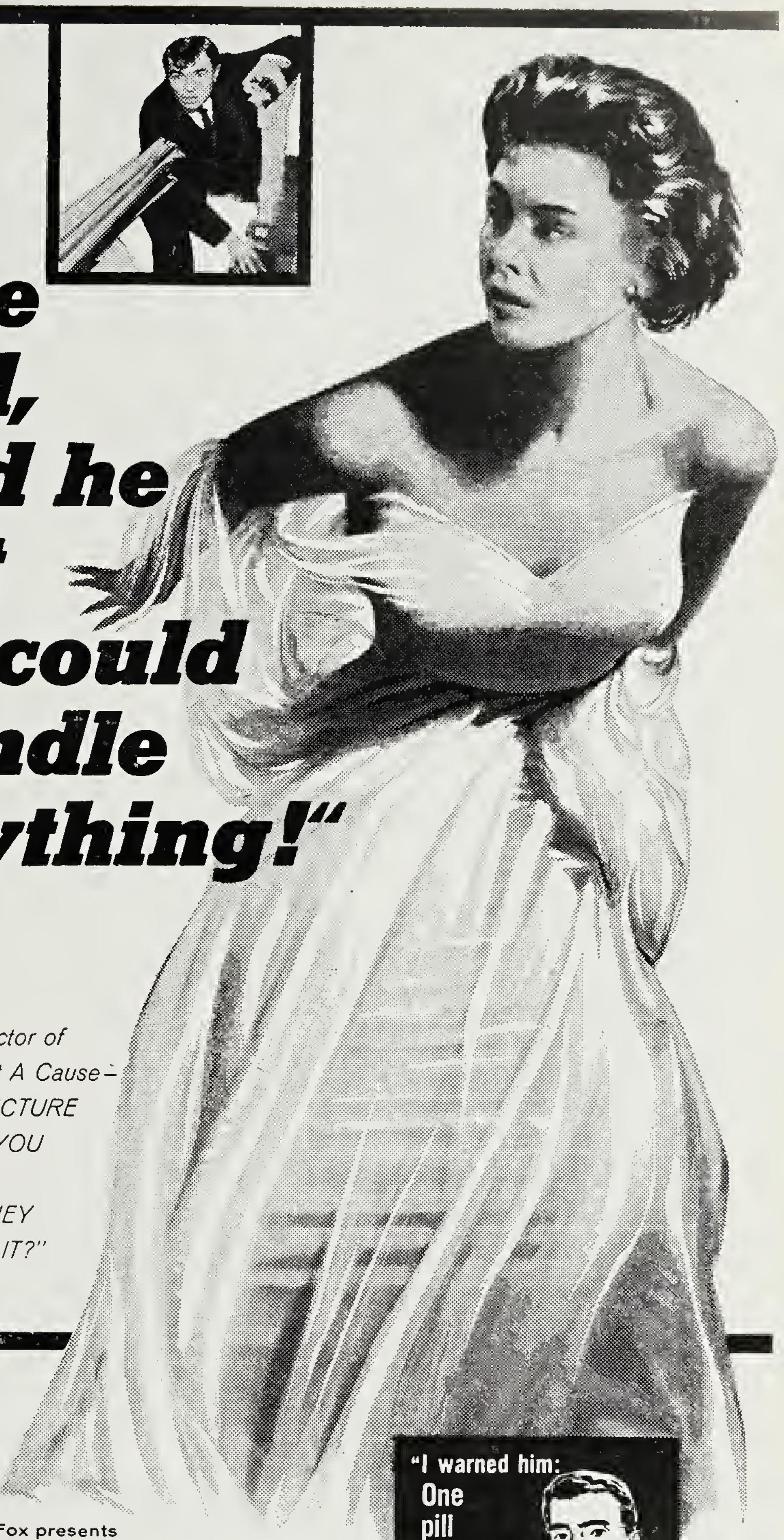
Another boon, the Value Line Survey points out, is on the way: Congress has voted to rescind the Federal admissions tax on tickets costing less than 90 cents, effective Sept. 1. (Presidential approval came last week.) Theatre audiences may never be made aware of this reduction, but it will serve to swell the profits of exhibitors and producers, and keep many a marginal theatre in operation. The film companies need these funds to finance the production of new films, in sufficient quantity and quality to compete effectively with television, as well as to provide stockholders with a more adequate return on their investment.

Self-help within the industry is needed, too, continues the Survey. For the first time in the industry's history, outside efficiency engineers have been called in to make complete surveys and to map out new operational methods. Reductions are being made in the number of people employed, and in salaries paid both executives and artists. Expense accounts are being carefully scrutinized. Hollywood is producing a smaller percentage of features in the expensive color processes. The industry is planning to reduce distribution costs, probably through consolidation of film exchanges. Consideration is being given to the sale of comparatively unproductive or latent properties, such as the recent sale of pre-1948 film libraries.

On the assumptions that more high-grade films will lure audiences back from their TV sets and that industrywide economy drives will prove successful in chopping costs to a more reasonable level, the Value Line Investment Survey concludes that the motion picture industry will be in a strong position to take full advantage over the next three to five years of the sharp growth in its major customer group, the 15 to 24 year olds, and of the American public's probable increased disposable income and more leisure time.

AVAILABLE ONLY FOR SPECIALLY SELECTED ENGAGEMENTS*

Because of the daring and unusual nature of this production, careful handling is essential if audiences are to derive the full impact and exhibitors realize the full potential. Therefore, 20th is limiting availability to selected runs. If you want it, and can handle it, contact your 20th branch manager immediately.



"One pill, and he felt he could handle anything!"

From the director of Rebel Without A Cause – A MOTION PICTURE SO DARING YOU WILL ASK: "HOW DID THEY DARE MAKE IT?"

"I warned him: One pill too many... and you can't stop!"

20th Century-Fox presents

JAMES MASON
BARBARA RUSH

Bigger than Life

COLOR by DE LUXE CINEMASCOPE

co-starring
WALTER MATTHAU with Robert Simon • Christopher Olsen • Roland Winters
Rusty Lane • Rachel Stephens • Kipp Hamilton

PRODUCED BY JAMES MASON · DIRECTED BY NICHOLAS RAY · STORY AND SCREENPLAY BY CYRIL HUME and RICHARD MAIBAUM

* **NOW PLAYING at**
VICTORIA, New York
KEITH MEMORIAL, Boston
HARRIS, Pittsburgh;
HOLLYWOOD, Atlantic City; FOUR THEATRES, Los Angeles; PALACE, Cleveland

SOON at
RIALTO, Atlanta; PARAMOUNT, Toledo;
INDIANA, Indianapolis; STATE, Minneapolis

Japan Quota Setup May End in '59, With U. S. Films Gaining Most Dates

NEW YORK—An open Japanese market for American film product, which would claim 90 per cent of the country's playdates, was predicted last week in the course of a press conference by Masaichi Nagata, president, Daiei Company, Ltd., Tokyo, which was attended also by Koyi Shima, director of "The Phantom Horse." His government, Nagata said, may abolish film import quotas by 1959, with the result that American pictures would claim the large share of the market in Japan. The deciding factor in any action by the Government, however, is improving economic conditions, Nagata stated, noting that the Japanese industry favors abolition and anticipates at least a favorable quota revision.

Currently, of 164 foreign features imported annually to Japan, 122 are from the dollar area. European countries have been complaining about their quotas, Nagata said, but, should the U. S. increase its share as he expects, the "Japanese public will decide" what it wants, American product, specifically.

The Japanese film executive cited two purposes for his visit to this country, to negotiate with Paramount on VistaVision rights, and to observe American reaction to five Daiei releases here, "Gate Of Hell," "Rashamon," "Ugetsu," "Golden Demon," and "The Phantom Horse." Nagata stated that he expects contracts to be signed shortly to permit Daiei to begin production of a VistaVision feature this year. Of Japan's 4,500 theatres, he noted, 700 are equipped with wide screens for foreign product, with the result that he plans to install no special VistaVision equipment, although an improvement of projection methods will be undertaken. With the spread of television in Japan, Nagata said that he fears a threat to film attendance, but optimistically added that TV reception in Japan "is not very clear." Daiei now makes 52 features annually, of which, Nagata admitted, only 10 are "good."

Jaeger Joins MGM-TV Unit

NEW YORK—Appointment of C. Pete Jaeger to serve in an executive sales capacity for MGM's new television division was announced last week by Charles C. "Bud" Barry, the firm's vice-president in charge of TV.

Jaeger will work out of MGM-TV's New York office and will be active in the sale and development of new programming. He has until recently been a vice-president of Guild Films. Prior to this he was executive vice-president of TransAmerican Broadcasting and TV Corporation, and previously served as vice-president in charge of sales for ABC.

Shulman To Chile

NEW YORK—Sidney Shulman has been appointed manager, 20th-Fox branch at Santiago, Chile, it is announced by Murray Silverstone, president of the company's interests abroad. Shulman replaces Matthew Harbison, transferred to the Buenos Aires office as assistant to Edward D. Cohen, supervisor of all Central and South American territories.

Huge Kit Provides "War And Peace" Bally

NEW YORK—Three hundred sets of what is claimed to be the largest, most comprehensive publicity kit ever prepared on a single motion picture are being distributed by Paramount for promotion of Ponti-DeLaurentiis' three-and-a-half-hour filmization of Tolstoy's "War And Peace."

The vast array of articles, stories, biographies, photo layouts, etc., that has been assembled for the special campaign piece is boxed in a huge book-shaped blue container.

More than 125 stills from the VistaVision-Technicolor production are provided for use individually or in the form of layouts on a variety of subjects pertaining to the picture. More than 50 individual pieces of publicity, apart from stills, are included.

"Saint Joan" Week Spurs Huge Star Hunt

NEW YORK—"Saint Joan" Week, the most intensive screen talent hunt ever supported by showmen around the globe, was launched last week at 9,000 theatres in the United States and Canada, and more than 2,000 theatres in Europe.

The campaign marks the formal start of Otto Preminger's worldwide search for a talented young newcomer to play the title role in his forthcoming production of "Saint Joan," which United Artists will release.

The domestic phase of the "Saint Joan" talent quest is being staged at theatres in every key city in the 32 exchange areas. The European stage of the contest involves theatres in England, France, Germany, Italy, Belgium, Sweden, Norway, Austria, Holland, and Spain.

Theatres are participating in the universal talent quest, which United Artists is backing with a $150,000 budget, by showing special trailers and distributing application blanks. Over 6,000,000 of the contest forms have been supplied to showmen in the United States and Canada alone.

As many as 1,000,000 applications are anticipated in the program to cast the prized part in Preminger's screen version of the Bernard Shaw classic. The entire U. S. television audience is being brought into the campaign with the broadcast of contest trailers over 445 stations, virtually every video outlet in the country.

The most promising entrants will be invited to appear for auditions that will be held at 15 cities in the U. S. and Canada in mid-September. Similar auditions will be held in Europe for semi-finalists. Outstanding audition candidates will be screen-tested in New York and London in mid-October. All tests are to be personally supervised by Preminger.

The five best filmed performances will be telecast on a leading program.

Haines And Goodman Upped At Warners

NEW YORK—At a meeting of the board of directors of Warner Brothers Pictures, Inc., held at the home office, Roy Haines, vice-president, Warner Brothers Pictures Distributing Corporation, and recently appointed general sales manager, was elected president, Warner Brothers Pictures Distributing Corporation.

GOODMAN

Bernard R. Goodman, Warners coordinator of field sales activities, was elected vice-president of the distributing corporation in charge of domestic operations. Goodman was also elected a vice-president of Ace Film Laboratories, Inc., and Film Cellulose, Inc., two of the company's subsidiaries. He also continues as a vice-president, Warner Brothers Pictures Distributing Corporation, Ltd., of Canada, a post he has held since April of this year.

Goodman entered the motion picture industry in 1929 as a member of the Warners home office advertising and publicity department. Five years later he was promoted to the post of advertising accessories sales manager. In 1946 he was named supervisor of the company's branch operations; in 1954 he was promoted to coordinator of field sales activities.

Net Profit Declines, Though Sales Rise Over '55

Warner Brothers Pictures, Inc., and subsidiary companies report for the nine months ending May 26 a net profit of $8,165,000 after a provision of $1,700,000 for federal income taxes and after a provision of $250,000 for contingent liabilities, but before a special credit of $3,000,000 representing a reversal of reserve for contingent liabilities no longer required.

The net profit for the nine months ending May 28, 1955, amounted to $3,312,000 after a provision of $3,500,000 for federal income taxes and after a provision of $400,000 for contingent liabilities.

The net profit for the nine months this year is equivalent to 87 cents per share on the 2,482,247 shares of common stock outstanding, compared to $1.33 per share on the 2,474,275 shares of common stock outstanding last year.

Film rentals, sales, etc., for the nine months ending May 28, 1956 amounted to $54,225,000 as compared with $53,080,000 for the corresponding period last year.

NFS Handles Selznick Package

NEW YORK—A group of Selznick Company features will be handled by National Film Service, Inc., in seven of its depots, it was announced last fortnight by James P. Clark, president of the firm. Clark said that the Albany, Boston, Buffalo, New Haven, New York, Philadelphia, and Washington NFS branches will do backroom work on the Selznick product, which includes "I'll Be Seeing You," "Since You Went Away," "The Paradine Case," "The Spiral Staircase," "Portrait Of Jenny," and "Intermezzo," in addition to a 1932 version of "A Bill Of Divorcement."

London Again Fights New York Censorship

New York—An appeal to the state's Board of Regents for a reversal of the refusal of the Education Department's film division to grant a license to "Lady Chatterley's Lover" was made last week by Ephraim London, attorney for the picture's distributor, Kingsley-International. London renewed earlier charges that the New York film licensing law is unconstitutional and argued that the film as a whole has not been found lewd or obscene, only certain scenes "immoral," by the reviewers of the Motion Picture Division, with the result that the whole should not be judged by taking parts out of context.

The attorney went on to refer to the Education Law's recent redefinition of the term "immoral" as "legislative humbug" and "vague" as the original law, contesting the Division's competence to determine immorality from the public's point of view, inasmuch as it has not undertaken to poll public opinion. The Division cited three passages from the production, based on the controversial D. H. Lawrence novel, which it labeled "immoral."

London's argument was heard by a three-man review committee of the Regents which will present its findings to the other members of the Board of 13 when it convenes at Albany Sept. 27-28. If the Regents uphold the Motion Picture Division, it was reported that London would take his case to the courts.

Veteran Exhibitor Retires

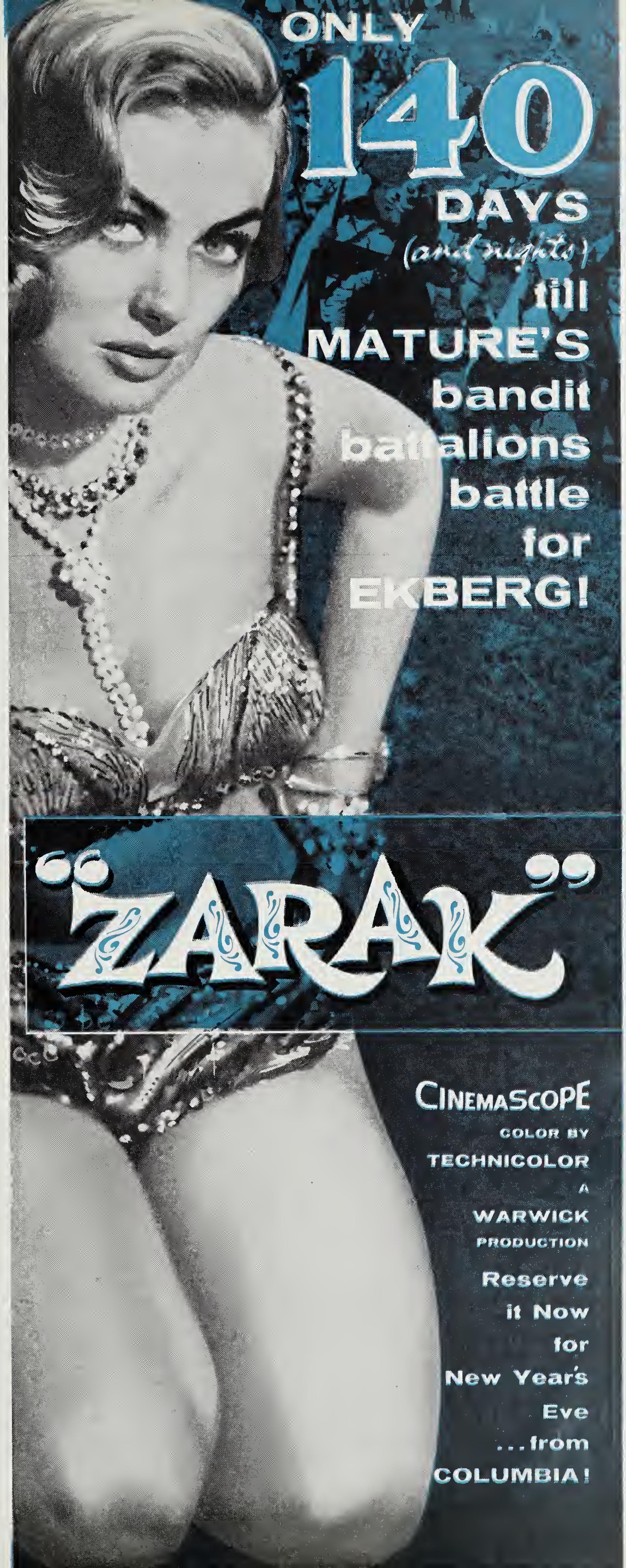
Pontiac, Ill.—Exhibitor Edward G. Zorn has disposed of his theatre properties to Kerasotes Theatres, Springfield, Ill., and retired from the industry after an association which began 30 years ago. The Zorn holdings comprised the Crescent and Eagle, here, and the Apollo, Belvedere, Ill. Zorn was a Paramount sales representative before entering the field of exhibition.

As a veteran exhibitor, Zorn has been a prominent figure in industry affairs on the local and national level, having led many patriotic and legislative campaigns. He was a founder of the United Theatre Owners of Illinois and served as its first president. As UTOI representative on the Theatre Owners of America national board of directors, he took part in the industry's arbitration, tax reduction, and other drives.

Wald Woves To 20th-Fox

Hollywood—Jerry Wald, on leave of absence from his post as Columbia vice-president in charge of production, has signed a contract with 20th-Fox for the production of 18 pictures in the next five years, it was announced last week by 20th-Fox president Spyros P. Skouras and Buddy Adler, vice-president in charge of production. Wald was to move into the 20th-Fox studios at the beginning of this week, and to announce shortly his first series of pictures.

Wald, 44, started his career as a short subjects producer at RKO and later went to Warners in a similar capacity. At Warners he began to make radio shorts and went on to become one of that company's outstanding producers. In 1950, he formed a production company with Norman Krasna and, in 1953, joined Columbia.



$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 59

George Nonamaker
Editor

"Harder They Fall" Winner Eyes $500

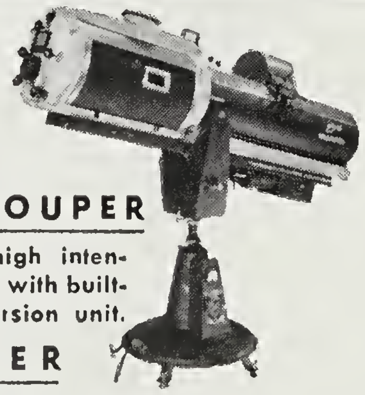
PHILADELPHIA—The winning campaign in SHOWMANSHIP SWEEPSTAKES Contest 59 this week, the judges concluded, is that submitted by Sam H. Northington, Century, Petersburg, Va., on Columbia's "The Harder They Fall." MOTION PICTURE EXHIBITOR's award of $100 to Northington for his entry makes him eligible to compete for another $500 which Columbia has posted for the best winning campaign on "The Harder They Fall" submitted in the SWEEPSTAKES competition.

WINNING ENTRY

"THE HARDER THEY FALL"

Submitted by Sam H. Northington
Century, Petersburg, Va.
877 seats • 70 cents top admission
General patronage

We decided that this one had little appeal for the women, so our first objective was to sell the picture to them. Women are always impressed with diamonds, and it was natural to associate diamonds with rings. It required but little thought to associate this with "square ring." Using the phrase, " . . . this is one prize ring that's on the level . . . ," we contacted the leading jewelry store in town and sold them on the idea of giving away a $150 diamond ring in conjunction with the movie. We ran a specially made trailer with our regular trailer plugging the give-away. Patrons were informed they could get registration cards at the theatre or the jewelry store. It was necessary to do this to get around the lottery laws.



THEATRES PLAYING
Vaudeville Acts
Amateur Nights
Stage Shows
Bank Nights
Rock 'n Roll Shows
Fan Club Nights
should have Strong SPOTLIGHTS

SUPER-TROUPER
Direct current high intensity arc spotlight with built-in power conversion unit.

TROUPER
Fully automatic arc spotlight with adjustable self-regulating transformer in base.

TROUPERETTE
Incandescent spotlight.

Send today for free literature and prices.
THE STRONG ELECTRIC CORP.
41 CITY PARK AVENUE • TOLEDO 1, OHIO

This spectacular scene is but one of many in United Artists' "Alexander The Great," on which the company has posted $750 as an inducement for exhibitors to submit exploitation campaigns in SHOWMANSHIP SWEEPSTAKES.

Still trying to contact the women we arranged a good gimmick with a local laundry. We printed 2,000 very small heralds and these were put in the laundry bundles prior to the engagement of the picture. We used the phrase, "What every female fight fan and her man should know. The picture they tried to stop. Sensational expose of the fight racket!" etc.

Now we went after the men. A local fight card was matched 12 days before our playdate and we contacted the promoter and asked if he would work with us on the picture. He agreed and we printed up 2,000 numbered heralds and these were distributed at the fight. We obtained plugs from the ring between matches and 20 lucky numbers were called from the ring just before the main event and the bearers received passes to the theatre. I consider this one of the most natural tie-ups we ever made and it was most effective.

A try for free publicity was made next. We got a print down for a screening and invited sports editors of the newspapers, radio and TV stations, etc. As a result we got many free plugs and a review of the film on the sports page at no cost at all.

Next we went after the reading public, We obtained 25 window cards plugging the book from the news-dealer. We imprinted the playdate and these were distributed by them. We also sold the pocket book at our refreshment stand, which we always do when they are available.

A special distribution of regular window cards got them into not ordinarily covered pool parlors, beer parlors, bowling alleys, etc.

Tie-ups included one with the largest drug store in town on a "The Harder They Fall Sundae Punch," which was advertised at the front of the store and also inside, along with plugs for the picture.

An effective window display was made from a series of cards. The first showed "Gate receipts $1,000,000.00." The second card read: "Expenses $$$$$$." The third card showed: "Winners share $$$$$." The fourth card was in a frame and posted with it was $49.07 in currency and coin, with the notation, "Loser's Share." The fifth card made mention of seeing the film and seeing how the loser was "taken" by the racketeers. Stills and a 22x28 with playdates were also used in connection with this display.

The entire cost of our campaign didn't exceed $30.00.

RUNNER-UP NUMBER 1

PROFITABLE BATHING BEAUTY CONTEST

Submitted by Diane Gordon
SW Oritani, Hackensack, N. J.
1857 seats • 85 cents top admission
General patronage

Far better than a do it yourself stunt is the one wherein you get somebody else to do it for you—and you reap all the benefits, or most of them.

And that is exactly what this femme manager did recently. When a committee of Tri-Boro Lions Club approached her and inquired about the renting of the theatre for an evening and running the "Miss Universe" contest for that section of the country, she quickly consummated the deal and latched on to the stunt.

Since this theatre is a first run in Bergen County, its rental is more than any of the other theatres located in the area. The opposition first run is directly across the street.

As soon as the deal was set, I made a campaign layout for the committee which didn't cost the theatre anything; but gave the area enough advertising on the subject, plus plenty of publicity, so that the theatre was constantly in the newspapers and received a great number of outside people, who came to see the contest. Each newspaper was contracted for 4,000 lines with a twice weekly ad of two columns by three inches. This ad was mainly to attract contestants and was paid for by Lions Club.

Applications were stenciled and a set piece was displayed in the theatre lobby. While the Lions Club was plainly credited as sponsor of the entire contest, still it was intimated that since the affair was being held at the theatre, the theatre had more to do with it than it did. No one objected to this. As the contestants applied, publicity was immediately released on the contest, place, time, etc.

Municipal representatives were nominated for contact of applications; rehearsals were called to train the girls how to walk, develop poise; and a committee elected to contact well known talent to appear in person; and an orchestra hired to play the night of the stage show. Don Cornell, radio and recording artist, was contacted, to appear to sing and m.c. the show; Miss Rheingold of 1956 was contacted, asked to appear to crown the winner and be a judge on the panel. Finding that actor-dancer Gene Kelly had a brother who lived in the vicinity, committee was contacted to approach him to be a judge; local newspaper editors also contacted to be judges; and publicity was regularly sent out as each step of the affair progressed.

Due to the building of good will for the theatre, a sneak preview was booked in for the evening of the rental and the presentation of "Miss Universe 1957." Prizes were an all-expense trip to Bermuda for two; complete wardrobe; all-expense trip to Ocean City to compete in Miss Jersey contest.

Newspapers gave front page coverage to the event; with photo art of the cheesecake variety plentifully used.

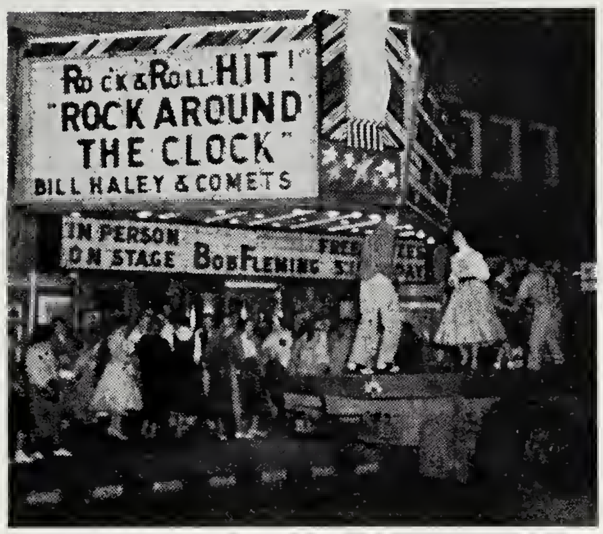
The entire rental was clear profit to the theatre and the only cost involved for the theatre was one extra stagehand, which is a must on an activity of this kind, and which cost the theatre exactly $11.25.

The theatre had all to gain; little to do other than cooperate, since all expenses INCLUDING THEATRE RENTAL, were paid by the sponsoring organization!

RUNNER-UP NUMBER 2

MORE ROCK AND ROLL

Submitted by Robert Cooley
State, Spokane, Wash.
939 seats • $1.25 top admission
General patronage



Great care was used in planning our campaign for "Rock Around The Clock" as we felt that the results should be terrific on this one.

Two radio stations were used and the cooperation of one was obtained for a "premiere" gimmick. Much free radio time was given us through the promotion.

Arrangements were made with the Crescent store to sell the Totem Sportswear "Rock 'N' Roll" Jackets, and this lent local interest value to our premiere giveaway. A publicity photo of two usherettes dancing in these jackets was published by The Chronicle.

Window space was obtained for six cards tieing in the film with the record albums of Bill Haley and his Comets.

Premiere interest was pointed up by personal telephone contact with the president of all social clubs of the local high school in the city.

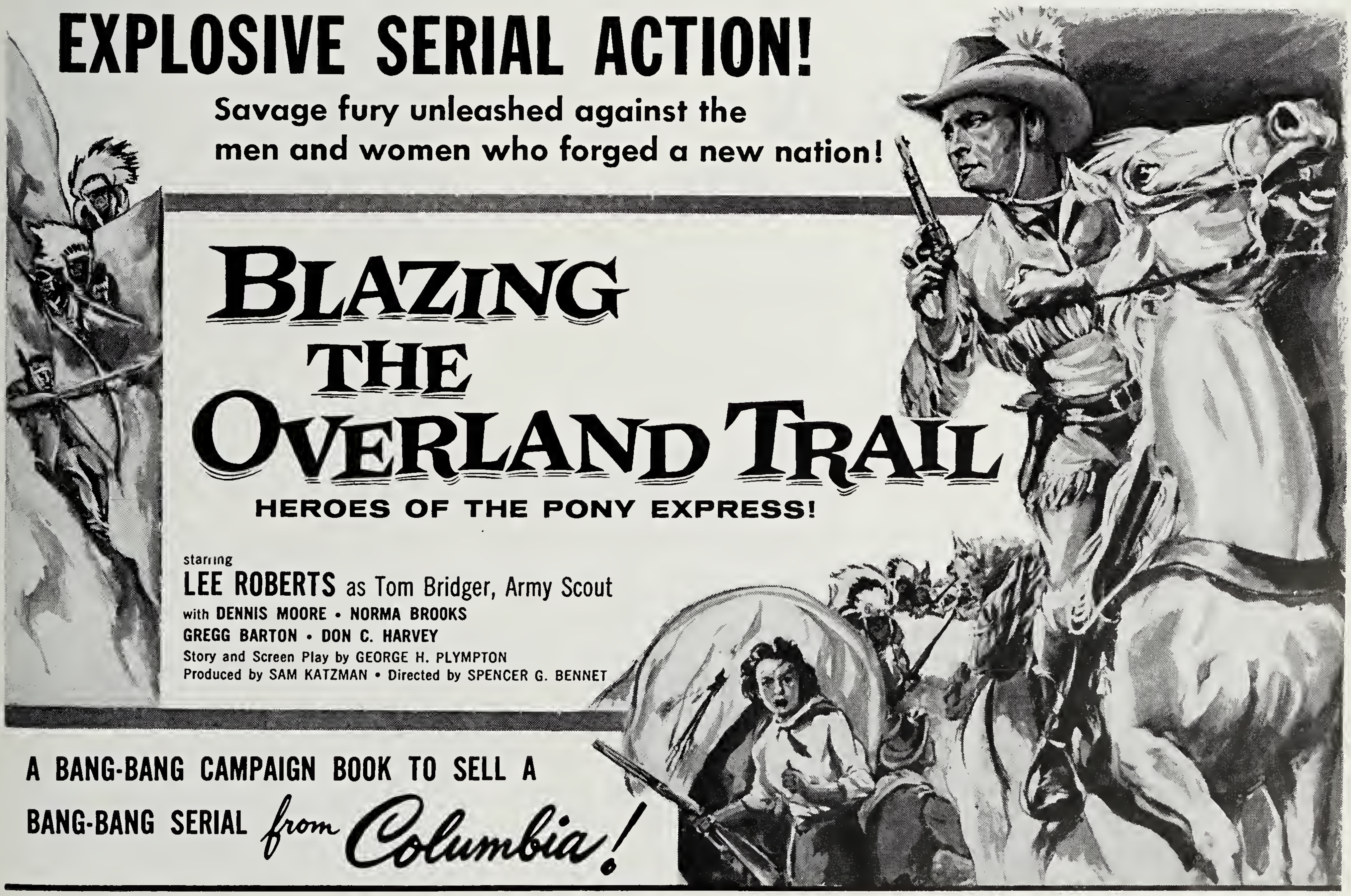
Carol Mossuto, our bar girl, is "Bop Queen" of the area, and used her own popularity to advantage. She distributed handbills to over 4,000 students attending week-end dances, and made numerous announcements at these gatherings, all the time wearing the "Rock 'N' Roll" jacket, of course.

We rented a 13-foot flat-bed truck and posted a six-sheet on it, and this was parked in front of the theatre and converted into a dance platform at our later afternoon special matinee and at our evening show, where an exhibition of rock 'n' roll drew fantastic crowds for hours.

This and our giveaway proved to be the highlights of our campaign. We gave away five rock 'n' roll jackets, five Bill Haley record albums, and some passes from our stage. The success of the stage program was helped greatly with a dance elimination contest in which members of the audience participated and the audience selected the winners. Local disc jockey Bob Fleming emceed the program.

The premiere stage event was presented at 5.15 p.m., which allowed students plenty of time to arrive after school. We had standing room only for this event.

The success of the venture indicates that similar shows will be planned for the future.


EXPLOSIVE SERIAL ACTION!
Savage fury unleashed against the men and women who forged a new nation!

BLAZING THE OVERLAND TRAIL
HEROES OF THE PONY EXPRESS!

starring
LEE ROBERTS as Tom Bridger, Army Scout
with DENNIS MOORE • NORMA BROOKS
GREGG BARTON • DON C. HARVEY
Story and Screen Play by GEORGE H. PLYMPTON
Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A BANG-BANG CAMPAIGN BOOK TO SELL A
BANG-BANG SERIAL from Columbia!

RUNNER-UP NUMBER 3

IN TEXAS—THE GIVEAWAYS ARE BIGGER

Submitted by Ed Farmer
Ayers, Corpus Christi, Texas

900 seats • *70 cents top admission*
General neighborhood patronage

If the deal is right, a giveaway is still a business getting gimmick and we recently proved this by giving away just before vacation time a complete fishing outfit—a boat, motor, trailer, car and complete fishing gear.

For the deal, four managers in theatres in different parts of town teamed up to put on the campaign. They were managers of the Ayers, Amusu, Tower and Beach. Each sold five merchants near their own house on the deal which included four weeks of screen and foyer advertising in the four theatres; the car, boat, motor, and trailer with appropriate sign placed in front of one of the merchant's places of business each day and in front of one of the theatres each night on a rotating basis. The rig was hauled over town on busy days. Each merchant gave $60, which gave us plenty of money to buy the boat, motor, trailer (below wholesale cost) and have enough left for newspaper and radio advertising, window cards, and the printing of 200,000 tickets which were given out at the four theatres for one month.

The car, a 1949 Mercury in good running order, was donated by a used car dealer in return for advertising. The fishing tackle and equipment for the boat was donated by a sporting goods store on the same basis.

RUNNER-UP NUMBER 4

SELLING GRAND OPERA FILM

Submitted by Charles Tierney
Warner, Lawrence, Mass.

2017 seats • 50 cents top admission
Family patronage

This campaign was set up and carried out for IFE's opera film, "Aida," which had little appeal to our regular patronage. This meant every effort should be made to contact the special audience interested in opera.

First of all a personal letter was sent to all music supervisors and teachers in the city and neighboring towns advising them about the film and playdates. Many professional men and women were contacted by telephone.

Next a concerted effort was made to reach the foreign element and the Italian speaking population in particular. One thousand special heralds were distributed to this type of patron both by mail and by hand. Special window cards were distributed in Italian neighborhoods and sniped one-sheets were posted in several factories employing this type of worker.

A tieup was effected with a music store on the main shopping thoroughfare on "Aida" records and a nice window display resulted incorporating stills and London Records. The music store also placed two co-op ads in the local paper at no cost to us.

Two radio stations gave excellent cooperation. A Sunday "Light Classical Program" on Station WCCM was given over entirely to the playing of "Aida" music with plugs for the film and playdate. Station WHAV, Haverhill, gave us a great break on an Italian hour program which is very popular in the Italian communities in the Merrimack Valley. This station also sold tickets for us in Haverhill.

The Mayor and other civic heads were invited to attend the opening performance along with newspaper music critics and well known local operatic singers.

Our admission price was doubled for this attraction. Seats were sold in advance on a non-reserved basis with large group reservations made. Special student discount coupons were issued and distributed. Two performances were given daily, one matinee and one at night.

In all sales effort the catch line, "If you love opera, if you love music, you will love 'Aida'—Rewarding, rich, film opera entertainment" was used.

I'M ON MY WAY...

...to one of the 6,000 theatres ALTEC is proud to number among its satisfied customers.

"In that bag I carry are numerous special instruments expressly designed by ALTEC to assure the best possible sound service procedures.

"In the trunk of my car are ALTEC instruments, tools, and test films to achieve maximum quality performance of all types of sound systems.

"200 other ALTEC field engineers are similarly equipped.

"Accompanying us every step of the way are the resources, technical-know-how and reputation of ALTEC SERVICE CORPORATION, the finest sound service organization in the motion picture industry.

"Are YOU on my call list?"

ALTEC SERVICE CORPORATION

161 Sixth Avenue
New York 13, New York

SPECIALISTS IN MOTION PICTURE SOUND

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES
$500.00 on—
"The Harder They Fall"
(This Prize Offer expires October 3, 1956)

UNITED ARTISTS
$750.00 on—
"Alexander The Great"
(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES
$500.00 on—
"Earth vs. The Flying Saucers"
(This Prize Expires December 5, 1956)

NEWS OF THE TERRITORIES . . .

At the dedication ceremony in Claverack, N. Y., of a monument to John Philip Clum in connection with the Hudson, N. Y., world premiere of U-I's "Walk The Proud Land," are Indian Chiefs of the Six Tribes and F. J. A. McCarthy, U-I assistant general sales manager; Carol Morris, Miss Universe of 1957; Clarence W. Miller, Claverack supervisor; Mayor John Kelly, Hudson; and Nicholas Schermerhorn, vice-president in charge of theatre operation, Walter Reade Theatres.

Albany

Burt Schwartz has been added to the sales staff of George J. Waldman's Albany-Buffalo exchange. . . . Installation of a new marquee at the Stanley Warner Strand was to commence with the end of the steel strike. Alfred G. Swett is the new manager. . . . Variety Club members made the annual visit to Camp Thacher for an inspection and dinner. . . . It is reported that the Walter Reade circuit contemplates construction of a drive-in near Saratoga, N. Y. . . . Leo Rosen, former circuit manager and past Variety Club chief barker, resigned as general manager, Schine's WPTR radio station, because of poor health. . . . Bob Zanger, U-I field representative, was in to confer with branch manager Norman Weitman on last week's opening of "Away All Boats" in the Strand.

Atlanta

Bijou Amusement Company, Nashville, Tenn., acquired the Roxy, Macon, Ga., from Phil Kaplan, and appointed M. P. Jackson city manager there. . . . Harvey Reinstein, Buena Vista Jacksonville representative, has been transferred to New York. He is replaced there by Bob Stevens, former 20th-Fox salesman. . . . The Leonard, Cottonwood, Ala., closed. . . . Sandy Curtright, former Warners secretary, has taken over as secretary to Owen Vaughn, Buena Vista office manager and booker. . . . Terry C. Machen American Legion Post 83 is the new owner of the Sycamore, Sycamore, Ala., from Harry McGowen. . . . Martin Theatres opened the new Georgia Drive-In, Marietta, Ga., with Floyd Perkins as manager. Perkins formerly managed the Fair Oaks Drive-In there. . . . The Waycross Drive-In, Waycross, Ga., was closed temporarily to repair screen tower wind damage. . . . A. C. Sanders closed his Ranch Drive-In, Slocomb, Ala.

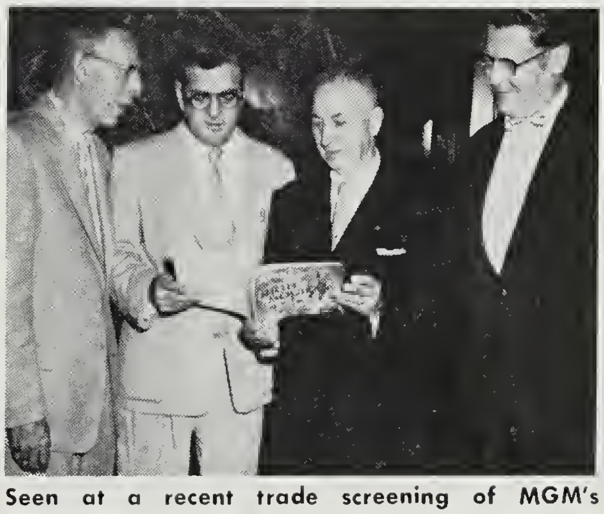
Ed Turner, formerly associated with Charlie Simpson, Chattanooga, Tenn., exhibitor, was appointed Florida sales representative, Capitol Film Exchange. . . . A new corporation, Signal Enterprises, is being formed at Chattanooga by principals of Independent Theatres, Inc., to purchase the State from the Signal Amusement Company, it was announced by Jay Solomon, vice-president and secretary of the new organization. Solomon said the new company plans to spend between $15,000 and $20,000 for improvement of the theatre, which will continue to operate under its present name as a first-run.

Oscar E. Kilgo, 2081 Boulderview Drive S.E., Atlanta, is the personal manager of Fuzzy "Q" Jones.

Boston

Frances Clegg, former United Artists secretary, has joined Rifkin Theatres as office manager, replacing Charlotte Cutler Andelman, who is retiring to private life. . . . Theatres in this area are cooperating in the United Artists search for an unknown actress to play Saint Joan in the forthcoming Otto Preminger production of the Shaw play. Preminger is scheduled to be in town Sept. 6 for the auditions, which will be held in the Hotel Bradford ballroom. . . . A sneak preview of MGM's "High Society" was held in Loew's State. More than 600 persons were turned away. Charles Kurtzman, division manager, stepped before the long lines to explain that every seat was taken inside but that the film would start its regular engagement last week.

The policy at the new Medford Twin Drive-In is a flexible one; owners Winthrop Knox, Jr., and Lloyd Clark opened last month with the same double feature program playing both screens. Last week, they played two separate programs for three days. . . . Joe Abramo, RKO booker, was the weekend attraction at the Hampton Beach, N. H., Casino, where he sang with Freddy Saterial's band.



Seen at a recent trade screening of MGM's "High Society," Shea's Buffalo, were, left to right, Carl Rindcen, manager of the theatre; Myron Gross, booker and buyer, Cooperative Theatres of Buffalo; Gus Basil, president, Basil Theatres; and J. B. Mundstuk, MGM manager.

Jimmy Fund Drive Set In Providence

Providence, R. I.—At an organizational luncheon meeting held in the Sheraton-Biltmore Hotel, representatives from more than 40 Rhode Island theatres, state and civic officials, and members of the press, radio and television gathered to launch the ninth annual Jimmy Fund drive for funds for research and treatment of cancer among children.

Presiding at the meeting, underwritten by a group of Boston exhibitors, was Edward M. Fay, serving as co-chairman for the ninth consecutive year. John W. Haley, advertising director, Narragansett Brewing Company, introduced the speakers. The chief speaker was the Honorable John Fogarty, U. S. Congressman. Other speakers included the Honorable James E. Dooley, president, Narragansett Racing Association, Carl Haffenreffer, treasurer and executive vice-president, Narragansett Brewery; and Bill Koster, executive director, Variety Club of New England. Tribute was paid to Archibald Silverman, Strand, Providence, and Mrs. Max Cohen for the part they have played in all local welfare campaigns.

A trailer starring Deborah Kerr, urging participation and contributions, and produced by Ralph K. Lawrence, was previewed. This trailer will be screened in every New England house during the drive. It was pointed out that the theatremen have raised over $250,000 in the past eight years for the Jimmy Fund and, outside of stationery and postage, not one cent has been used for administration.

Buffalo

Variety Club chief barker Elmer F. Lux has been named vice-president in charge of sales, Buffalo Crushed Stone Corporation. . . . "Oklahoma!" was slated to open today (Aug. 15) in the Century with a special premiere performance, it was announced by manager Robert T. Murphy. . . . The third Cinerama production, "Seven Wonders Of The World," opens Aug. 29 in the Teck with a gala premiere to benefit the Children's Hospital. . . . Sunday morning church services are being held this month at the Silver Lakes Drive-In, Silver Lake, N. Y. . . . The former Glowmeter Corporation plant, North Tonawanda, N. Y., has been leased to the Bell Aircraft Corporation. . . . The new Sheridan Drive-In, Tonawanda, will battle winter cold with 1,700 in-car heaters, according to manager Sidney J. Cohen. . . . Skyway Drive-In Theatres general manager William Brett announced that the refreshment pavilion of the Lakeshore Drive-In has been completely rebuilt. It is operated by Tri-States Candy Corporation.

CASH IN ON LABOR DAY
WITH A FIREWORKS DISPLAY
SELL IT WITH A SPECIAL TRAILER FROM FILMACK
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th St.

Present at the recent trade screening of MGM's "High Society" in Charlotte were, left to right, F. B. Griggs, Diane 29-Drive-In, Gastonia, N. C.; H. M. Wloop, Main, Kannapolis, N. C.; MGM Charlotte manager R. L. Huffman; A. B. Craver, manager, Plaza, Charlotte, where the showing was held; G. B. Trexler, Sterling-Gosset Theatres; and Joe Johnson, Wilbey-Kincey Corporation Charlotte office.

Foreign Films Boost Theatre Business

Rochester, N. Y.—The demand for foreign films here is on the upswing. Two community houses recently trebled their business during the summer doldrums by offering foreign product as a mid-week attraction. The Little, with its second French-language hit of the summer, is exploring the film market for whatever else the French or Italian studios can offer. So far as neighborhood managers are concerned, the only thing wrong with foreign films is the shortage of them. New Italian films, for instance, are useless for their purpose because the English dialogue is dubbed in. The growing demand for such movies comes from sophisticated younger people who have traveled abroad, some of them as soldiers, others as students, vacationists, or honeymooners.

Ben Belinson, manager, Little, which pioneered here in foreign film showings 25 years ago, said, "there is a whole new generation" of foreign film devotees who prefer a good French, Italian, or Swedish film to a run-of-the-mill new Hollywood picture.

Don I. Whittington, who operates three neighborhood theatres, showed German films in the Sun recently and found his gross for three days to be almost exactly three times that of the previous week's normal take. What was interesting to him was that customers came from all over Rochester, the suburbs, and from as far away as Holley.

Charlotte

Rosaline Hutton, Columbia chief inspectress, is recuperating from a long illness. . . . John H. Allen, new assistant to MGM branch manager R. L. Huffman, has moved his family here from Jacksonville. . . . Sunday church services are being held at the North 29 Drive-In. . . . WOMPI members discussed final plans for the national convention in Atlanta next month in the course of the monthly luncheon, held last week in the Variety Club. Mrs. Emery Wister, president, and Mildred Warren are the delegates.

Chicago

An open house in the Filmack Building was attended by more than 200 theatremen, publicists, and TV and radio representatives, as guests of Irving Mack, president, Filmack Studios, at ceremonies opening the firm's new live-action studio for production of filmed TV commercials.

Werners midwest manager John F. Kirby held a two-day sales meeting here last week for midwest and north and south prairie district managers and their branch managers. Home office executives present included Roy Haines, general sales manager, Norman H. Moray, and Robert A. McGuire.

The 3,400 plush seats from the razed Paradise have been installed in the International Amphitheatre for the Democratic convention. . . . A series of benefit nights was held at the Halsted Out Door by the Ivanhoe Junior Women's Club. . . . No one is seated after the feature has started in the Ziegfeld. The rule was put in effect following audience approval. . . . Wilbur Albright, with B and K for 14 years, was given a promotion through assignment to managerships at both the Valencia and Norshore. . . . Albert Guess, service chief, Halstead Out Door, became a father.

Cincinnati

A new Cadillac sedan and numerous other prizes will be distributed at the annual golf tournament of the Variety Club on Aug. 20 at Summit Hills Country Club in nearby Kentucky. Several thousand exhibitors and guests are expected to attend the all-day stag event. Proceeds will go to the club's welfare fund. . . . In to inaugurate RKO's Dan O'Shea drive were Nat Levy, eastern sales manager; his assistant, Frank Mooney; and Hatton F. Taylor, district manager. . . . Frank Collins, Chakeres circuit general manager, presided at a company managers meeting at Springfield, O. The managers and their wives were guests at a picnic supper at the suburban home of president Phil Chakeres. . . . U-I office personnel enjoyed a picnic at the home of Vance Schwartz, exhibitor. . . . J. M. McHaffie is readying a new drive-in at Stanton, Ky. . . . Joyce Sampson is new short subjects booker, Chakeres circuit, replacing George Keating, resigned. . . . James Christian, Warners booker, resigned.

Chicago Exhibitor Dies; Was With Variety, Allied

CHICAGO — Sinuel Roberts, 47, owner, Palace, and an insurance firm executive, died recently after three months' illness. He was a prominent member of the Variety Club and had served on the board of Allied Theatres of Illinois.

Survivors include his widow, four sons, a brother, and a sister. Burial was in the Anshe Emet section of Memorial Park Cemetery.

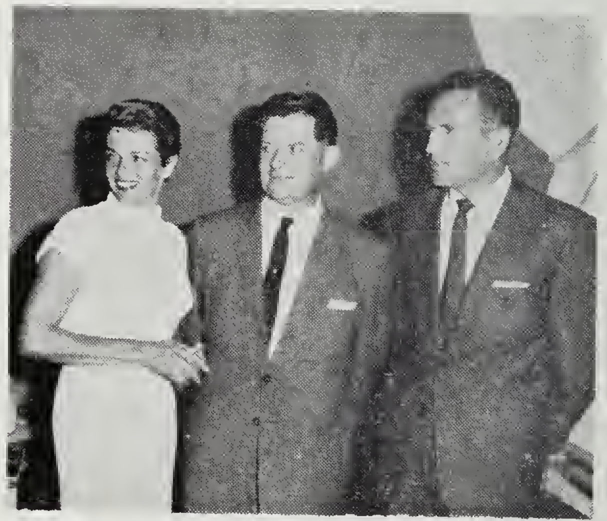
H. E. Aitken, Pioneer Film Producer, Dies

Chicago—Harry E. Aitken, 79, Waukesha, Wis., a pioneer producer, died here suddenly in the office of Dennis Leslie, Newberry manager, when he was seized with a stroke.

Aitken came here in 1906 with his brother, Roy, and entered the industry through the operation of a nickelodeon circuit. Later, they organized an early film exchange in the United States and another in England. In 1912, they formed a corporation to operate the D. W. Griffith, Keystone, Mack Sennett, and Thomas H. Ince studios in Hollywood. The Aitkens advanced $60,000 for the production of Griffith's "The Birth Of A Nation."

The Aitkens also pioneered in an early movie serial, "Million Dollar Mystery," and in early full-length comedies. They left Hollywood in 1920, retaining rights to several pioneer films, including "The Birth Of A Nation" and the Keystone Cops series.

Aitken is survived by his brother Roy, who is now president, First National Bank, Waukesha, and three sisters. Funeral services were held in Waukesha.



Jane Russell and her husband, Robert Waterfield, right, were greeted in Houston recently by Loew's manager Homer McCallon when they were in for personal appearances spotlighting their Russ-Field production for UA release, "Run For The Sun."

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

SUPERSCOPE STANDARDIZES THE WIDE SCREEN
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUN

PLACE COMMENT CARDS Here!

Seen at the recent sneak preview of MGM's "High Society" at the Florida, Jacksonville, were, left to right, French Harvey, Florida State Theatres ad chief; Harvey Garland, F.S.T. film buyer and booker; Fred Hull, MGM branch manager; and Robert Heekin, F.S.T. city manager.

Cleveland

Tom McCleaster, 20th-Fox district manager, reported that "The King And I" rang up an all-time record run of four weeks at Toledo, O., in the Paramount. . . . Bill Twig, Warners branch manager, is hoping for exhibitors' cooperation the week starting Aug. 26, designated Branch Managers' Week. . . . Rich Richardson, who operated his commercial photo studios in the Film Building the past 27 years, sold out to Ralph Boos, who continues the business in the same location. . . . Rhonda Fleming was here on behalf of 20th-Fox's "Queen Of Babylon." . . . Also in town was Richard Widmark, to stir up interest in his United Artists release, "Run For The Sun." . . . From Toledo it is reported that August Weinandy, 94, former assistant manager, Royal, died after a brief illness. . . . Henry Greenberger, Community Circuit executive, and Leonard Greenberger, manager, Fairmount, were in Florida on a business deal. . . . RKO executive Nat Levy, his assistant, Frank Mooney, and district manager Hatton Taylor held a branch sales meeting here in the interest of the Dan O'Shea sales drive. . . . Ralph Bevington closed his Mohawk, Waynesburg, O., until further notice.

Fred Thacker, manager, North and South Drive-Ins, Marion, O., both owned by ITOO president Horace Adams, was elected state commander, American Legion, during the convention held here. . . . Bill Dennis, who managed the Broadvue, is now manager, Tower Drive-In, Elyria, O., owned by Herbert Whiting. . . . Sam Green, lessee and manager, Strand, Youngstown, O., died in the South Side Hospital, Youngstown.

Mike Gould, former Paramount salesman, has joined Allied Artists as sales assistant to Sam Schultz, branch manager. . . . Mrs. Simon Kaplan, 93, widow of the independent circuit owner and mother of six sons, four of them exhibitors at one time, died. . . . Carl H. Stickley, 66, assistant manager, Royal, Toledo, O., died after a brief illness. . . . Sidney Garfield, who owned Candy Sales Company, sold his business to Sanford Warner.

Watch for them!

NEXT!
St. Louis Territory
Issue of August 22
Charlotte Territory
Issue of August 29

Save them!

Dallas

Richard F. Walsh, president, IATSE, attended the 50th anniversary banquet of stagehands Local 127 and presented gold membership cards to the five charter members, W. O. Cox, Harry Little, William Bingham, Stanley Pitcock, and D. A.

Film Exchange and Dealer Listing for the

OKLAHOMA CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 704 West Grand—CEntral 2-6483
Br. Mgr.: W. G. Carmichael. Office Mgr. and Booker: Paul Kearns. Sales: Everett Mahaney, William Raymand. Cashier: Catherine Pierce. Emerg. Phone: WIndsor 2-3141.

BUENA VISTA (Disney), 623 West Grand—REgent 6-2026, CEntral 2-3862
Sls. Mgr.: Daug Desch. Sales: Sebe Miller. Booker: Bill Shaw. Cashier: Babby Miller. Emerg. Phone: None.

COLUMBIA, 702 West Grand—CEntral 2-0263
Br. Mgr.: C. A. Gibbs. Office Mgr.: Sam Mauldin. Sales: S. E. Gibbs, J. A. Smith, D. R. Tucker. Bookers: Jerrel Malane, Leanard Humphreys. Cashier: Thelma Andersan. Emerg. Phone: TRinity 8-4607.

METRO-GOLDWYN-MAYER, 629 West Grand—FOrest 5-5301
Br. Mgr.: George J. Fisher. Sls. Mgr.: Jahn S. Allen. Office Mgr.: L. W. Rayalty. Sales: Connie Carpou, Rabert Egbert, James A. Peacock. Bookers: Bates Farley, Emma Joy Witten. Cashier: Vera Strickland. Field Exp.: E. B. Coleman, Wayne Taylor. Emerg. Phone: None.

PARAMOUNT, 130 West Grand—FOrest 5-5461
Br. Mgr.: C. H. Weaver. Office Mgr.: H. K. Buchanan. Sales: Paul Rice, Tam McKean. Bookers: Sally Dulaney, Jahn Sparks. Field Exp.: Bab Bixler. Emerg. Phone: JAckson 5-2340.

RKO, 710 West Grand—CEntral 2-0271
Br. Mgr.: R. B. Williams. Office Mgr.: Dan Snider. Sales: C. A. Blakeley, P. D. Fielding. Booker: Catherine Clark. Cashier: Margaret Snell. Field Exp.: Eddie Terhune. Emerg. Phone: VIctor 3-6520.

REPUBLIC, 718 West Grand—FOrest 5-6651
Br. Mgr.: J. L. Guiles. Office Mgr. and Booker: Dave Speaker. Sales: Ed Harris. Cashier: Helen Hale. Emerg. Phone: TRinity 8-2728.

SCREEN GUILD, 708 West Grand—REgent 6-7125
Br. Mgrs.: Lois Scott, H. E. McKenna. Cashier: Nina Milner. Emerg. Phone: JAckson 5-6730.

20TH CENTURY-FOX, 10 North Lee—CEntral 2-1105
Br. Mgr.: M. W. Osborne. Office Mgr.: Jack Whelihan. Sales: L. N. Macarty, G. L. James, G. K. Friedel. Bookers: Ferne Marker, Jessie Macarty. Cashier: Ann Lasater. Field Exp.: Jimmie Gillespie. Emerg. Phone: VIctor 3-7593.

UNITED ARTISTS, 623 West Grand—FOrest 5-3306
Sales: Bob Malone, Bob Pedretty. Booker: Wanda McClain. Emerg. Phone: MElrose 8-0054.

UNIVERSAL, 625 West Grand—FOrest 5-4351
Br. Mgr.: Chas. W. Hudgens. Office Mgr.: Dick May. Sales: George F. Byrd, William E. Maddax, Jack E. Box. Bookers: William McDanald, Jahn Arwood. Cashier: Lenora Scatt. Field Exp.: Julian Bawes. Emerg. Phone: JAckson 5-9641.

WARNER BROS., 630 West Grand—REgent 6-7544
Br. Mgr.: D. J. Tullius. Office Mgr.: Chas. A. Hudgens. Sales: Jack Craig, Ed Greggs. Bookers: Ed Ray, Sam Stathos. Cashier: Nina Davis. Field Exp.: Kevin Genther. Emerg. Phone: JAckson 8-6106.

• *Supply Dealers*

HOWELL THEATRE SUPPLY, 15 N. Dewey Ave.—FOrest 5-1961

NATIONAL THEATRE SUPPLY, 700 W. Grand Ave.—CEntral 2-0203
Emerg. Phone: JAckson 8-2476.

OKLAHOMA THEATRE SUPPLY, 628 W. Grand Ave.—REgent 6-8691
Emerg. Phone: JAckson 8-2471.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 624 W. Grand Ave.—REgent 9-2454
Br. Mgr.: G. C. Clark. Office Mgr.: Wayne Harris. Sales: Haskell Robinette, Bud Benjamin. Bookers: Helen Wilsan. Cashier: Lois Baker.

• *Signs, Advertising and Printing*

COLORCRAFT POSTER CO., 810 N.W. 3rd St.—CEntral 2-5107.

NATIONAL SCREEN SERVICE, 624 W. Grand Ave.—REgent 9-2454

THEATRE CALENDAR SERVICE, 625 W. California Ave.—FOrest 5-9500

THEATRE POSTER SERVICE, 625 W. California Ave.—FOrest 5-9500

• *Messenger Services*

INDEPENDENT FILM FORWARDING, 21 N. Shartel Ave.—FOrest 5-9908
Emerg. Phone: MElrose 2-4087.

MAGIC EMPIRE EXPRESS, 815 W. Grand Ave.—CEntral 2-7335
Emerg. Phone: JAckson 8-6237.

MISTLETOE EXPRESS, 10 N.W. 5th St.—REgent 6-7651
Emerg. Phone: JAckson 5-6869.

O & A FILM LINE, 18½ N. Lee Ave.—REgent 6-3257
Emerg. Phone: TRinity 8-3450.

OKLAHOMA CITY SHIPPING & INSPECTION BUREAU, 623 W. Grand Ave.—REgent 6-5026.
Emerg. Phone: JAckson 8-4307.

• *Service Companies*

ALTEC SERVICE CO., Leonhardt Bldg.—REgent 6-1721
RCA SERVICE CO., 2125 N. Fonshill Ave.—JAckson 5-1006

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Film Truck Service Counters Law Suit

DETROIT—A suit against Film Truck Service has been filed by Ray Branch, past president, Allied Theatres of Michigan, asking $6,000, which he claims is owed by Film Truck for his services as general manager until last spring.

In a countersuit filed in Wayne County Circuit Court, Gladys B. Pike, FTS president, said that Branch did not have a contract with the firm and was discharged in March. Her attorneys maintain that Branch's claim should be discharged and that he should be made to pay the company $225,000 on three counts. First, that he made "false and fraudulent representations" when he agreed to sell 10,666 shares of stock in the company to various exhibitors, the payments to be released to Mrs. Pike and her sister, Miss Jane V. Robinson, treasurer of the company; second, Branch "used his position of trust and responsibility . . . with the purpose of obtaining the valuable certificate of public convenience and necessity held by the corporation and establishing a new business altogether," with the result that the company "suffered the loss of goodwill, customers, business, financial standing, and other grievous losses due to Branch's attempt in his position of trust to destroy the business"; third, several details of alleged mismanagement were cited, such as "refusing to carry out reasonable requests of customers, antagonizing customers, failing to devote full time and attention to corporate activities, etc."

Because of these charges, it was stated, the firm "in effect was on the brink of total collapse." Film Truck Service has provided carrier service to the majority of theatres outside of Detroit for more than 25 years.

Boyd, Sr. . . . Jack K. Adams, 69, long time distributor, died in a Sherman, Tex., hospital. He organized the Home State Film Company, which sold silent films in 16 southern states. When talking pictures came in, he formed the Adams Film Exchange, which he sold to his sons in 1946. He helped to organize PRC Pictures, which later became part of the reorganized United Artists. . . . Tom Luce, RKO sales manager, became the father of a girl. . . . Joan Seely has been promoted to cashier, 20th-Fox. Jo Taylor has replaced her as stenographer to the office manager, and Blaine Boykin has been moved to take care of the bid and contract desk formerly held by Miss Taylor.

Warners southern division manager W. O. Williamson, Jr., held a two-day sales conference here last week for southeast and southwest district managers and their branch managers. Home office executives present included Roy Haines, general sales manager, and Norman H. Moray, short subjects general sales manager.

Denver

Louis Gasparini has been promoted from assistant city manager, Albuquerque Exhibitors, Inc., Albuquerque, N. M., to that of city manager. He takes the position formerly held by George Tucker, who was also booker and buyer. Tucker has moved his headquarters to Denver. . . . Pat McGee is distributing "Godzilla, King Of The Monsters" in the Denver area.

Burton Clark thinks drive-ins are best, while Flynn Stubblefield shows which type of theatres he prefers. They are newly appointed assistant district managers in their respective fields for the Wometco Circuit. Clark was formerly manager, Boulevard Drive-In, North Miami Beach, Fla., and Stubblefield's assignment prior to the promotion was as manager, Tower.

Michigan Allied Fights Air Conditioning Tax

DETROIT—Allied Theatres of Michigan is vigorously opposing the City Water Board's proposal to levy a tax based on the tonnage of air conditioning equipment used in buildings and homes. Water Board authorities are attempting to force the installation of a recirculating type of air conditioning to help reduce the use of water at peak summer hours. Units of this type would run in excess of $10,000 to install, according to Ernest Conlon, Allied executive secretary.

Conlon stated at a board meeting that "any theatre closed during the summer months because of this tax may not be able to reopen in the fall." A committee appointed by Allied is preparing a formal petition to present to the City Water Board showing the exhibitors' side of the case.

C. U. Yaeger, president, Atlas Theatres, decided to close the Salida, Salida, Colo., for the summer, while operating the drive-in there, thus being able to do some repairs and other work without inconvenience. But a few weeks later, Dave Davis, general manager, was in Salida, and the Chamber of Commerce and other townspeople demanded that the Salida be reopened, since the closing cut into business transacted by merchants and night life was practically nonexistent. Atlas reopened the Salida, and any repair work will be done while the house is open.

Florida Circuit Buys Palm Beach Theatre

WEST PALM BEACH, FLA.—"Confidence in the growth of the Palm Beaches" resulted in the purchase of the Palms Theatre Building by Florida Coastal Theatres, Inc., it was announced by Bill Duggan, city manager, Florida State Theatres, Inc., management company for Florida Coastal. The purchase of this property for $147,000 from 5400 South Corporation was negotiated by LaMar Sarra, FST vice-president.

Duggan stated the purchase was made upon his company's confidence in the Palm Beaches' growth, the improving parking conditions downtown, and confidence in downtown expansion. Present manager of the Palms is Allan Armstrong.

Des Moines

Kenneth I. Shipley, Ottumwa, Ia., has been named city manager, Sun and Pines Drive-Ins, York, Neb., succeeding Carl Rose, resigned. . . . Luther Hutchinson has reopened the King, Ida Grove, Ia., leasing the house from Bob Fridley. . . . J. Fred Dethlefs, who has managed the Crystal, Manning, Ia., for a number of years, underwent amputation of a leg in the Lutheran Hospital, Sioux City, Ia. . . . The annual birthday party for A. H. Blank, president, Tri-States Theatres, was held at the Raymond Blank Memorial Hospital. Blank was observing his 76th birthday.

Detroit

Completing a run of 80 weeks, "Cinerama Holiday" ended its Music Hall run to make way for "Seven Wonders Of The World." . . . The new Commerce Drive-In was opened recently by Bud Harris. . . . Lillian Ahern has been promoted to booker, Paramount. . . . William Poppe resigned as booker, United Artists, to join Allied Artists as booker. . . . Thomas Palmer Allen, 58, division manager, United Film Service, died recently. Allen had been with United Film for nearly 20 years. He was a member of the Variety Club. . . . Anthony Gugala, owner, Mars, died after a short illness. . . . Wayne University is starting two summer courses in motion pictures, according to Leonard Leone, director, Wayne University Theatre. The first course will deal with "History and Appreciation of the Motion Picture." The second course deals with motion pictures, television, radio, and the legitimate theatre.

High Society
High Society

In Des Moines, the screening of MGM's "High Society" took place recently at the Des Moines, and present were, left to right, John Pilmaier, MGM branch office manager; Bill Schooler, owner, Carlisle, Carlisle, Iowa; Lester Hoff, owner, Lacona, Lacona, Iowa; Nate Sandler, owner, Co-Ed and Drive-In, Fairfield, Iowa; and M. L. Dickson, owner, Temple and the Drive-ins, Mt. Pleasant, Iowa.

Herb Buschmann, United Artists branch manager in Minneapolis, recently hosted area theatremen at a preview of UA's "The Ambassador's Daughter"; shown left to right are Paul Lundquist, booker, Northwest Theatres, Minneapolis; Eddie Stoller, UA salesman; Leo Ross, president, Home Theatres; Buschmann; Frank Mantzke, general manager, Northwest; and Cal Nygaard, Home buyer-booker.

Houston

Homer McCallon, manager, Loew's State, was host to the Variety Boys Club at a special showing of MGM's "Somebody Up There Likes Me." Rocky Graziano was on hand. . . . Jane Russell and her husband, Bob Waterfield, were hosted at a press breakfast by Homer McCallon, Loew's State, and Addie Addison, United Artists. . . . Foy Myrick, assistant manager, King Center Twin Drive-In, and his bride have returned from their honeymoon. . . . Ted Allmond, who has been serving as chief usher, Almeda, has been promoted to assistant manager. . . . Albert Raines, general supervisor, Oscar Korn Theatres, was surprised with a birthday party. Personnel from all of the Korn-operated houses attended. . . . Jack Groves reports that remodeling has started at his Post Oak Drive-In. . . . Mae Coats has resigned her post as assistant manager, Almeda.

Jacksonville

R. S. Anderson resigned from the Jacksonville Theatre Company to join a plumbing supply firm in St. Petersburg, Fla. Long one of Florida's leading exhibitors, he resigned also from his post as secretary, Motion Picture Exhibitors of Florida, and from the chairmanship of the 1956 MPEOF convention committee. . . . Training personnel of the Howco Exchange here were Grace Parrott, Atlanta staffer, and Otis O. Ray, Sr., retired film man, under supervision of Scott Lett, Howco executive, Charlotte, and Abner Camp, branch manager. . . . Elmer Hecht, Wometco executive, Miami, and MPEOF president, came in to discuss plans for MPEOF's annual convention in October. . . . The FST home office staff honored Reba Allen with gifts when she resigned her post to become a mother. . . . Dick Mullins resigned as manager, Capitol, Plant City, Fla.

MIAMI, FLA., NEWS—Paul Hepner has been hired as a Wometco relief manager. Harry Gabriel was assigned manager, Tower, transferring Ed Stone from the Tower to the Parkway, relieving Gene Race, manager. Race is at the helm of the Mayfair Art while manager Walter Klements vacations. . . . Lewis Godlove is student assistant manager, Rosetta. . . . Variety Club, Tent 33, moved to new quarters in the Miami Colonial Hotel. The Variety Women's Committee is planning its annual November hat show for the benefit of the Variety Children's Hospital.

Labor Board Upholds Union Employee's Appeal

HARTFORD, CONN.—The Connecticut Board of Labor Relations has upheld an unfair labor practice charge against the E. L. Realty Company, by Local 452, IATSE, Willimantic, Conn. The company, which operates the Lord Indoor-Outdoor, Plainfield, Conn., has been ordered to reinstate a discharged employee, Frank Flugel, Plainfield, and to make up any loss of pay suffered by reason of his discharge from Dec. 3, 1955, until the time he is reemployed. Flugel was discharged because of alleged union activities.

Memphis

Skee Yovan, former Loew's Theatres manager, St. Louis, is now manager, Loew's Palace here, replacing Cecil Vogel, who retired. Yovan started with Loew's in 1930 at Harrisburg, Pa. . . . G. L. Brandon, chief barker, Variety Club, reports two Memphis charities got checks for $6,333 from the proceeds of the Tent's sponsoring of an Elvis Presley Fourth of July Rock and Roll Concert. Mrs. Edwin Sonz, auxiliary chairman, presented the Tent's Children's Hospital Fund $597 proceeds from a tea. The presentations were made at the summer membership meeting recently, as were plans to sponsor a Sept. 21 professional football game. The Tent, in appreciation of Presley's concert performance, plans to present him a sterling silver key to the Club's quarters in the Gayoso Hotel.

A recent visitor to New London, Conn., was Aldo Ray, star, Columbia's "Three Stripes In The Sun," who is seen here with Nick E. Brickates, district manager, Stanley Warner Theatres; and John E. Petroski, manager, SW's Garde.

$4,500,000 Suit Won By Film Companies

MILWAUKEE — The $4,500,000 anti-trust action of the Colonial against eight distributors was settled in favor of the defendants last fortnight by Federal Judge Robert E. Tehan. A money settlement on the main issues had been reached earlier, but the amount and the nature of the disposition was not disclosed.

The suit originally was filed in 1951 by the Colonial Amusement Company, Colonial owner, charging violation of Federal anti-trust legislation and a conspiracy to force the theatre to show old films. Colonial contended that it had lost profits of $1.5 million since 1930 as a result of the monopoly. The complaint stated that in 1930 the defendants entered into an agreement designating first-run theatres.

After 30 days of trial in 1953 and 1954, the parties began settlement negotiations, reaching agreement on all issues but one. Returning to court, they asked Judge Tehan to rule only whether Colonial was "entitled to relief with regard to the playing position of its theatre." The jurist stated that he interpreted this to mean that he was to decide whether the Colonial was in "substantial competition" with the nearby Tower. He decided that it was, and Colonial thus lost its bid to place the theatre in a first subsequent-run group, which includes the Tower.

The defendants were Loew's, Inc., Paramount, RKO, 20th-Fox, Columbia, Warner Brothers Theatres, Warner Brothers Distributing, and Warner Brothers Circuit Management Corporation.

Minneapolis

A new admission price reduction plan, which will allow persons over 65 to be admitted to Minnesota Amusement Company theatres for 50 cents, was announced by Charles Winchell, circuit president. To become a member of The Golden Age Movie Club, persons merely have to register at any MACO theatre in the Twin Cities, after which they are given identification cards. . . . Elaine Norby, Columbia booker, was married to Robert Grot. . . . Bob Stone, MGM exploiteer, passed out cigars to announce the arrival of a daughter. . . . Bonnie Lynch, former booker, has been named booking manager, Paramount, replacing Joe Rosen, promoted to northern Minnesota salesman. New booker at Paramount is Earl Fainblit, formerly of Allied Artists. . . . Fred Nelrich opened his new 150-car Nodak Drive-In, Wyndmere, N. D. . . . Morison Buell, RKO booker, was married to Muriel Matheson. . . Sam Niefeld, general manager, Edina and Westgate, resigned. The new manager of the Westgate is Wendell Josal.

Harry Weiss, RKO Theatres' district manager, suffered a compound fracture of the right arm when a car smashed into him as he was driving from Omaha to Des Moines. Weiss was confined to Mercy Hospital, Council Bluffs, Ia. . . . Sam Segal and Allan Paulson have opened their new 400-car 59-Hi Drive-In, Thief River Falls, Minn. . . . Martin Field is the new manager, St. Louis Park, suburban St. Louis Park, succeeding the late Harold Kaplan.

HIGH SOCIETY
HIGH SOCIETY
TOP SECRET
HIGH SOCIETY
TOP SECRET

Seen at the recent sneak preview of MGM's "High Society," Tower, Philadelphia, were, left, left to right: Ike Levy, CBS executive; Bill Madden, MGM branch manager; Al Davis, general manager, Fried Theatres; Byron Lynn, Comerford Theatres executive; Lou Formato, MGM district manager; and Dr. Leon Levy, CBS executive; and, right, Madden handing print of the film to Leon Serin, general manager, Paramount Theatres, as Ted Schlanger, Stanley Warner zone manager, and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, look on.

Circuit Wins Fight Over Back Taxes

Hartford, Conn.—Eleven-year-old litigation with the U. S. Government ended, in favor of Western Massachusetts Theatres, Inc., when the Federal Circuit Court of Appeals unanimously decided that the circuit, with headquarters in Springfield, Mass., need not pay a Government claim for more $600,000 in back taxes, penalties, and interest.

The Bureau of Internal Revenue, according to attorney Joseph E. Cowett, sought to collect $359,518 it claimed was due in taxes from 1942 to 1945, on grounds that the circuit was improperly reorganized. Penalties and interest almost doubled the claim. WMT, headed by Samuel E. Goldstein, filed suit against the Commissioner of Internal Revenue, claiming it was not liable for the income and excess profits tax levied against it. The Bureau won the first round in Tax Court, but WMT appealed.

According to Cowett, "The court unanimously found that Western Massachusetts Theatres, Inc., should not be charged for the items claimed by the Commissioner of Internal Revenue." He said that the Court of Appeals decision will benefit WMT not only through the direct tax savings, but also because it provides a different tax base for future payments.

New Haven

Starting last week, the Paramount branch was to have film deliveries and inspection handled by Rosen Film Delivery. . . . Bernie Goffin, former manager, Whitney, Hamden, Conn., now is booker, Paramount. . . . The Lincoln is having a 10th anniversary Film Festival and listed all films in the series from July 31 to Sept. 10 in an advertisement. . . . Division manager Harry F. Shaw had Peruvian air cadets as guests of Loew's Poli.

HARTFORD, CONN., NEWS—John L. Calvocoressci, partner with Bernie Menschell in Bercal Theatres, Inc., and a recent graduate, University of Connecticut's School of Law, passed the state bar exams. . . . W. W. Lucas, stage manager, Stanley Warner Garde, New London, Conn., is marking his 55th year in show business. He has held offices in Local 329, IATSE, for many years. . . . William Shepard is the new assistant manager, SW State, Manchester, Conn.; Robert Caranno took similar post in the SW Strand here.

New Orleans

Lorraine Cass, United Artists secretary, was hospitalized for a checkup. . . . Press and TV representatives interviewed Montgomery Clift, Elizabeth Taylor, Jarma Lewis, and Tom Drake as they relaxed between planes at Moisant Airport en route to Natchez, Miss., for further location shooting of MGM's "Raintree County." . . . "The Ladykillers" is breaking house records in the Civic. . . . Mrs. Gene Barnett, WOMPI publicity chairman, reports the club is busy planning its trip to the third annual convention in Atlanta next month. . . . The W. W. Page circuit's Vernon, Leesville, La., was destroyed by fire, with damage of $18,000. . . . Eddie Richards succeeds Louis Dwyer as Paramount booker. . . . Lillie M. Ray is now manager, Pix, Jackson, Miss., a Slidell unit. . . . A. J. Broussard shuttered the Bruce, Crowley, La. . . . Claude Bourgeois, United Artists salesman, and his wife welcomed a first son.

New York

William C. Gehring, 20th-Fox vice-president, was in Chicago as a principal speaker at a testimonial dinner for Van A. Nomikos, veteran exhibitor. . . . Alex Harrison, 20th-Fox general sales manager, returned from a San Francisco western division sales meeting. . . . Loew's National, the Bronx, and Loew's Pitkin, Brooklyn, staged bathing beauty contests for entrants over 16. . . . Alexandra Tolstoy, daughter of "War And Peace" author Count Lee Tolstoy, will be guest of honor for the Capitol world premiere. . . . Mrs. Frances Arnow, mother of Teddy Arnow, Loew's Theatres publicity and advertising, died last fortnight following a long illness. . . . MGM director Richard Brooks arrived from Hollywood.

NEWARK, N. J., NEWS—Larry Albanese, who underwent minor surgery, is back at the Regent. . . . Thomas Hoff, Jr., is the new assistant, Roosevelt, and Robert Haid became assistant, Rivoli. . . . Adolphe Finkelstein's new assistant at the Embassy, Orange, N. J., is Theodore Michele, formerly with the Center, Bloomfield, N. J.

A leading showman of the area, Ralph Goldberg, left, owner, State, Dundee, Ames, Avenue, and Military in Omaha and the Broadway, Council Bluffs, Iowa, and his wife, Hermine, recently attended a screening of MGM's "High Society" at the State, Omaha, and are seen with MGM branch manager Vincent Flynn.

Milgram To Operate Park In Wilmington

WILMINGTON, DEL.—David Milgram, Philadelphia, has leased and will continue operation of the Park with his son, William Milgram, as manager. Ownership of the building remains with Ralph Margolin, who purchased and reopened the theatre in 1954 after it had been closed for two years.

Following a vacation in Europe, Margolin probably will devote his time to real estate activities. Meanwhile, Milgram announced plans for complete renovation of the theatre, including the installation of air conditioning, with no suspension of the regular daily schedule of showings.

Oklahoma City

Variety Club, Tent 22, has announced prizes valued at $10,050, topped by a new Lincoln motor car, for its annual Turtle Derby at the Coliseum on Sept. 15. Lewis A. Barton is in charge of arrangements, assisted by Charles Hudgens. Eunice McDaniel, auxiliary member, is coordinating sales in the Tulsa, Okla., area. Tent 22 also has expanded its rooms on the 24th floor of the Biltmore Hotel here. . . . Henry Griffiing, president, Video Independent Theatres, attended the national showmanship conference of Theatre Owners of America in Chicago last fortnight. . . . Completion of the new building for the Oklahoma City Shipping and Inspection Bureau is set for mid-September. Plans call for a 100-by-50-foot structure, with more space to be added later at the 721 South Shartel Avenue site. . . . James Stewart and Robert Cummings will be narrators for the Air Force at the National Aircraft Show here Sept. 1-3. . . . Remodeling of the State and installation of new equipment for the Todd-AO version of "Oklahoma!" will cost more than $40,000. The house will have a new 21-by-42-foot screen. Fourteen new employees have been added under Howard Federer.

Philadelphia

The week of Aug. 26-Sept. 1 has been set aside to honor Warners branch manager Charlie Beilan. The staff will appreciate bookings to have 100 per cent theatre participation. . . . Bob Warner, formerly located in Philadelphia, has been transferred from Portland to New Orleans as branch manager, Berlo Vending Company. . . . Morris Lev, former New York circuit executive, and recently with Savar Corporation as manager, first-run Midway, Camden, N. J., announced that he has leased the former North Camden from

Ray Meyers, manager, SW Lane, Philadelphia, was interviewed recently by Bob Lawrence, radio station WIP commentator, on the tremendous interest in UMPO's "Diabolique," French-made film distributed locally by Jack Jaslow, and now in its second month at the theatre.

Lena Adelman. He will undertake extensive alterations and rename the theatre.

Sieg Horowitz, IFE area representative until the firm closed its local office recently, has been seeking new distribution connections. He was formerly with U-I, Columbia, and 20th-Fox in administrative, advertising, publicity, and sales posts. . . . The Motion Picture Associates will honor Ted Minsky and Bernard P. Brooks at a luncheon on Aug. 20 in the Burgundy Room of the Bellevue-Stratford.

HARRISBURG, PA., NEWS—Bernard J. Bispeck, manager, Senate, put on a big show for the premiere of U-I's "Away All Boats." A parade of Marine and Naval units, led by a Drum and Bugle Corps and Color Guard, was staged downtown and a Naval display was set up in front of the theatre with an induction ceremony conducted on the Square. Mayor Nolan F. Ziegler and top Navy officials were on hand. . . . Jack Sidney, relief manager, took over the duties of Loew's manager William Riding while the latter was on vacation. . . . Ike Davis, Colonial aide, is out of the hospital following an operation and is recuperating at home. . . . In observance of Fabian Theatres' Summer Showmanship Jubilee, the State and Colonial conducted a series of attention-getting contest and giveaway promotions.

READING, PA., NEWS—Charles Eisenhower has been named to a newly created post at the Sinking Spring Drive-In, assistant to manager Carleton S. Degenhart.

City sponsored traveling players of the teen-age Summer Theatre Workshop recently met Bette Davis, star, Columbia's "Storm Center," when she visited Philadelphia in connection with the film's world premiere at the Midtown.

Fox Intermountain Circuit Meets At Salt Lake

SALT LAKE CITY—It was a first for Fox Intermountain Theatres when the circuit convened a meeting last week in the Hotel Utah here. It was the first district convention since the circuit became active in Salt Lake City and Provo, Utah, last year by purchasing the Lawrence interests.

Frank H. Ricketson, Jr., general manager, National Theatres, presided. Other executives attending included Robert W. Selig, division manager; Melvin C. Glatz, purchasing agent and construction engineer; Jack N. McGee, Montana, Idaho, and Utah district manager; and John O. Denman, city manager, Salt Lake.

Fox Intermountain operates the Uptown, Villa, Rialto, South East, and Murray, and the Oak Hills Drive-In locally, and the Academy, Provo. Thirty managers and city managers were expected for the three-day affair.

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WILMINGTON, DEL., NEWS—Russell L. Gackenbach, 46, former manager, Stanley Warner Grand, died. He left the theatre in 1952 because of ill health. . . . James J. Tambourelli, 43, projectionist for nearly 30 years, died in Delaware Hospital of a heart condition. For the past 10 years, he had been with Stanley Warner, assigned to the Towne.

St. Louis

Cinderella projectionist John J. Fisher, 48, died last fortnight. . . . 20th-Fox will lens a new Jesse James film in the vicinity of Big Spring, Mo. . . . Tommy Brown is the new manager, Murray Drive-In, Murray, Ky. . . . Mr. and Mrs. Ralph Love are associated with Mr. and Mrs. Francis Beekman in the operation of the Vogue, Palestine, Ill., purchased from Bernard Temborius last month. . . . The Home, Oblong, Ill., recently taken over by Clifford Naney, is operating weekends only. . . . The Gran, Granville, Ill., has been reopened for presentation of free shows emphasizing the importance of trading at home in Granville. Leroy McMahon closed the house some time ago because of poor attendance. . . . MITO officers and directors were to meet here this week to finalize plans for the annual meeting here, Aug. 27-28. . . . The local delegation to the TOA Chicago Showmanship Conference included L. J. Williams, MITO president; Dave Jones, Kerasotes Theatres executive; Tom Bloomer; and Tommy James.

San Antonio

Mrs. J. J. Greenwood, wife of the Joy manager, is recuperating at home from a recent illness. . . . Several local drive-ins are cutting adult admission to 50 cents, while others are charging one dollar a carload. . . . Moviegoers are gratified with a new policy at the Josephine, operated by Tom Sumners Theatres. On the closing day of each week's attraction, a popular picture of the past is added to the bill for a single showing. . . . The Aztec, an Interstate operation, is the first local theatre to install the new Speakerphone in its boxoffice, which lets the cashier answer the telephone and sell tickets at the same time. . . . Strong winds toppled the main tower of the Twin-Tex Drive-In, Vernon, Tex., according to reports. . . . Dave Smason, who operates the Karnes, Karnes City, Tex., is recuperating after suffering a second heart attack. . . . Finias Stilwell took over operation of the Lamar, LaMarque, Tex., from Moran K. McDaniel, owner, Bayou Drive-In, Lamar. . . . More than 2,000 persons attended the opening of the Golden Horseshoe Drive-In, Lubbock, Tex., spread over 25 acres, and accommodating 1,500 cars. It is being managed by Tommy Dunn for owners W. O. Bearden and J. B. Beeson. . . . Robert B. Miller has been named manager, three Video theatres, Cleburne, Tex. . . . Tommy Boswell has been named manager, new Meadowbrooks Drive-In, Fort Worth, Tex.

W. J. "Bill" Conner, general manager, Hamrick Theatres, Seattle, was greeted by preview hostess Margaret O'Rourke when he arrived recently at the Liberty for an advance showing of UA's "The Ambassador's Daughter."

Washington Welcomes "Boats" In Naval Bow

WASHINGTON—To publicize the local premiere of U-I's "Away All Boats" in Loew's Palace, publicist David Polland and Loew's Theatres public relations director Jack Foxe arranged a number of events with the cooperation of the Department of the Navy.

A highlight was the sending of the USS Washtenaw from Norfolk, Va., to Washington. The Washtenaw docked at the Navy Yard and members of the press, radio, and television were invited aboard for an afternoon cruise on the Potomac River.

High Navy officials were on hand, the crew held special demonstrations, and the Navy Band supplied music for the occasion. Dinner was served on the ship. Guests later went to the Motion Picture Association headquarters for a cocktail party and a screening of "Away All Boats."

Seattle

The annual meeting of Theatre Owners of Washington, Idaho, and Alaska was held in the New Washington Hotel, well attended by local and out-of-state exhibitors. A noon luncheon was followed by a business meeting and election of officers. . . . Over 500 attended Variety Club's annual Film Row golf tournament at the Rainier Golf and Country Club. The afternoon of golf and the awarding of prizes was followed by dinner-dancing to Variety's Dixieland Band, with Bud Saffle at the piano, Butch Leonard on the trombone, and Jack J. Engerman handling the clarinet, trumpet, and tenor-sax plus conducting. . . . Northwest Releasing is negotiating with producers to develop a series of grown-up Andy Hardy series starring Mickey Rooney.

Washington

Variety Club golf tournament and dinner dance co-chairmen Sam Gallanty, George A. Crouch, and Albert W. Lewitt named committee members for the Oct. 5 affair at the Woodmont Country Club. They include Harry Lohmeyer, decorations; Harry Bachman, Gerald P. Price, Tom Mudd, Buddy Sharkey, handicaps; Herbert Sauber, David Sadel, George Nathan, Ralph Grimes, dinner and reception; Sid Zins, publicity; and Ross Wheeler, George Crouch, Harry Coonin, tickets. . . . A unique newspaper contest with the Washington Daily News was tied up by Jerry Baker, managing director, RKO Keith's, and Sid Zins, publicist, for Columbia's "Safari," which played in Keith's. The local contest winner is eligible for a top prize, a trip to Africa.

BALTIMORE, MD., NEWS—Funeral services for Charles Alexander, Sr., Arcade manager for 30 years, were held last week. . . . Nathan Schwartz, owner, Highway, left for the Duke Hospital in North Carolina for medical treatment. . . . H. L. Jones, manager, Town, was flying miniature flying saucers in advance promotion for Columbia's "Earth Vs. The Flying Saucers." . . . John Recher, publicity chief, Hicks-Baker circuit, left for his annual training in the U. S. Marine Corps Reserve. . . . Larry Hyatt is managing the Little during the vacation of Jim Richards.

PHYSICAL THEATRE

FALL
MARKET
ISSUE

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

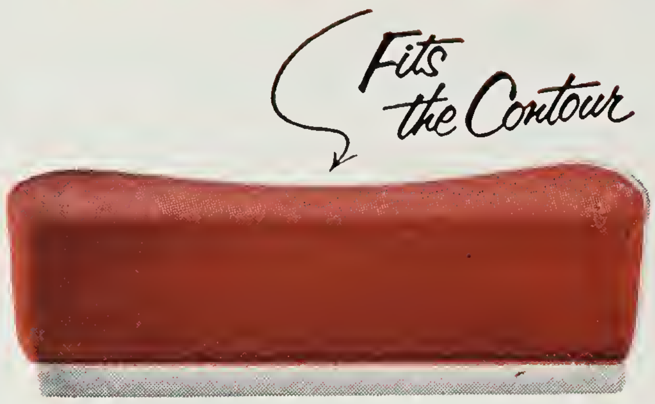
Vol. 11, No. 9 August 15, 1956

ENCORE Living-Roo

A Choice of Two Luxurious Cushions

"CONTOUR"

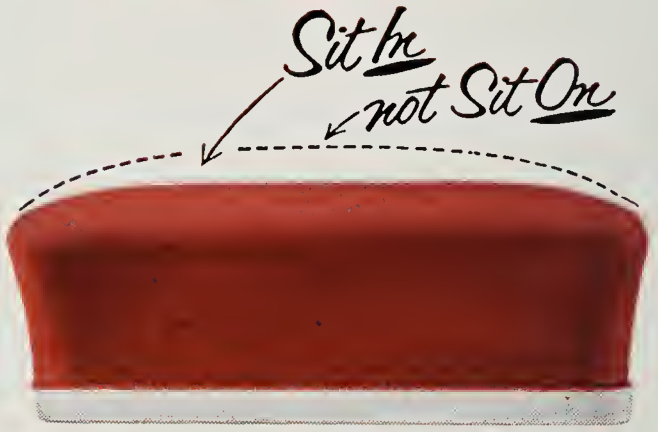
Formed Rubber Cushion



The CONTOUR conforms to the contours of the occupant's body . . . assuring utmost comfort regardless of how he shifts his weight or position. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.

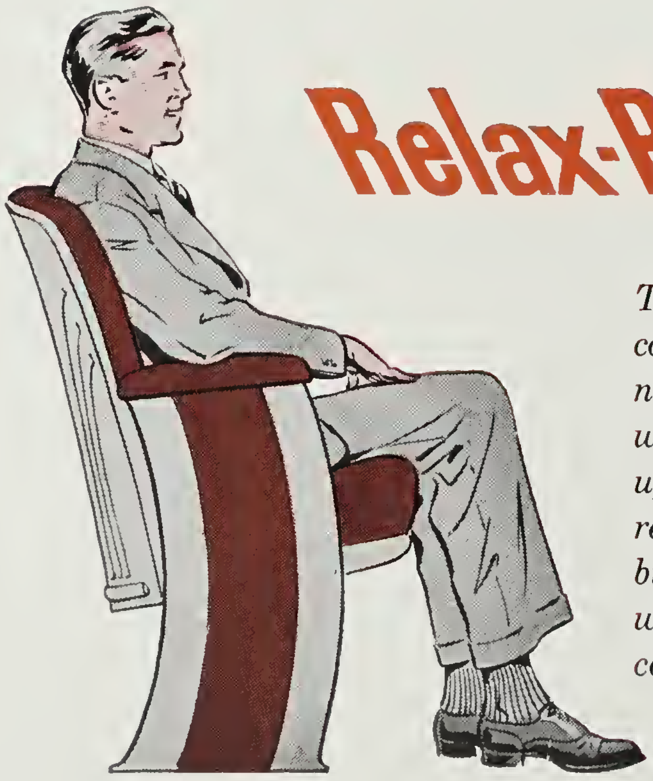
"SIT-IN"

Coil Spring Cushion

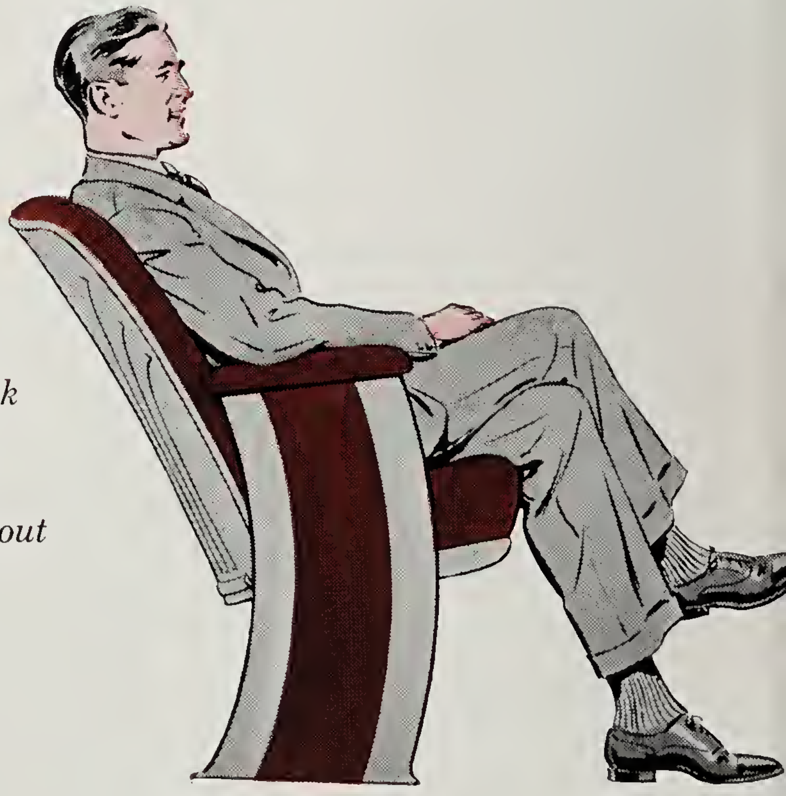


The occupant sits deep down in, not high up on, this wonderfully comfortable spring coil cushion . . . whether he sits in the middle, on the side or way back in the seat. Sixteen coil springs of varying gauge steel wire are so placed to insure feather-soft comfort over the entire seat.

Relax-Recliner



The Relax-Recliner is comfortably firm, but puts no pressure against your back when you are sitting in an upright position. The chair responds to your weight without buttons, levers or gadgets when you relax in a comfortable recline.



Comfort makes theatre going a habit

C 700

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core takes patrons from
armchairs . . . brings them
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trons . . . low maintenance
ts and long, trouble-free
vice for operators . . . make
CORE one of America's most
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Theatre Seating Division, Menominee, Michigan

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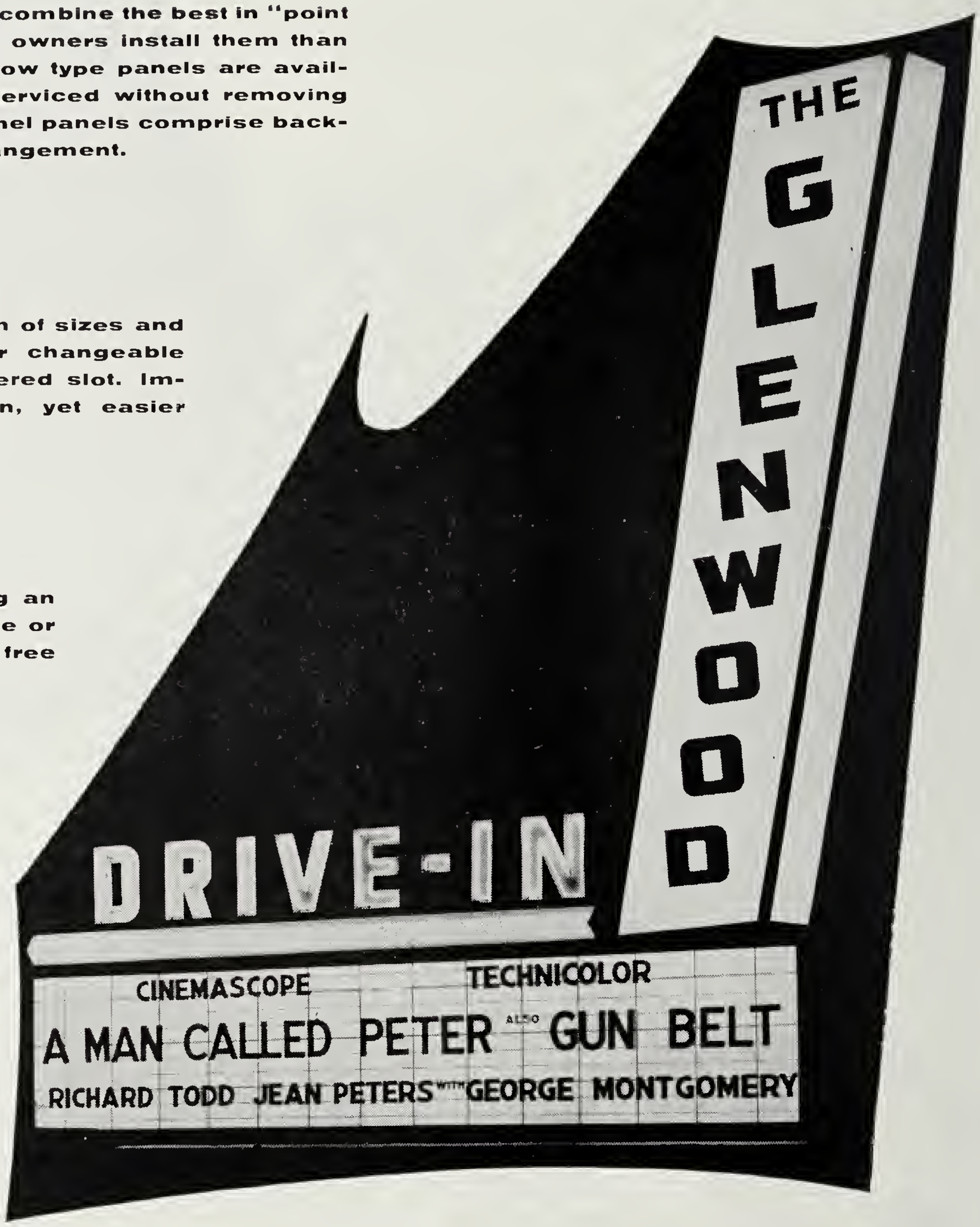
You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better send for free Wagner literature.


THE GLENWOOD
DRIVE-IN
CINEMASCOPE
TECHNICOLOR
A MAN CALLED PETER ALSO GUN BELT
RICHARD TODD JEAN PETERS WITH GEORGE MONTGOMERY

Glenwood Drive-In Installation by State Neon Co., Atlanta, Ga.

Send the coupon NOW!

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LAYING IT On The Line

A Good Combination

The theatre equipment survey which this department conducted two months ago showed that the operators of over 30 per cent of the nation's indoor and drive-in theatres had definite plans to expand, remodel or renovate their properties. This is indeed a healthy sign, since no industry can long exist unless the people in it have enough faith and confidence in its future to reinvest capital for improvements.

Having the desire, and even the cash to undertake expansion programs, however, is not enough. These programs must be carefully planned and carried out if they are to be successful. In other words, the theatre operator must know where to find the best materials and equipment, and the finest technicians and workers to assure getting his investment back in increased business, and lower maintenance and operating costs. This is not as simple a task as it might seem at first.

A theatre, indoor or drive-in, has become a complex structure that cuts across almost every phase of public and private building problems. There is complicated projection and sound equipment, public auditoriums, lounges and rest rooms that compare with fine home furnishings, refreshment areas, etc. Each area of the theatre requires thought and attention. Failure to properly supervise any one of these facets of theatre operation can result in the weak link that can jeopardize the entire structure.

Getting back to our original point, the theatreman must not only know what he wants, but where to go, and whose products to purchase. In this issue we are once again presenting our up-to-date Fall Market listing, with the names and addresses of hundreds of manufacturers of equipment designed specifically for use in motion picture theatres. A quick study of the various headings might remind the reader of some piece of equipment or device that he needs, but that might have been forgotten in the hectic activities involved in the operation of his theatre.

The reader might also keep in mind the fact that in New York City, September 20-24, at the Coliseum, he will have the opportunity to actually see and study many of these items at the giant Trade Show.

We might suggest, therefore, that you go through our Market List, check what you are interested in, and make definite plans to get the complete story at the Trade Show next month. This combination may prove to be one that will pay off in making your theatre a better place of business, and at the right price.

PHYSICAL THEATRE • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

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Engineered for
the NEW
WIDE SCREEN
PROJECTION SYSTEMS

IMMEDIATE
DELIVERY

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide-screen projection.

Model K 100
100 Amps.

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Model K 100X40
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Model K 150
135 Amps.

"RO-RO" CONVERTER
for single-phase current

An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

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MOTOR GENERATORS

A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

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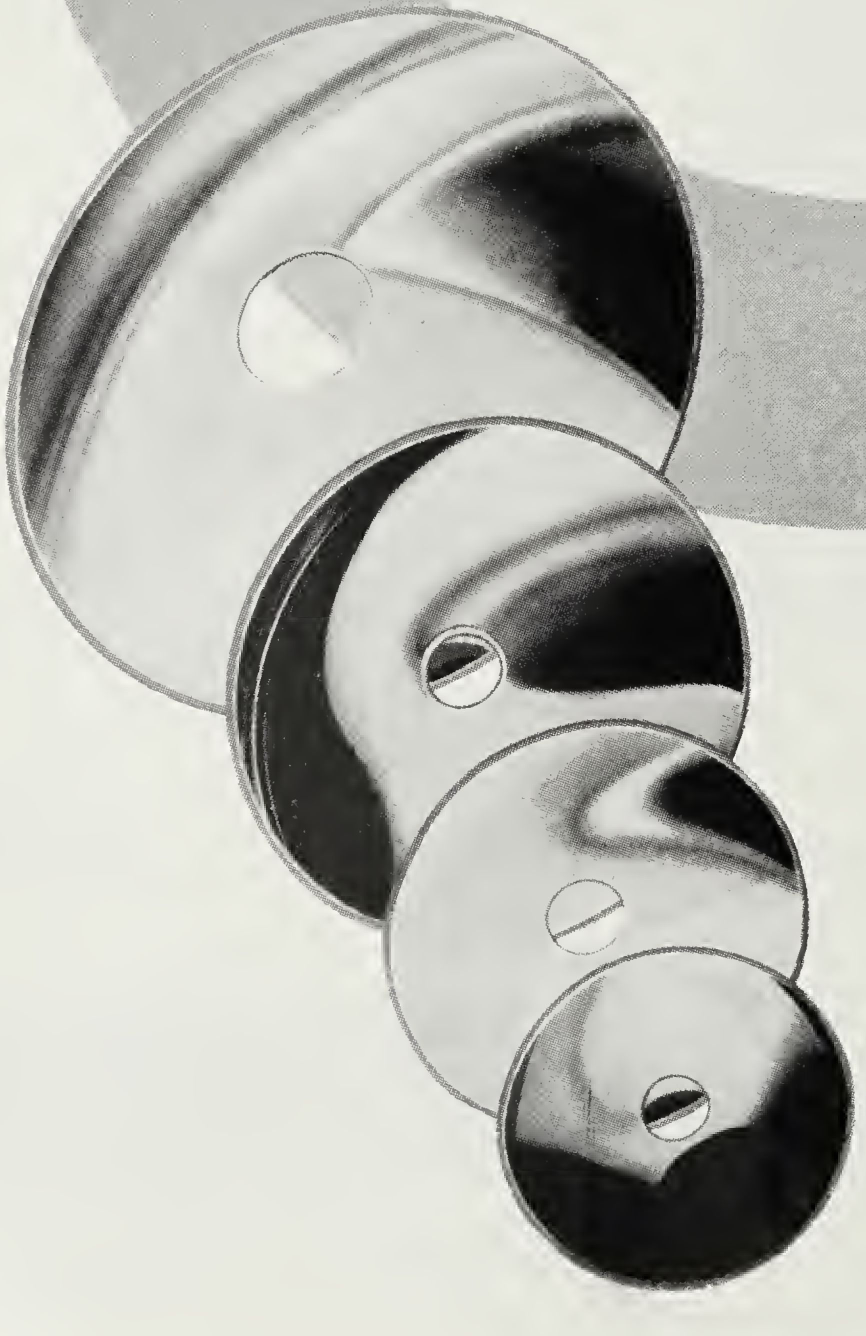
Picture Brilliance

is in direct proportion to the efficiency of the reflector. All mirrors gradually deteriorate. Replace yours now with Strong Precision Reflectors. Types and sizes for use in all standard projection arc lamps regularly stocked for immediate shipment.

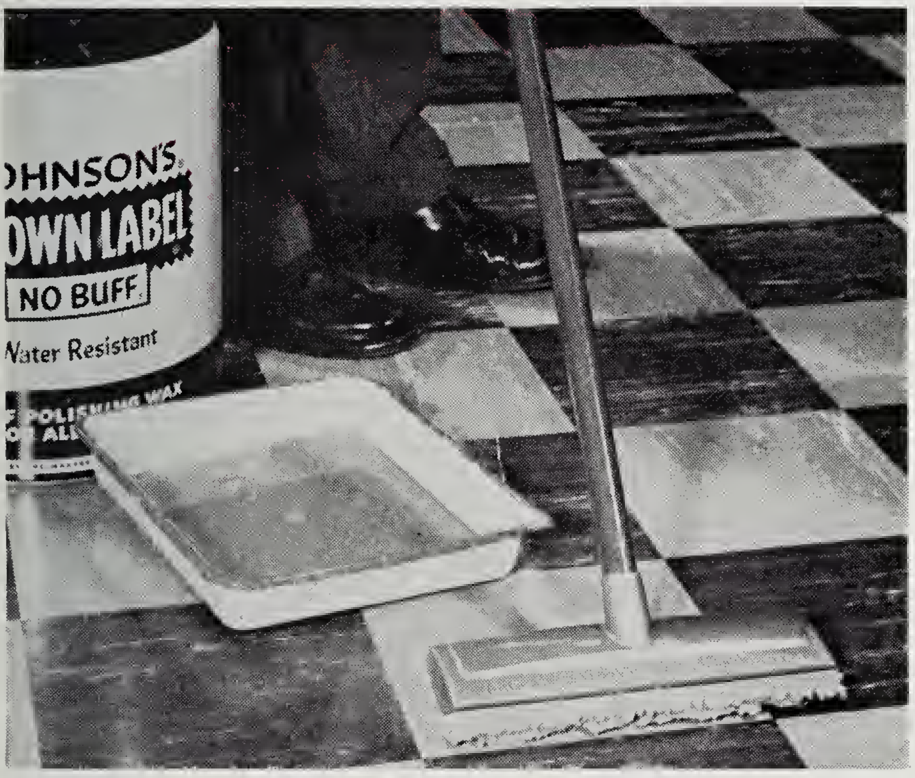


THE
STRONG
ELECTRIC CORP.
21 CITY PARK AVENUE
TOLEDO 2, OHIO

First-Aid For Floors

JOHNSON'S
WAX-STRIP
FLOOR CLEANER
Concentrate
PENETRATES AND SOFTENS ALL WAXES AND DIRT

The three basic steps in any floor maintenance program are (top) scrub floor thoroughly; (below, left) apply the wax or finish; and (below, right) buff the floor. The last step may be repeated day by day.



FOR general day-to-day maintenance floors should be swept with a hair broom, or wide, dry cotton mop, or vacuumed to remove loose dirt and grit which could be ground into the finish. If the accumulation of dirt is so heavy that sweeping won't remove it, the floor may be damp-mopped with clear water.

General Care

Applying wax, finish, or sealer to a floor is a relatively easy task. Most manufacturers advise against pouring the product directly on the floor. They suggest, instead, that it be poured into a shallow, flat-bottom pan into which a long-handled applier can be dipped. Lambs' wool has been the favorite pad for appliers. Its disadvantages are its expense and the fact that it will shrink when cleaned in hot water. Therefore, many have found that chenille pads are preferable. They do not shrink, are easily replaceable and less expensive.

If a large area is to be waxed, many use a 14-quart clean bucket and a cotton-strand mop. The wax or finish is poured into the bucket and the heel of the mop is dipped into it before spreading. A well-formulated product will spread evenly with this system.

This material is based on an article by S. C. Johnson and Son, Inc., and which originally appeared in the 13th Edition of Theatre Catalog.

Minimize Build-up

Sooner or later, heavy traffic will cause the wax or finish to wear off and it will become necessary to apply another coat. Too many coats, of self-polishing waxes or finishes, however, will result in a "build-up" and sometimes give a yellowish cast to the floor particularly in those areas with lighter traffic. A good way to minimize build-up is not to apply the wax or floor finish, after the first coat, too close to the walls and floorboards or other areas where there isn't much wear. A good rule of thumb is to stay six inches away from walls with each coating after the first.

When "build-up" does occur, the floor should be "stripped." Abrasive cleaners and those with high-alkaline content should be avoided, and approved cleaners should be used according to the manufacturers' instructions. In some instances, steel wool (preferably No. 2 grade) may be necessary for complete removal of the wax or finish. The floor should be rinsed thoroughly and let dry completely before applying more wax or finish.

PHYSICAL THEATRE
Vol. 11, No. 9 August 15, 1956

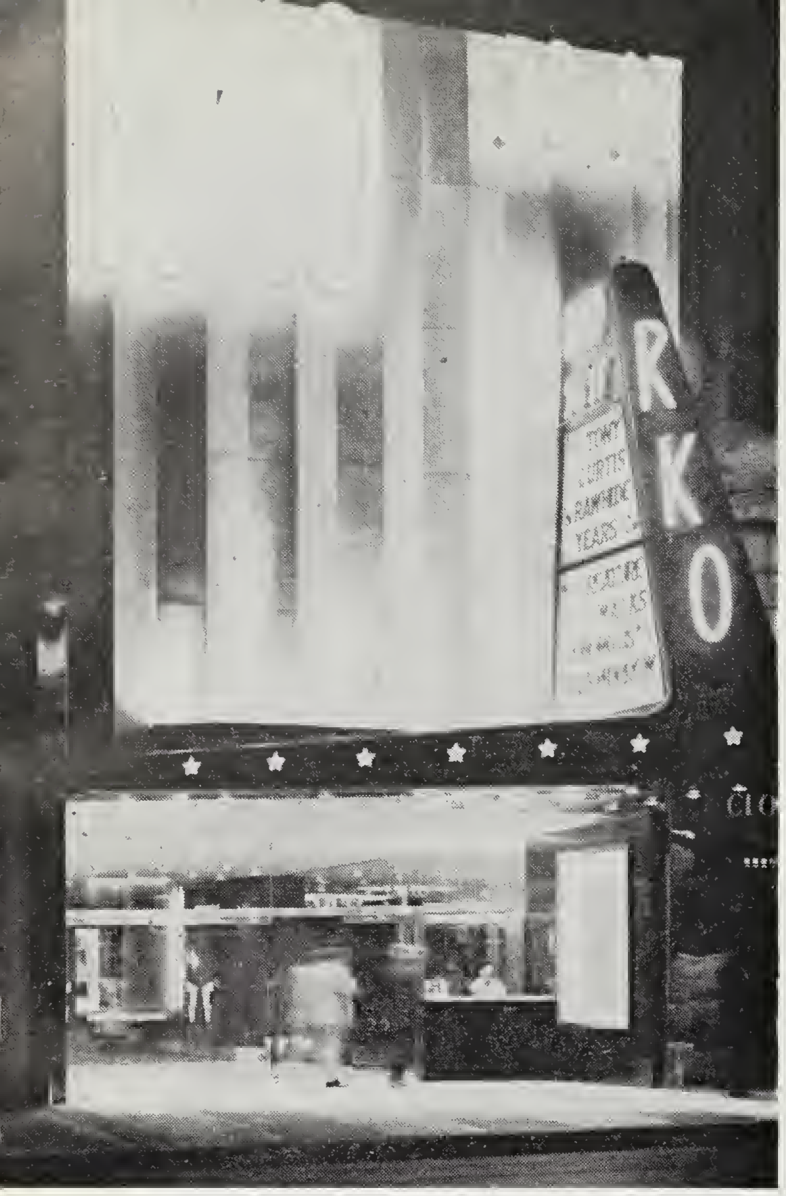
The question often is raised as to how often it is necessary to "strip" a floor. Again, this will depend on personal preference. Certainly, a good guide is the "Rule of Six." This suggests that floors should be stripped of old wax or finishes every six months, or after six applications, whichever is easier.

Rubber And Asphalt Tile

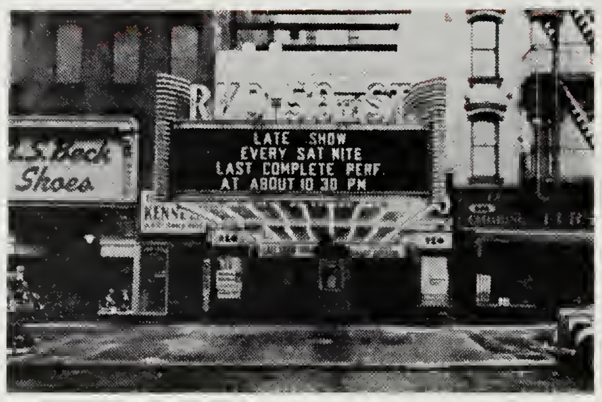
Asphalt and some rubber tile contain materials which can cause them to be quickly ruined by oils, greases and hydrocarbons such as gasoline, naptha, kerosene, and paraffine oil. This prohibits the use of any solvent type floor waxes ar finishes as well as floor oil, oily dust mops, and most sweeping compounds. Solvent type floor waxes can be easily identified by their odor of naptha or turpentine. References to "buffing" or "cleaning and polishing" on the labels also indicate the presence of solvents. Most paste waxes have a solvent base.

The preferred waxes or floor finishes for rubber and asphalt tile are the water emulsion types. These should be applied in a full, even coat. Normally, they will dry in about 20 minutes. No buffing is necessary, but the wax-based finishes may be buffed for greater luster and to hasten the drying. One coat of either type usually is sufficient. Many, however,

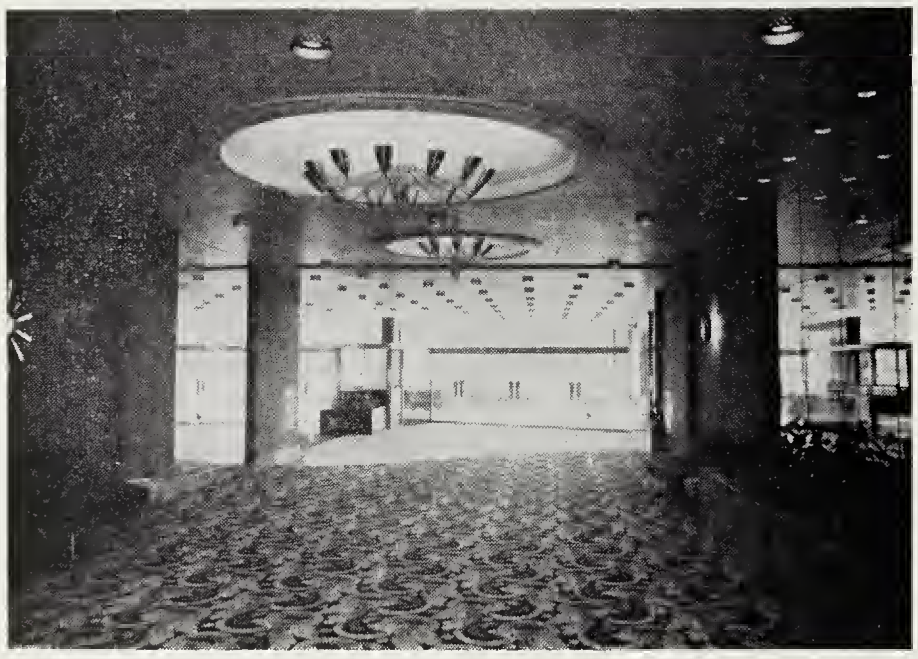
(*Continued on page PT-22*)

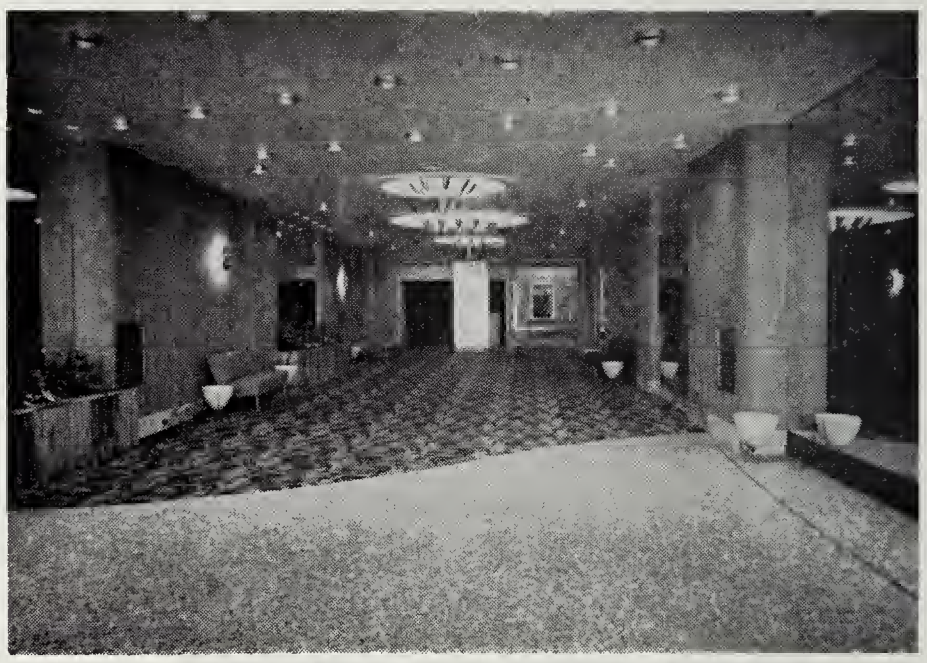


A 3RD Avenue Landmark Gets Glamor Treatment

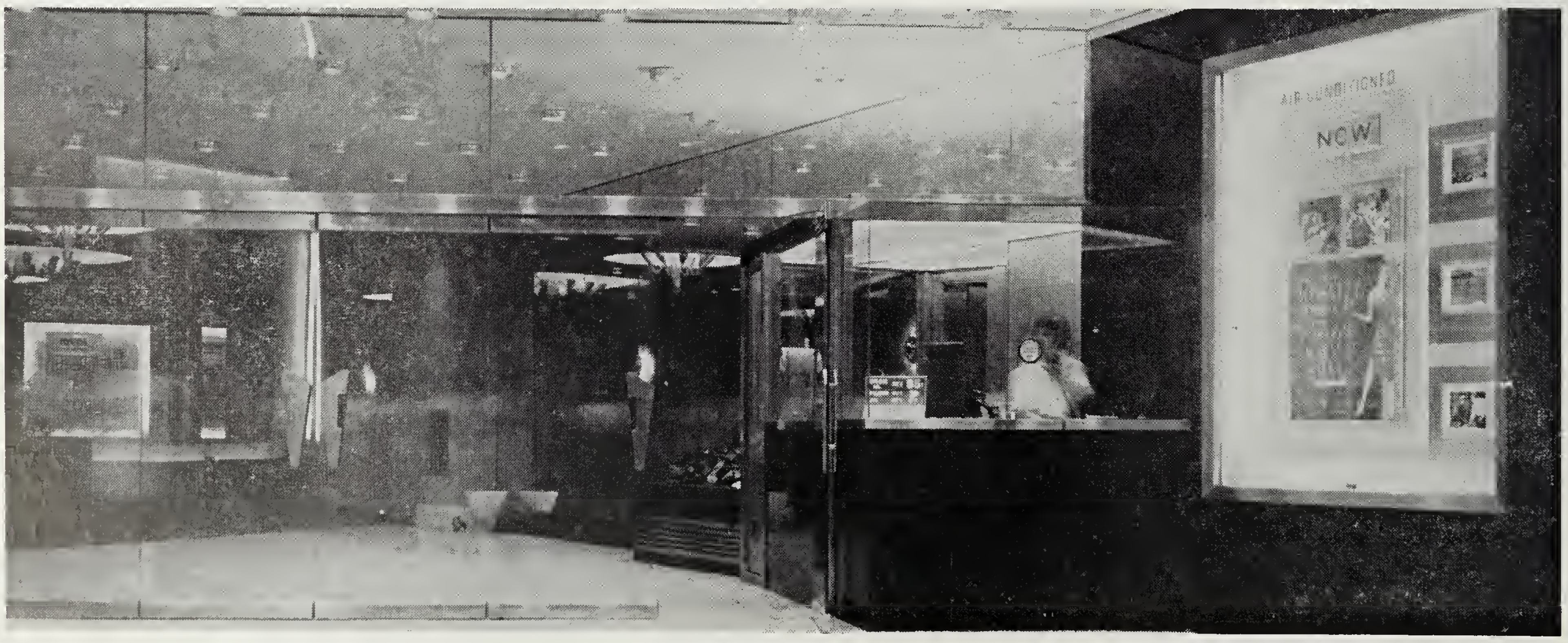


Old fashioned marquee (above) was torn down and replaced by a modern vertical free-form shape (left) finished in blue textured porcelain. The entire facade is of white porcelain-enamel surrounded by a stainless steel frame. The interior ceiling projects out of the theatre lobby becoming the soffit of the marquee. The lobby (right) was redecorated to create a feeling of openness.

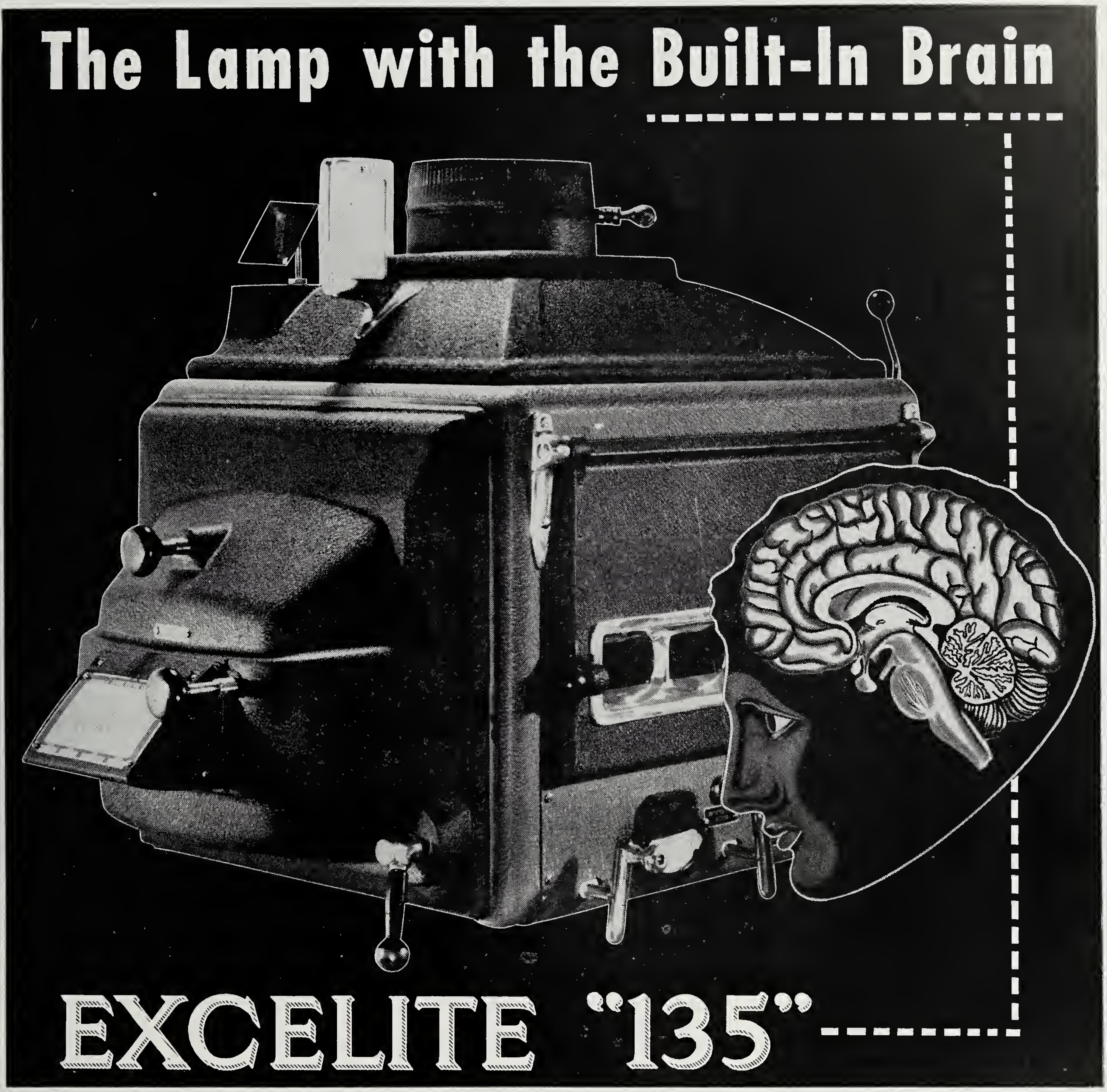




The lobby (seen above in front and rear views) is separated from the exterior by a screen of glass doors and a glass wall. The other walls are banked with emerald pearl granite on one side and white marble on the other. A group of recessed downlights with perforated skirts dot the ceiling to form a geometric pattern, floodlighting entire floor. The floor is of venetian terrazzo in white, brown and black. Mirrors, clocks and modern lounge furniture all help maintain the decor of the new lobby. The attractive, modern boxoffice (below) has been placed on the side.



The Lamp with the Built-In Brain



EXCELITE "135"

The automatic crater-positioning system which controls the burning of both carbons is nothing short of amazing in its maintenance of the positive arc crater at the EXACT focal point of the reflector. In fact, it even defies you if you try to keep it at any other position.

In these days of involved projection techniques and more exacting demands on screen light sources, you can't afford to have less than an arc which projects an intensely brilliant light, evenly distributed and of unchanging color value.

And that's exactly what you get with the Excelite "135" WITHOUT MANUAL ADJUSTMENTS. No wonder exhibitors and projectionists alike prefer them regardless of screen size or projection process.

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DRIVE-IN
CINEMASCOPE
JUBAL
GLENN FORD — ERNEST BORGNINE
HOT BLOOD
CORNEL WILDE

Solving The Drive-In Success Mystery

Currently in its third year of operation, the Wamesit Drive-In always has had a steady stream of cars entering (top) and enjoying the programs (above). The reasons for this happy situation are the improvements and patron services that are offered by the theatre's hard working operator.

THE success of the drive-in is a definite fact. Just why, however, still remains a mystery to many who are not connected with outdoor ventures. Actually, the basic reason why so many drive-ins are a success is that the operators are always working to improve and add to their physical plant, and to the services and entertainment features they offer their patrons. In other words, the secret is hard work, initiative and showmanship. The following is an account of the activities of one small drive-in exhibitor who apparently has unraveled this mystery.

Interior of the modern and efficient refreshment area which can handle the 1000-car capacity.

The Wamesit Drive-In on Route 38, Tewksbury, Mass., on the Lowell line is celebrating its third anniversary. Jacob Asadorian, of Methuen, who also operates a trucking transportation business, built and designed the theatre as his second drive-in. Ten years ago he built the Manchaster, N. H., Drive-In, which he operated until 1953.

Each year, Asadorian has made improvements in the Wamesit. This spring he added more playground equipment, put in benches and seats in front of the refreshment building for patrons who prefer to view the films from that vantage point, and added 200 more to his car capacity. When the theatre first opened it called for a 700-car capacity. Today it has room for over 1,000 cars. In the refreshment building he added a new fountain service for ice cream sodas and frappes and put in two new food items which have proved to be popular—shrimp rolls and "submarine" sandwiches.

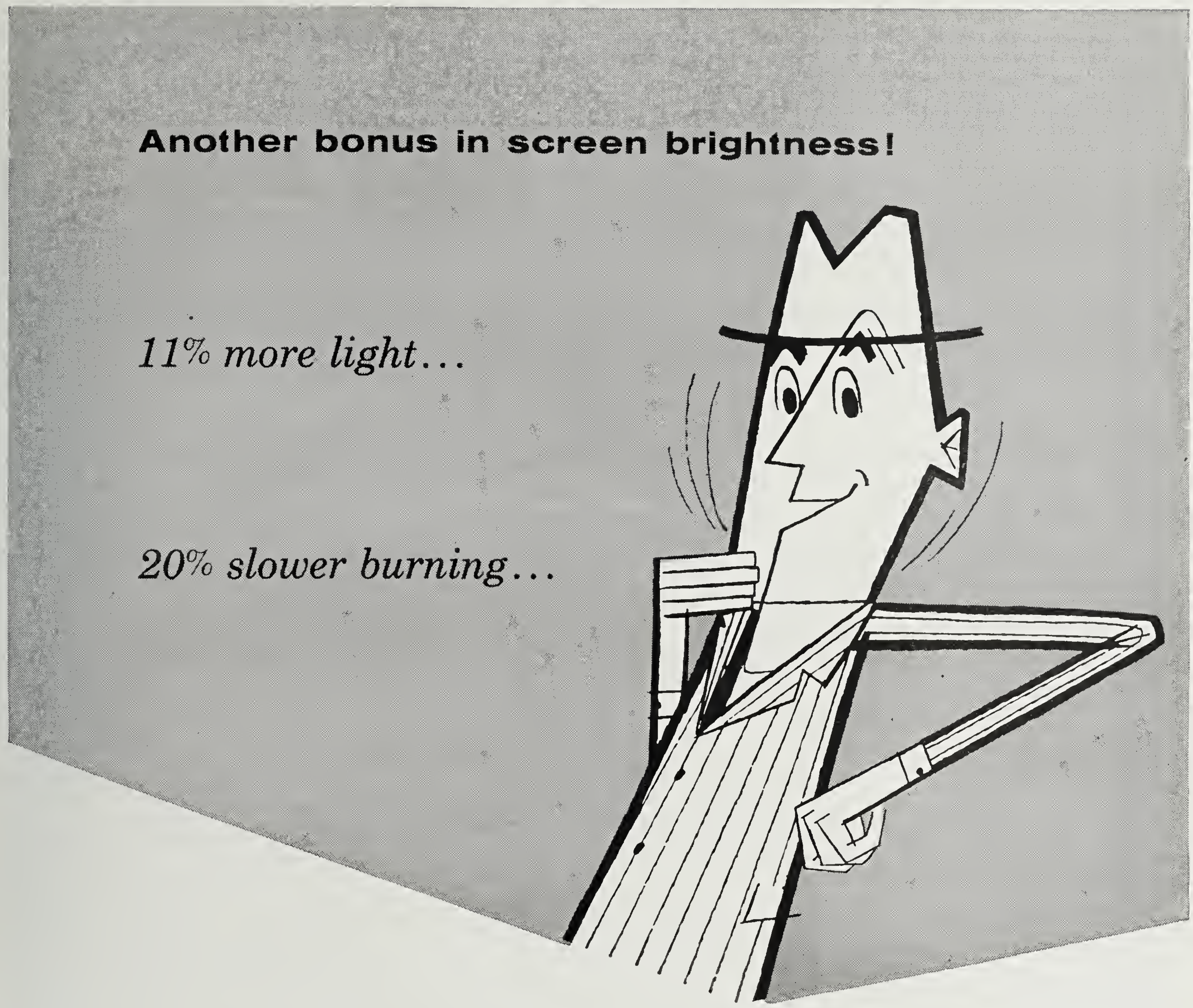
The entrance is hard-topped and has a 400-foot driveway. The playground, at the left of the screen tower has complete equipment, with a Miniature Train on tracks, a Miracle Merry-Go-Round, a Miracle Whirlaway and a variety of slides, swings and seesaws. Asadorian is a firm believer in the emphasis of playground equipment to attract the kiddies, which in turn draws adult patronage.

The refreshment building is 92 by 56 feet and has ample restrooms. It contains four self-service Formica counters, three in front and one in the side-rear. Four cashiers are kept busy on weekends, two during the week. The weekly payroll calls for 23 workers.

Each ramp is well oiled to keep down the dust. The entrances and exits are all hardtopped. The screen is 108 by 46 and was one of first CinemaScope screens to be erected in this area.

Despite his trucking business Asadorian is the manager of the Wamesit and spends seven nights a week on the job. At one time he did all his own buying and booking of films. He continues to purchase all the supplies and foodstuffs for the concession building, and has found time this year to plan a third drive-in in the same general area which he hopes to have ready for the 1957 season.

DRIVE-IN THEATRES


Another bonus in screen brightness!
11% more light...
20% slower burning...

Greatly improved NATIONAL 10mm x 20″ High Intensity Projector Carbons

TRADE-MARK

THE PAST TWO YEARS have seen constant improvement in "National" Projector Carbons. A new "Suprex" 7mm Carbon, "Suprex" 8mm Carbon, and now, a greatly improved 10mm High Intensity Carbon — all designed to give you more light and longer burning.

The objective of all these improvements is to provide for exhibitors the finest picture quality at lowest cost. The same leadership that has made "National" Projector Carbons outstanding over the years is still at work for you — with more new improvements to come.

Carbons are such a small part of overall cost, yet such an important element of superior projection. Be *sure* you have the best — always buy "National" Carbons.

**THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS**

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Expert Panel Set For TESMA Equipment Forum

New York—The annual equipment showmanship forum conducted by Theatre Equipment and Supply Manufacturers Association in connection with its Convention and Trade Show will take place this year, Sept. 22, on the fourth floor of the New York Coliseum. Don H. Hyndman, Eastman Kodak Company will be moderator of the forum and Martin Wolf, Altec Service Company division of The Altec Companies will be keynote speaker.

Interested guests will be members of the Theatre Owners of America and local theatre owners and operators.

All facets of equipment problems including, servicing, projection, arc lamps, both optical and magnetic sound, the possibility of 55mm. and 65mm. projection for road show presentations, etc., will be discussed.

A TESMA committee appointed to conduct the forum, consisting of National Carbon Company's Jack Noland and Century Projector Company's Larry Davee, has invited a comprehensive list of equipment experts to become members of the panel.

Those who have been invited to participate are:

Ben Schlanger, theatre architect; Earl Sponable, chief engineer, 20th-Fox; Leonard Satz, Raytone Screen Company; Francis Keilhack, Drive-In Theatre Manufacturing Company; Arthur Hatch, president, Strong Electric Corporation.

Circuit Gets In Swim; To Sell Williams Pools

New York—The Paramount Gulf Theatres, Inc., and The International Swimming Pool Corporation, White Plains, N. Y., have concluded an agreement which provides for the display and sale of the Esther Williams Swin Pool Pak by the conventional and drive-in theatres of the circuit.

The unique contract was signed last week by Henry Plitt, president and general manager of the Paramount Gulf Theatres and Gerald Ebeier, franchise director of the southwest area for ISP, representing Don Pruess, executive vice-president of the swimming pool company.

Sample installations of the economy priced back-yard, in-the-ground, swimming pool will be placed for display in both conventional and drive-in theatres.

Developed by motion picture star Esther Williams and Don Pruess, and selling at less than $2000 installed, with filter, the 15 by 30 foot pool features a heavy vinyl poolskin which eliminates costly installation and maintenance and a seven foot diving area.

Esther Williams will play an active part in theatre merchandising of the pools during her tour of key cities next Fall in connection with her NBC Aqua Spectacle of 1957.

Gerald Ebeier (left) area franchise director for International Swimming Pool Corporation, and Henry G. Plitt, president and general manager of Paramount Gulf Theatres, Inc., sign contract for theatre distribution and display of the Esther Williams swimming pool. This is the first major theatre circuit to become franchise dealers.

SMPTE's 80th Meet To Stress Equipment

New York—Booth space is now available for the equipment exhibit at the 80th semi-annual convention of the Society of Motion Picture and Television Engineers, it was announced by John B. Olsson.

Olsson, exhibit chairman for the Oct. 8-12 meeting in Los Angeles, stated that 43 booths in the newly renovated Sunset Room of the Hotel Ambassador will house displays of latest equipment developed for use in laboratories and motion picture and television studios.

For the first time one entire technical sessison will be devoted to a program of papers on transistors and their applications to motion pictures and television, Petro Vlahos, papers chairman, revealed. Sessions will also be held on motion picture studio practice, projection and exhibition, laboratory practice, general television subjects, TV film commercials, and instrumentation and high-speed photography.

Williams Exports On Rise

Akron, O.—Sales of Williams screens in the foreign market continue to increase reported H. C. Williams, president of the firm. He stated that the popularity of Williams screens in other countries, especially tropical regions, can be attributed chiefly to the durability of the silver finish.

The metallic finish on the all-vinyl plastic screen is infra-red baked at high temperatures. This feature prepares the reflective surface for protection against the moisture and humidity of tropical countries which has frequently caused mildew growth or discoloration of silver screens, according to Williams.

Over 100 Williams screens have been installed in tropical theatres.

Uniform Care

Correct maintenance of theatre staff uniforms is important both from the point of view of cost, and the impression made on the patrons.

There are two things that can deteriorate uniforms more rapidly than anything else. One is to place uniforms in musty lockers when wet with perspiration. The other is when cleaners press and return uniforms after their cleaning process while still damp. The chemicals used often contain a strong bleach or alkali. Unless the uniform is properly dried, pressing destroys the fibers in the fabric and causes cracking. All uniforms should be cleaned and pressed at least twice monthly, and sent once a year to the manufacturer for complete reconditioning.

U. S. Air Moves Main Plant To Philadelphia

Philadelphia—United States Air Conditioning Corporation moved its main offices and plant from Minneapolis to this city recently, it was announced by David E. Feinberg, president.

The Philadelphia operations have been established in the plant acquired by the firm in January, when it purchased the Jordon Refrigerator Company, Inc., now a subsidiary.

With the transfer of headquarters, U. S. Air has closed the Minneapolis plant, which it occupied since 1946.

"The move was dictated by the need for more efficient production facilities and a location that is geographically closer to U. S. Air's sources of supply and its principal markets," Feinberg said.

The new plant has 102,000 square feet of space, and is located on an 11 acre tract, leavng ample room for future expansion.

Approximately 35 members of the U. S. Air staff have been relocated in Philadelphia. When normal production resumes, it is expected that the work force will consist of about 500 persons.

New Skouras Drive-In A 'Community Center'

New York—Work on the 303 Drive-In was completed on schedule and the grand opening of this latest addition to the Skouras Theatres circuit was held late last month.

The site is located on the old Camp Shanks Village just three miles south of Exit 12 of the New York State Thruway at a point where the Palisades Interstate Parkway will intersect Route 303 between Norwood and West Nyack.

The management has described the 303 as "an entertainment center for the entire communty," with the finest in playground equipment for the children, including a power-driven carousel, a power-driven ferris wheel, swings, etc. The playground is closely supervised with separate areas for the younger and older children.

The refreshment building features a bar to insure fast service, and adjacent to concession area is a patio with tables and chairs.

All the latest projection and sound systems have been employed, and the new drive-in can show all the popular wide screen systems.

RCA Service Ups Two

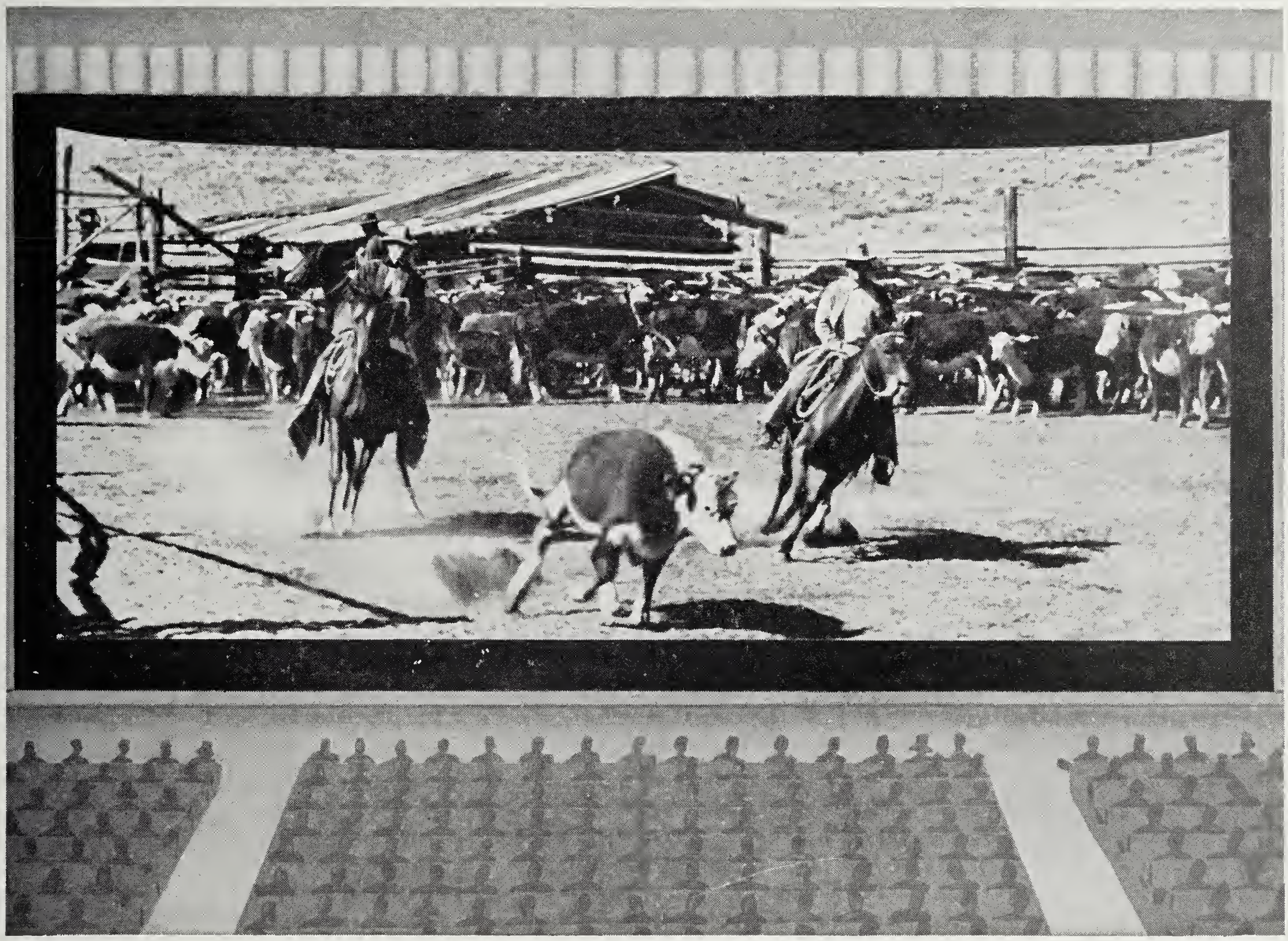
Camden, N. J.—Abraham Fischer has been named sales and merchandising manager, technical products service department, RCA Service Company, Inc., it was announced by W. L. Jones, vice-president, technical preoducts service department.

Fischer, who joined the Radio Corporation of America 25 years ago, was sales manager, mobile equipment, consumer products service department, prior to assuming his new post. He also had been manager, communications commercial operations, commercial electronic products.

Jones also announced the appointment of Benjamin F. Biben as theatre service sales manager.

Biben started with the company in 1929 in theatre service.

Wide screens are here to stay!



Stereophonic Sound* is, too!

Producers with new techniques are filling your big screens with sharp-focus, spectacular pictures.

Big screens need Stereophonic Sound to complete the revolution of improvement which is renewing the interest of millions in talking pictures.

Stereophonic Sound is better than sound from any single loudspeaker assembly.

* Three channel, four channel, or six channel

FOR THE BEST in multi- or single channel, magnetic or photographic sound systems ... buy

- **THE WESTREX**
- **WESTREX Standard**
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ADVERTISING ACCESSORIES

FILMACK TRAILER CO., 1327 S. Wabash, Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Air Cooling Eng. Co., 1119 Darrow St., Evanston, Ill.
Alton Mfg. Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Buensod-Stacey, Inc., 60 E. 42nd St., New York, N. Y.
Chrysler Corp., Airtemp div., 1119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co,, 1905 Kienlen Ave., St. Louis, Mo.
Fairbanks-Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
General Electric Co., air conditioning div., 3 Lawrence St., Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
Lessner, Benjamin Co., Inc., 6039 Orchard St., Philadelphia, Pa.
McQuay, Inc., 1600 Broadway, N. E., Minneapolis 13, Minn.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Reynolds Mfg. Co., 412 Prospect Ave., N.E., Grand Rapids, Mich.
Renair div. Martin-Perry Corp., 1455 W. Alexis Rd., Toledo 1, O.
Trane Co., 206 Cameron Ave., LaCross, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., 7900 Tabor Rd., Philadelphia 11, Pa.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.
York Corp., York, Pa.
York-Shipley, Inc., York, Pa.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B., Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
National Ozone Machine Co., Inc., 715 5th St., Shelbyville, Ind.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

ALTEC-LANSING CORP., 9356 Santa Monica, Blvd., Beverly Hills, Cal.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
Ballantyne Co., 1712 Jackson St., Omaha, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y.
MOTIOGRAPH, Inc., 4131 W. Lake St., Chicago 24, Ill.
RADIO CORP. OF AMERICA, RCA Victor Div., Camden, N. J. ,
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago I6, Ill.
WESTREX CORP., 111th Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Acorn Sheet Metal Works, 625 W. Jackson Blvd., Chicago 6, Ill.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
American Fixture and Mfg. Co., 2300 Locust Blvd., St. Louis 3, Mo.
Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison I, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Butler Mfg. Co., 7400 E. 13th St., Kansas City, Mo.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
Electronic Signal, 630 5th Ave., New York 20, N. Y.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
Goldberg Bros., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
Money-Meters, Inc., 17 Warren St., Providence, R. I.
Nielsen, Hecht, 1322 Congress St., Chicago 7, Ill.
Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

BROOMS AND BRUSHES
(See JANITOR SUPPLIES)

CARBONS

Carbons, Inc., 254 W. 44th St., Room 806, New York, N. Y.
Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.
NATIONAL CARBON CO., Inc., 30 E. 42nd St., New York 17, N. Y.
Western Mercantile Corp., 70 Pine St., New York 5, N. Y.

CARBON SAVERS

Cali Products Corp., 3719 Marjorie Way, Sacramento, Cal.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Droll Thea. Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 126I S. Wabash, Chicago 5, Ill.

CARPETS

ARTLOOM CARPET CO., Allegheny and Howard, Phila. 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Clinton Carpet Co., 222 N. Bank Drive, Chicago, Ill.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Greater N. Y. Carpet House, Inc., 250 W. 49th St., New York 20, N. Y. ,
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Hotel and Theatre Carpet Co., 25 W. 32nd St., New York 1, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave. at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.
Waite Carpet Co., Oshkosh, Wis.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

ARTLOOM CARPET CO. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Palaskala, O.

CASH CONTROL EQUIPMENT
(See BOXOFFICE EQUIPMENT)

CHAIRS

American School & Desk Co., Temple, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Chicago Used Chair Mart, 820 S. State St., Chicago 5, Ill.
General Chair Co., I308 N. Elston Ave., Chicago 23, Ill.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
IDEAL SEATING CO., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E., Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
JACK HAYES SEATING SERVICE, Box 2I2, Cato, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
Theatre Seat Ser. Co., 160 Hermitage Ave., Nashville, Tenn.
U. S. Rubber Co., mech. rubber goods div., I230 Ave. of America, New York 20, N. Y.

CHAIR REPAIR SERVICE

JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Theatre Seat Service Co., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Atlantic Mercantile Co., I09 W. 64th St., New York 23, N. Y.

Market Guide—(Cont'd)

Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. DeNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Foster, F. A. and Co., 38 Channey St., Boston 11, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
JACK HAYES SEATING SERVICE, Box 212, Cato, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabric Co., 114 E. 27th St., N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philalelphia 34, Pa.
National Plastic Products Co., Odenton, Md.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Theatre Seat Service Co., 160 Hermitage Ave., Nashville, Tenn.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.
Weymouth Art Leather Co., South Braintree, Mass.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

(See BOXOFFICE EQUIPMENT)

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CONFECTION STANDS

Calumet Coach Co., 11575 S. Wabash Ave., Chicago 28, Ill.
Columbus Show Case Co., 850 W. 5th Ave., Columbus 8, O.
General Mfg. Co., 1209 Castle at Fort Worth Ave., Dallas, Texas.
Karl Hansen Co., 1600 Paydros St., New Orleans, La.
Master-Kraft Fixture Co., 434 N. Front St., Baltimore, Md.
Simplex Store Equip. Co., div., Grand Rapids Co., 25 Commerce St., S. W., Grand Rapids, Mich.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wisc.
Weber Showcase and Fixture Co., Inc., 5700 Avalon Blvd., Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Woodwork Corp. of America, 1432 W. 21st St., Chicago 8, Ill.

CROWD CONTROL EQUIPMENT

Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas

CUPS (Paper)

Dixie Cup Co., 24th and Dixie Ave., Easton, Pa.
Lily-Tulip Cup Corp., 122 E. 42nd St., Chanin Bldg., New York 17, N. Y.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Jos. Vasconellos, Inc., 43-15 Dutch Kills St., Long Island City 1, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Battisti Studios, 1564 Broadway, New York 18, N. Y.
Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Blank, Frederic and Co., Inc., 230 Park Ave., New York 17, N. Y.
BRODSKY, DAVID E. ASSOC., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Greiwe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Gull Industries, Inc., 1024 Keith Bldg., Cleveland 15, O.
Hansen, Joseph C. Co., 423 W. 43rd St., New York 18, N. Y.
Houston Scenic Studios, 7026 Sherman Ave., Houston, Texas
Kenney, Charles H., Studios, Inc., 1440 Broadway, New York 18, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics Co., 247-213 Jamaica Ave., Bellrose, L. I., N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Harrtselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
National Studios, 145 W. 45th St., New York 19, N. Y.
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
PARAMOUNT DECORATING CO., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Sebco, Inc., 1011 Curie Ave., Minneapolis, Minn.
Stevens, Frank W. Co., 544 Newbury St., Boston, Mass.
Synthetic Vision Corp., 9501 N. Main St., Dayton 5, O.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.

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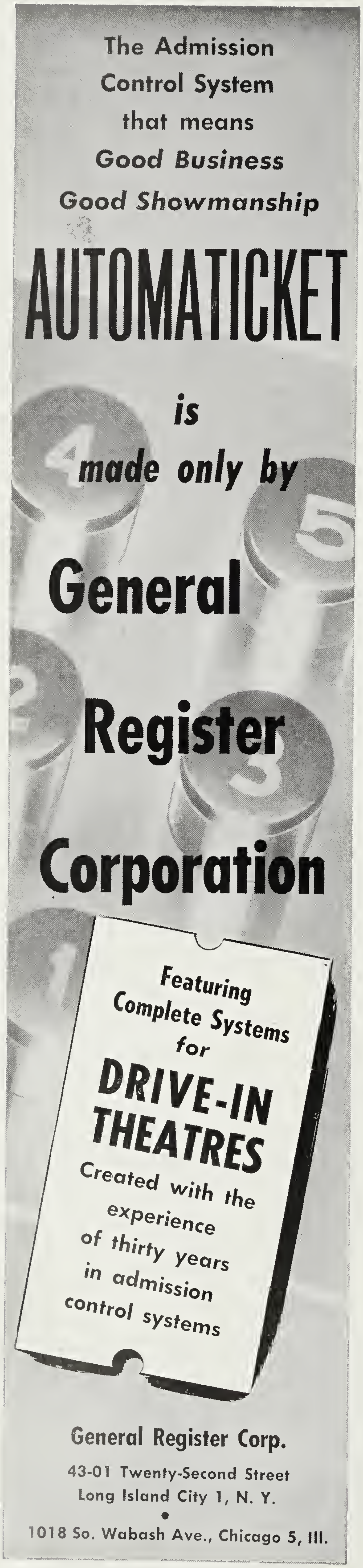
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1018 So. Wabash Ave., Chicago 5, Ill.

Market Guide—(Cont'd)

Theatre Production Service, 1430 Broadway, New York 18, N. Y.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS
(See EXTERMINATOR SUPPLIES AND SERVICES)

DESKS AND OFFICE EQUIPMENT
Remington-Rand, Inc., 315 4th Ave., New York 10, N. Y.
Yawman and Erbe Mfg. Co., 1039 Jay Street, Rochester 3, N. Y.

DIMMER EQUIPMENT
(See SWITCHBOARD)

DISPLAY FRAMES
Alto Mfg. Co., 1647 Wolfram St., Chicago 13, Ill.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Beach Co., The, Coshocton, O.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp, 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montebello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE
Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles. Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp, 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERIES
(See DECORATION)

DRAPERY AND WALL COVERINGS
(See DECORATION)

DRINKING CUPS
(See CUPS, PAPER)

DRINKING FOUNTAINS
Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING
Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
DOC FAIGE AND ASSOC., 630 Ninth Ave., New York, N. Y.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivard St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

EXTERMINATOR SUPPLIES AND SERVICES
American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Lundy, E. A., Inc., 420 Lexington Ave., New York 17, N. Y.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y. N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago, Ill.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FENCING
American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

FILM CASES AND CABINETS
All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS
American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING
Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS
Best Devices Co., 10516 Western Ave., Cleveland 11. O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS
(See LIGHTING FIXTURES)

FLOORING MATERIALS
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLOOR AND TABLE LAMPS
(See LIGHTING FIXTURES)

FLUORESCENT PAINT AND LIGHTING
Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Stroblite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS
(See LIGHTING FIXTURES)

Market Guide—(Cont'd)

FRONTS

Davidson Enamel Products Co., 450 E. Kibby St., Lima, O.
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Lond Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Snead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa.
Ballantyne Co., The, 1707 Davenport St., Omaha, Neb.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, O.
Imperial Electric Co., 84 Ira Ave., Akron, O.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 8, N. Y.
RADIO CORPORATION OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 267 Rhode Island Ave., E. Orange, N. J.

GLASS, STRUCTURAL

Libbey-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Prest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
DOC FAIGE AND ASSOC., 630 Ninth Ave., New York, N. Y.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATERS (IN-CAR)

Arvin Industries, Columbus, Ind.
Electromode, Inc., 45 Crouch St., Rochester, N. Y.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

ICE CUBE MAKERS

Baker Refrigeration Corp., South Windham, Me.
York Co., York, Pa.

INSECT CONTROL SYSTEMS

Drtjen Corp., 303 W. 42nd St., New York.
Dyna Fog Corp., Dayton Municipal Airport, Dayton, O.
Magic Fog, Inc., Cissna Park, Ill.
PIC CORP., 837 Broad St., Newark, N. J.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y., N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATING TELEPHONES

MOTIOGRAPH, INC., Servus-Fone div. (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
ARTLOOM CARET CO. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

American Ladder Co., 5235 S. Keeler Ave., Chicago, Ill.
American Ladder & Scaffold Co., Inc., 5505 N.W. 7th Ave., Miami, Fla.
Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 595 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sharlin Bros., 115 Ewing St., Trenton, N. J.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Tung-Sol Lamp Works, Inc., 95 8th Ave., Newark 4, N. J.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
BAUSCH AND LOMB OPTICAL CO., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago 14, Ill.

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Market Guide—(Cont'd)

Walter Futter, 511 5th Ave., New York 17, N. Y.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
PROJECTION OPTICS CO., INC., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA THEATRE EQUIPMENT DIV., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill.
Black, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Grimes Mfg. Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Major Equip. Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scenic Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. Park, Cleveland, O.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LIGHTING (DRIVE-INS)

Ballantyne Co., 1712 Jackson, Omaha, Nebr.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Clancy, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
DRIVE-IN THEATRE EQUIP. CO., 630 Ninth Ave., New York, N. Y.
Federal Electric Products Co., Wm. Wurdack div., 50 Paris St., Newark, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St., Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Cinematic Corp, 122 Washington St., Bloomfield, N. J.
Ballantyne Co., 1712 Jackson, Omaha, Nebr.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Goldberg Bros., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
RADIO CORPORATION OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S State, Chicago, Ill.

MARQUEES
(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Brabrook, A. N., 424 Madison Ave., New York, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubher Co., 115 McPherson Hwy., Freemont, O.
Goodyear Tire and Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Lorraine Rubber Engineering Corp., 286 Fifth Ave., New York 1, N. Y.
Musson, R. C. Ruhber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MURALS
(See DECORATION)

ORNAMENTAL METALWORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLAYGROUND EQUIPMENT (Drive-Ins)

Allan Herschell Co., North Tonawanda, N. Y.
AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Bally Mfg. Co., 2640 Belmont, Chicago 18, Ill.
Burke, J. E., Co., Fond du Lac, Wis.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Everwear Mfg. Co., Springfield, Ohio.
Ewart, H. E., Co., 707 E. Greenleaf St., Compton, Cal.
Exhibit Supply Co., 4218 W. Lake St., Chicago 24, Ill.
General Playground Equipment Co., 1133 S. Courtlandt, Kokomo, Ind.
Gunyon Enterprises, N. Columbus St., Frankfort, Ind.
Hill Playground Equipment Co., Grand Prairie, Texas.
Jill Gym Co., 410 Missouri Ave., Ft. Worth, Texas.
King Amusement Co., Mt. Clemens, Mich.
MINIATURE TRAIN CO., Renssalaer, Ind.
Miracle Equip Co., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
National Amusement Device Co., 39 Hatfield Ave., Dayton 7, O.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.
Recreation Equipment Co., 724 W. 8th St., Anderson, Ind.
Standard Kiddie Ride Co., 201 E. Broadway, Long Beach, L. I., N. Y.
Standard Playground Equipment Co., Anderson, Ind.

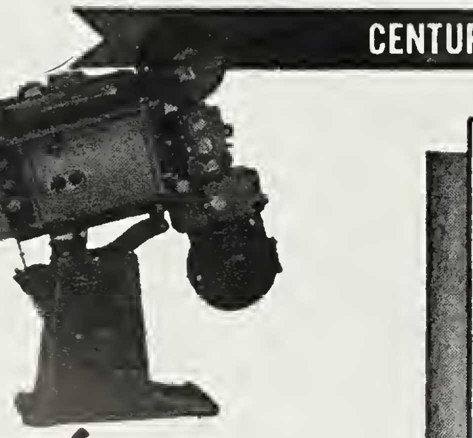
PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.

POPCORN MACHINES

ABC Popcorn Co., 3441 W. North Ave., Chicago 47, Ill.
American Popcorn Co., Sioux City 6, Iowa.
Atkins Popcorn Co., 1014 S. Lamar St., Dallas, Tex.

CENTURY PROJECTION & SOUND EQUIPMENT



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Auto-Vend, Inc., P. O. Box 5998, Dallas, Tex.
Blevins Popcorn Co., P. O. Box 278, Nashville 3, Tenn.
CRETORS, C. AND CO., 630 W. Cermak Rd., Chicago, Ill.
Dunbar and Co., 2652 W. Lake St., Chicago 12, Ill.
Farmer Boy Corn and Equip. Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.
Geisler, J. R. and Assoc. 8804 Hollywood Blvd., Hollywood, Cal.
Gold Medal Products Co., 318 E. 3rd St., Cincinnati 2, O.
J and N Popcorn Speciaties, 1451 W. 69th St., Chicago, Ill.
Krispy Kist Korn Machine Co., 120 Halsted St., Chicago 6, Ill.
Long-Eakins Co., 27 Primrose Ave., Springfield, O.
MANLEY, INC., 1920 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Pronto Popcorn Sales, Inc., 702 Beacon St., Boston, Mass.
Salkin, M. A., 1325 Wabash St., Chicago, Ill.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Supurdisplay, Inc., 1324 Wisconsin Ave., Milwaukee, Wis.
Viking Popcorn Machines, Inc., 1001 N. Vermont Ave., Los Angeles 27, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

POPCORN SUPPLIES

Best Foods, Inc., 1 East 43rd Street, New York 17, N. Y.
American Popcorn Co., Sioux City 6, Iowa
Capital City Prods., West 1st and Perry, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew & Co., Inc., 15 E. 26th St., New York 19, N. Y.
Farmer Boy Corn & Equipment Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.
MANLEY, INC., 1920 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Rex Specialty Bag Corp., 21-09 Borden Ave., L. I. 1, N. Y.
C. F. SIMMONINS SONS, INC., Belgrade and Tioga Sts., Philadelphia, Pa.

POPCORN WARMERS
(See POPCORN MACHINES)

PRE-FAB FRONTS
(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co., 1707 Davenport St.. Omaha, Neb.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
MOTIOGRAPH, INC., 4431 W. Lake Sts., Chicago 24, Ill.
Murch Electric Co., Franklin, Me.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS

Ballantyne Co., 1712 Jackson Ave., Omaha, Nebr.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood Calif.

PROJECTORS, 35mm.

Ballantyne Co., 1712 Jackson St., Omaha, Nebr.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 66, Ill.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Phillips Projector Co., Eindhoven, Holland.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
RADIO CORP. OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
S.O.S. Cinema Supply, 602 W. 52nd St., New York 19, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 16mm.

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

American Selectifier div., Doc Faige and Assoc., 630 Ninth Ave., New York 36, N. Y.
Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co.. 1707 Davenport St., Omaha, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
McColpin-Christie Corp., Ltd., 4922 S. Figueroa St., Los Angeles 37, Calif.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio.
J. E. ROBIN, 267 Rhode Island Ave., E. Orange, N. J.
Sheldon Electric Co., Inc., 76 Colt St., Irvington, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Cal.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
Heyer-Shultz, Inc., 89 Orange Rd., Montclair, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave.. Toledo, O.

REFRIGERATION UNITS (FOOD, CANDY, ICE CREAM)

Baker Refrigeration Corp., South Windham, Me.
General Electric Co., air cond. div., 5 Lawrence St.. Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Mills Industries, 4110 W. Fullerton Ave., Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Reco Products Corp., refrigeration engr. div., 2020 Naudain St., Philadelphia, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

REVERSIBLE COLLARS

Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.

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Market Guide—(Cont'd)

Troy Novelty Co., 5 Union St., Troy, N. Y.

REWINDS
(See REELS)

SAFES
Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT
(See JANITOR SUPPLIES)

SCREENS (INDOOR)
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
CARPENTER, L. E. & CO. (Vicra-Lite div.), Empire State Bldg., New York 1, N. Y.
Da-Lite Screen Co., Inc., 2723 N. Crawford Ave., Chicago 39, Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.

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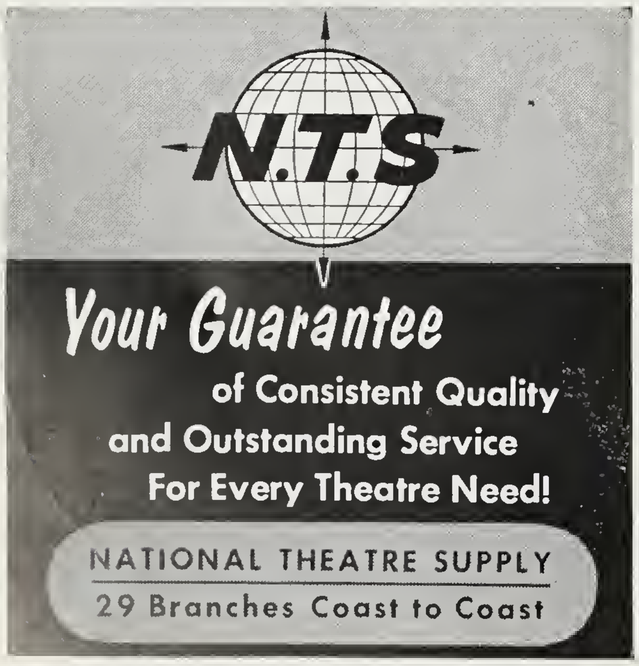
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RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N, Y,
J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
WILLIAMS SCREEN CO., 1620 Summitt Lane Blvd., Akron, O.

SCREEN FACINGS (DRIVE-INS)
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Manco Vision, Box 8, Butler, Wis.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

SCREEN FRAMES
Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SCREEN RESURFACERS (INDOOR—DRIVE-INS)
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
National Theatre Screen Resurfacing, 129 Zenner St., Buffalo, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Open-Air Development Corp. of America, 2 Newbury St., Boston 16, Mass.
Protective Coatings, 807 N. Freemont, Tampa, Fla.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N. Y.
Tnemec Co., 124 W. 23rd St., North Kansas City, Mo.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, Ohio.
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.

SCREEN TOWERS (DRIVE-INS)
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Drive-In Construction, Inc., 475 5th Ave., New York, N. Y.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Kawneer Co., 1105 Front St., Niles, Mich.
Mesker, George L., Steel Corp., Evansville, Ind.
Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Rd., Medina, O.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Ore.

SIGNS, ADMISSION
(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT
American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.
Beach Co., Coshocton, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES
Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Sola Electric Co., 4613 16th St., Cicero 50, Ill.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Cal.
WAGNER SIGN SERVICE, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

SLIDES
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

SOUND EQUIPMENT
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, O.
Bishop-Greene, 1028 Industrial Blvd., Dallas, Tex.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Dayton Acme Co., 930 York St., Cincinnati 14, O.
EPRAD, 1206 Cherry St., Toledo, O.
Fairchild Recording Equipment, Motion Picture Sound div., Whitestone 57, N. Y.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp, 122 Washington St., Bloomfield, N. J.
INTERNATIONAL PROJECTION CORP., 55 La France Ave., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollyood, Calif.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Cal.
Operadio Mfg. Co., St. Charles, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 13, N. Y.
S.O.S. Cinema Supply, 602 W. 52nd St, New York, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
Weber Machine Corp, 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE
ALTEC SERVICE CORP., 161 6th Ave., New York 13, N. Y.
RCA SERVICE CO., Camden, N. J.

SPEAKER CORDS, CABLES
General Electric Co., Electronic Dept., Syracuse, N. Y.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Koiled Kords, Inc., 1565 Dixwell Ave., New Haven, Conn.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.

Market Guide—(Cont'd)

Wheeler Insulated Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake, Box K, Hamden, Conn.

SPEAKERS AND HORNS
(See SOUND EQUIPMENT)

SPEAKERS (IN-CAR)
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
Diecast Aluminum Speakers, Inc., 2027 S. 2nd St., St. Louis 4, Mo.
Drive-In Theatre Equip. Co., 630 Ninth Ave., New York, N. Y.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
G. E. Electronic div., Syracuse, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
Jensen Mfg. Co., 6601 S. Laramie, Chicago 38, Ill.
Minneapolis Speaker, 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflux Corp., 4900 W. Grand, Chicago 39, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Quam Nichols, 33rd Place and Cottage Grove, Chicago 16, Ill.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 18, N. Y.
Tarrytown Metalcraft Corp., Tarrytown, N. Y.
Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, O.
WESTREX CORP., 111 8th Ave., New York.

SPEAKER POSTS (DRIVE-IN)
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER RECONING
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Minneapolis Speaker Reconing Co., 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

SPOTLIGHTS
Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
NOVELTY SCENIC STUDIO. INC., 432 E. 91st St., New York 28, N. Y.
Vasconcellos, Joseph, Inc., 43-15 Dutch Kills St., Long Island City 1, N. Y.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING
(See LIGHTING FIXTURES)

STAGE RIGGING
(See STAGE HARDWARE)

STAIR TREADS
American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

STEREOPTICONS
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.

SWITCHBOARDS
Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Electric Products Co., Wm. Wurdack div., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N.Y.

TICKET CHOPPERS
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION
Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
Fleetwood Corp., 1037 Custer Drive, Toledo, O.
General Precision Labs., 63 Bedford Rd., Pleasantville, N. J.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Asbury Park, N. J.

TEMPERATURE CONTROLS
Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKET ISSUING MACHINES
(See BOXOFFICE EQUIPMENT)

TICKETS
Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Keller Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL
American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa
American Tile and Rubber Co., Perrine Ave., Trenton, N.J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES
(See PLUMBING FIXTURES)

TRAILERS, FEATURE AND SPECIAL
FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.
Welgot Trailer Service, 630 9th Ave., New York 19, N. Y.

TURNSTILES
Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.

UNDERGROUND CABLE (DRIVE-INS)
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Crest Wire, 113 W. 42nd St., New York, N. Y.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St.,
Western Insulated Wire Co., 1001 E. 62nd St., Los
Kansas City 8, Mo.
Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney-Blake Co., New Haven, Conn.

VACUUM CLEANERS
Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 3[illegible] Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

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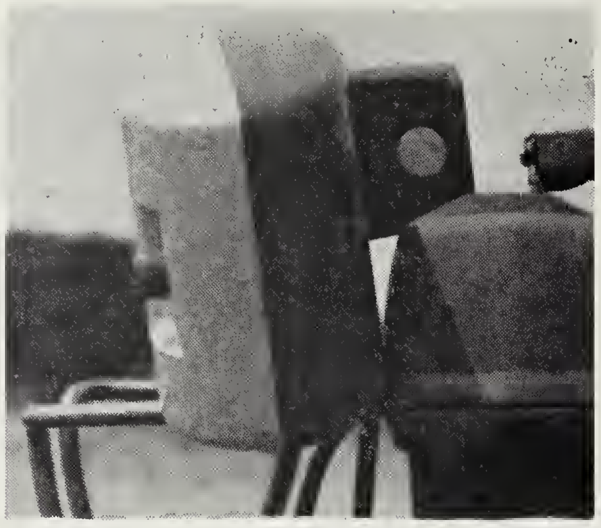
New Drive-In Speaker Switch Affords Savings

Braintree, Mass.—A device which is said to afford savings in electric current, maintenance and labor costs on drive-in speakers has been developed and patented by Onnig D. Melkon, a projectionist at the Quintree Drive-In.

A switch which is incorporated into the speaker assembly, the device includes a projecting button which is automatically pushed upwards by the weight of the speaker when it is placed on the car door or window. The button falls back when the speaker is removed from its resting place so that no sound can emanate from the speaker when it is withdrawn from the auto, whether it is returned to the post or not. According to Melkon, the switch button is simple, reliable, foolproof and easy to install on existing speakers of all types and makes.

When a drive-in patron parks on the ramp he simply takes the speaker with the automatic switch from the post, and follows the standard procedure of placing it in his car. As soon as the speaker is placed in the auto the speaker automatically goes on. The moment the switch does not rest on a weighty object, it is claimed, the volume goes off.

Melkon stated that the device is particularly effective when a car leaves before the show is over, and forgets to turn off the volume. This can be disturbing to the other patrons, or persons in the adjacent property. With this switch the drive-in operator saves the expense of an usher or maintenance man checking the empty ramps for speakers that are still turned on.



Plans for manufacturing the device are being completed by Melkon, and full scale production is set for the first of next year. Melkon explained that the retail price would probably be about one dollar per switch. The device is said to be simple to install and connect to the volume control.

Altec Execs Conduct Nation-Wide Tour

New York—H. M. Bessey, executive vice-president, and Marty Wolf, sales manager of Altec Service Company, are on the last leg of a five-week tour of the United States embracing numerous key cities.

The Altec executives will visit Chicago, Seattle, Portland, San Francisco, Los Angeles, Kansas City, St. Louis and other points where company division and branch offices are maintained. A series of conferences will be held with Altec division, branch managers and members of the field engineering staffs in each city, followed by visits with various circuit heads and theatre managers.

Bessey and Wolf will attend the IATSE convention scheduled to be held in Kansas City the latter part of this month.

Meany To Address IATSE

New York—George Meany, president of the AFL-CIO, has accepted an invitation to address the biennial convention of the International Alliance of Theatrical Stage Employes, which opens in Kansas City Aug. 20, it was announced here by IATSE President Richard F. Walsh.

Resolutions dealing with a wide variety of problems and objectives already are being received from unions throughout the United States and Canada. They will be considered by several of the convention's five committees and brought before the body as a whole chiefly at the third and fourth days' sessions. Officers to head the Alliance during the next two years will be nominated on Aug. 23.

Projectionists Save Copper

Although the emergency has been removed, projectionist members of Local 306, IATSE, New York, are once again saving copper drippings from projector carbons. The proceeds from the collections will go to the industry's Will Rogers Memorial Hospital, Saranac Lake, N. Y.

First-Aid For Floors

(*Continued from page PT-7*)

prefer a second coat for greater luster and protection. It can be applied after the first is *thoroughly* dry—usually from two to six hours, depending on weather conditions.

Linoleum

Strong alkalies, such as Tri-Sodium Phosphate (TSP), are definitely harmful and should never be used on linoleum in mopping or scrubbing. Only enough water should be used for effective cleaning. Water seeping under linoleum will cause the backing to rot or come loose and the linoleum to buckle and break.

Either the solvent type waxes, water emulsion waxes or the "no-buff, hard coat" finishes are suitable. The application and daily care is similar to the recommendations for rubber and asphalt tile.

Vinyl

Only in the last several years has vinyl come into its own as a popular flooring material. Unfortunately, its rapid rise to popularity was accompanied by some erroneous claims. Chief among these was that vinyl flooring "never needs waxing." Although vinyl flooring generally is denser than other resilient flooring, which helps it keep a good appearance, this property has been exploited and over-rated. In at least one instance, it has prompted a dealer to advertise vinyl floorings as "never needs scrubbing."

Most vinyl manufacturers today agree that waxing is a necessary part of good maintenance. Either solvent waxes, water emulsion waxes or the "no-buff, hard-coat" finishes can be used. Each will prolong the life of the vinyl as well as enhance its beauty. It may be that on some *new* vinyl floors the wax or finish may streak and fail to "wet out." If this occurs, the floor should be maintained with soap and water only for several weeks. Then regular maintenance should be resumed.

Terrazzo

There are many kinds of sealers and finishes available for use on terrazzo floors which require more maintenance than generally believed. The ideal product for terrazzo is one containing a combination of waxes, resins, and some slip-retardant ingredient carried in a solvent base.

Such a sealer-finish prevents dusting and blooming and protects the floor against the penetration of water and water-borne stains. If used on a new floor it requires no curing or neutralizing of the floor and may be used without any pre-treatment as soon as the floor has dried out sufficiently. The waxes in a good sealer-finish are light in color and bring about no color change except to make the marble chips more prominent. It also is simple to use. The product is merely applied, allowed to dry (requiring only a few minutes) and is then buffed.

One of the requirements of a good sealer-finish for terrazzo is that it be renewable. When applied initially it should soak into the floor and seal it. When subsequently used as a maintenance product, it should enhance the gloss and renew the appearance of the floor itself. The surface will eventually wear, but it should be practical to renew the finish to patch traffic lanes with no obvious line of demarcation. To assure maximum slip-retardant properties, it is advisable to use thin coats. For best results the floor should be buffed twice—first in one direction and then 90 degrees to the first buffing. Buffing with a No. 3 steel wool pad after polishing will further increase slip-retardance.

Concrete

Daily sweeping and an occasional damp-mopping was once considered the only maintenance necessary for concrete flooring. As a result concrete floors usually presented a highly unsatisfactory appearance. Dusting and blooming of the concrete caused "tracking" into better cared for areas.

Today, maintenance men have learned that they can keep concrete floors looking attractive and they can eliminate dusting and blooming with sealer-finishes especially designed for concrete. The newest of these is a water emulsion product which can be applied to concrete within a week after it is laid. Such a finsh can be used without having to be removed, even if the floor is later going to be painted or tiled. It leaves a resinous film thoroughly impregnated in the floor and is impervious to alkaline cleaning solutions. An occasional renewal makes it practical to maintain concrete flooring in the time-honored sweeping and damp-mopping fashion while still obtaining an attractive appearance.

Market Guide—(Cont'd)

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(See AIR CONDITIONING)

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SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 56, No. 16

AUGUST 15, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 Issue—(Technicolor)—(CinemaScope).

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—(CinemaScope)—see June 27 issue—(Technicolor). (5615)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue. (5611)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue—(Color by DeLuxe)—(Made in The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 Issue—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In England). (5523)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 Issue—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcia Henderson.

CHAIN OF EVIDENCE—Bill Elliott, Eleanor Tanin.

CRUEL TOWER, THE—John Ericson, Mari Blanchard.

DRAGOON WELLS MASSACRE — Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys.

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

HOLD BACK THE NIGHT—John Payne, Mona Freeman.

HOUSE ON LOOKOUT MOUNTAIN—Bill Eliott, Kathleen Case

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

NAKED HILLS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

OUT OF THIS WORLD—Huntz Hall, Stanley Clements, Bowery Boys.

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Harding.

THUNDERSTORM—Linda Christian, Carlos Thompson—Leg.: B—(Made in Spain).

YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle.

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe—Leg.: B.

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediacre meller for the lower half—71m.—see April 18 Issue—(Made in England). (5506)

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue.

TO BE REVIEWED OR IN PRODUCTION

THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made In Germany)—(English dubbed).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

MEN OF SHERWOOD FOREST—Don Taylor—(Technicolor).

UNINVITED, THE—Alex Nichol.

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles Indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly Interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 Issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701;
1955-56 Releases from 801)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (80

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 Issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 issue. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see June 13 Issue—(Technicolor)—(CinemaScope). (101)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made In England). (802)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 Issue. (817)

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly Interesting expose of the fight racket—109m.—see April 4 issue. (827)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

JOE MACBETH—MD—Poul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return — 101m. — see April 4 issue — (Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Aug. 8 issue. (106)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see July 25 issue—(Made in England). (110)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

PICNIC—CD—William Holden, Rosolind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, Willlom Prince—Routine lower half entry—68m.—see May 30 issue. (832)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Aug. 8 issue. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—113m.—see May 30 issue—(Technicolor)—(CinemaScope)—(English-made). (829)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m—see Nov. 16 issue. (818)

WEREWOLF, THE — MD — Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see June 13 issue. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Lea Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

CAPTIVES, THE—Randolph Scott, Maureen O'Sullivan.

CHA CHA CHA BOOM—Mory Kaye Trio, Perez Prado, Gonzales Gonzoles.

END AS A MAN—Ben Gazzara, Jomes Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon — (Color) — (CinemaScope) — (Made in Trinidad).

FULL OF LIFE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina. (111)

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg.: B—(Print by Technicolor). (105)

MISSING WITNESS, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

ODONGO—Rhonda Fleming, Mocdonald Carey, Juma—(Technicolor) — (CinemaScope) — (Made in Africa). (109)

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richord Webb.

PORT AFRIQUE—Dennis Price, Pier Angell, Phil Carey—(Print by Technicolor)—(Made in Tongier).

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—Jomes Darren, Jerry Jonger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolon—(Made in England).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark.

SPIN A DARK WEB—Faith Domergue, Lee Patterson—Leg.: B—(English-made). (107)

STORY OF ESTHER COSTELLO, THE—Joan Crawford, Rosanno Brazzi.

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER — AD — Edward Mulhaire, Miachael Wager—Highly interesting, well made import — 100m. — see Nov. 30 issue — (Israeli-made)—(English Language).

LADY-KILLERS, THE — C — Alec Guiness, Cecil Parker — Highly amusing import—94m.—see March 21 issue—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue—Leg.: B.

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English dialogue).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

IFE

(All films are Italian-made)

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue—(Technicolor)—(Italian-Japanese-made).

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English—(105m.).

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue—(English-made).

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

Metro

(1954-55 releases from 501;
1955-56 releases from 601)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue—(Technicolor). (632)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richord Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue—Leg: B—(Color by Technicolor)—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue—(Technicolor).

IT'S A DOG'S LIFE—See Bar Sinister, The

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Toylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MEET ME IN LAS VEGAS—MUC—Dan Doiley, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue.

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Borbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 Issue—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

WILDFIRE—see Bar Sinister, The

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made in England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—122m.—(MetroColor)—(CinemaScope).

MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(MetroColor)—(CinemaScope).

POWER AND THE PRIZE, THE—Robert Taylor, Elisabeth Mueller, Burl Ives—(CinemaScope).

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

VINTAGE, THE—Mel Ferrer, Pier Angeli, Leif Erickson.

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Glorio De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 Issue—(Technicolor)—(VistaVision). (5520)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfoctory programmer Introduces new faces—93m.—see April 18 issue—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue—Leg.: B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry Is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work hos angles for regulation os well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made In Italy)—(English-dubbed). (5503)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 Issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

JIM PIERSALL STORY, THE—Anthony Perkins, Karl Malden, Norma Moore.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, Oreste, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistoVision)—(Made in Italy).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue. (662)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m—see April 4 Issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good progremmer has ongles—100m. see Jan. 25 issue—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue—Leg.: B—(Technicolor)—(SuperScope). (5613)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of Interesting rodeo action drama has names to help—113m.—see May 30 issue. (663).

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 Issue—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 Issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentory—70m.—see Nov. 2 Issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotlond Yard yorn Is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okoy program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 Issue—(Technicolor)—(SuperScope)—(Made In Mexico). (601)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (5611)

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, Interesting meller—100m.—see May 16 issue—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Anita Ekberg, Robert Ryan, Rod Steiger.

BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color).

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

FINGER OF GUILT—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NUMBER ONE—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen).

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 Issue—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue—(Trucolor)—(5510).

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue. (5531)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue—(English-made). (5533)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue. (5536)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Fillar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blockmer—(TruColor)—(Naturama).

CIRCUS GIRL—Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)

CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).

DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA — Heinz Roettinger, Robert Killick — (Trucolor)—(Germon-made).

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman.

STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English—70m. (5537)

THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller—75m.—(Trucolor)—(Naturama). (5511)

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).

LOVERS AND LOLLIPOPS—ROMD—Lori Morch, Gerald O'Loughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue.

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Mosina—Leg.: B—(Ponti-deLaurentiis).

STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue. (613)

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue—(Greek-made)—(English titles). (617)

BIGGER THAN LIFE—D—Jomes Mason, Borbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue—(Color by DeLuxe)—(CinemaScope). (620)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have ta carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner. Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

BUFFALO BILL — ACD — Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue. (662)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue. (665)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dona Wynter—Excellent love story with war background—106m.—see June 13 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (612)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HALLS OF MONTEZUMA—AD—Richard Widmark, Walter Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue. (664)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw — 87m. — see May 16 issue — Leg.: B — (Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue—(Color by DeLuxe)—(CinemoScope-55). (615)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LOVE IS A MANY SPLENDORED THING—D—William Halden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue—(Ansco Color)—(Made in Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made autdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue—(Color by De Luxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricordo Montalbon, Roldano Lupi—Import for exploitation and specialty spots—109m.—see Aug. 8 issue—Leg.: B—(Technicolor)—(Italian-made)—(English diologue). (616)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

RAWHIDE — W — Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor shaw has names to help—86m.—see July 25 issue. (663)

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provacative theme and exploitable angles—92m.—see May 16 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue—(Color by De Luxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).

BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).

BUS STOP—Marilyn Monroe, Don Murray—(Color)—CinemaScope)—Leg.: B. (618)

JESSE JAMES—Robert Wagner, Jeffrey Hunter—(Color)—(CinemaScope).

LAST WAGON, THE—Richard Widmark, Felicia Farr—(Color)—(CinemaScope). (619)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan.

SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard.

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—See July 25 issue—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue—(Bel-Air).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans——88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—(English-made)—see June 27 issue—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit inta the duallers—83m.—see July 28 issue—(English-made)—(Palios)—(1.66-1).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue—(Eastman Color)—(Made in Europe)—(DRM).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-mode)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue—(Kramer).

HUK*—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—see Aug. 8 issue—(Eastmon Color)—(Mode in the Philippines)—(Collier Young).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue—Leg. B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCorthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue—Leg.: B—(Pine-Thomas).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue—(Color by De Luxe)—(Bel-Air).

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue—(Bel-Air).

RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue — (Technicolor) — (Superscope 235) — (Made in Mexico)—(Russ-Field).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue—(English-made)—(Leeds).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue—Leg.: C—(Technicolor)—(French-made)—(Dubbed In English)—(Aidart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue—(Technicolor)—(Made in Europe)—(Stross).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TRAPEZE — D — Burt Lancaster, Gina Lollobrigida, Tony Curtis—High rating entry—105m.—see May 30 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 issue—(Black and white with some color sequences)—(Greene).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

ATTACK—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Leg.: B—(Eastman Color)—CinemaScope)—(Made in Mexica)—(Bandido).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

BLACK STOCKINGS—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).

BOSS, THE—John Payne, William Bishop, Dae Avedon—(Boss).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

DEADLY TRIANGLE, THE—Barbara Stanwyck, Sterling Hayden—(Goldstein).

DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden—(Grand).

FLIGHT FROM HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong—(Sabre).

FOUR BOYS AND A GUN—William Hinnant, Diana Herbert—(Security).

GUN BROTHERS—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

GUN THE MAN DOWN—James Arness, Angie Dickison Robert Wilke—(Morrison-McLaglen).

HALLIDAY BRAND, THE—Joseph Cotton, Viveca Linfors, Betsy Blair—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

HOT CARS—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air)—Leg.: B.

KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker — (Color by DeLuxe) — (CinemaScope) — (Russ-Field).

MAN FROM DEL RIO—Anthony Quinn, Katy Jurado—(Jacks).

MEN IN WAR—Robert Ryan, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

QUARTERMASS II—Brian Donlevy, Sidney James, John Longden—(Hinds).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).

SHOWDOWN CREEK—John Derek, John Smith, Carolyn Craig—(Goldstein).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

SUMMER GAME—Doris Dowling, Arthur Franz, Richard Reeves—(Canyon).

TIGER BY THE TAIL—Larry Parks, Lisa Daniely—(Baker and Berman).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition ta the series—78m.—see March 21 issue. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue. (5633)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Raoney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue. (5625)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lawer half—75m.—see Oct 19 issue. (5603)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue. (5632)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman — Reissue of autdoor actian show should da okay—80m.—see May 16 issue—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue. (5685)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)

PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue—(Print by Technicolor)—(CinemaScope). (5630)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue—Leg.: B—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Gaod western—81m.—see Feb. 22 Issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue. (5686)

SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made).

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Goad western—80m.—see May 16 issue—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Gaod horror exploitation item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)

TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superior import—85m.—see April 18 issue—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor). (5624)

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

CRAZY LOVE—John Saxon, Sal Mineo.

DEADLY MANTIS, THE—Craig Stevens, Alix Talton.

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland.

FOUR BRIGHT GIRLS—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE — June Allyson, Rossano Brazzi — (Made in Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

MISTER CORY—Tony Curtis, Martha Hyer.

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

SHOWDOWN AT ABILENE—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell.

UNGUARDED MOMENT, THE—Esther Williams, George Nader.

WORLD AND LITTLE WILLIE, THE—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401;
1955-56 releases from 501)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—(German-made)—(Dubbed in English)—see June 27 issue. (519)

BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—128m.—see Aug. 8 issue. (603)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeoer—Good outdoor action meller—94m.—(WarnerColor)—(CinemaScope). (601)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue. (522)

DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue. (523)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue. (517)

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Nomes should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrassing drama af juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO — AD — Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—(WarnerColor)—see June 27 issue. (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m—(CinemaScope)—(WarnerColor)—see June 27 issue. (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

AMAZON TRADER, THE—John Sutton, Marie Fernanda—43m.—(WarnerColor). (4910).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood. Brien Donlevy—75m. (602)

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).

FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue—(Jacon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Impart for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue—(Janus).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import — 107m. — Leg.: 8 — (French-made) — (English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Impart for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue—(Spanish-made)—(Dubbed in English)—(Studio Films).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER — C — Edwige Feuillere — Amusing comedy far art spots—102m.—see July 25 issue—Leg.: C—(French-made)—(English titles)—(Ellis).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and speciolty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic Import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go inta some conventional spots as well as art houses—116m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language hauses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spats—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Impart for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: 8—(French-made)—(Dubbed in English)—(Fortune).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed In English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica, —Highly amusing Import—95m.—see Jan. 25 issue—Leg.: B — (Italian-made) — (English titles) — (Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about Illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Toak A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Craok (Besser)	F	16m.	4074
8414	(Feb. 23)	Came On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Haneymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Raund 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie		17m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VanZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Apr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177
		CINEMASCOPE MUSICAL TRAVELARKS (Technicolor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls af the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail			
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud		16m.	
8408	(June 21)	Rumpus In The Harem	F	16m.	4194
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
8601	(Sept. 1)	Tooth Or Cansequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoa Makes News	E	6m.	4075
8754	(Mar. 8)	Magao's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo			
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194
		MR. MAGOO (4) (Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	[illegible]m.	4138
8858	(May 3)	Playtime In Hollywood		9½m.	
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Trotting Topnotchers		9m.	
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8609	(July 5)	Ten-Pin Wizards			

MGM

TWO REEL

CINEMASCOPE FEATURETTE

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
630	(..............)	Wedding In Monaco	E	32m.	4171

One Reel

CARTOONS (14)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)	E	7m.	4138

1956-1957

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	
C-833	(Oct. 12)	Dawnbeat Bear	G	7m.	
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Notion Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	

NOVELTOONS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHE SPECIALS (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air	G	15m.	4137
63104	(Mar. 30)	The Golden Equator	G	13m.	4161

SPORT SPECIALS (2)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081
63801	(Apr. 27)	Basketball Headliners	G	15m.	4177

MY PAL REISSUES (2)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories	G	8m.	4195
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fortune Seekers	G	8m.	4138
64207	(Mar. 2)	We Never Sleep	F	8m.	4163
64208	(Mar. 30)	Where Is Jane Doe?	G	8m.	4163
64209	(Apr. 27)	The Merchandise Mart	F	8m.	4163
64210	(May 25)	Phonies Beware	G	8m.	4179
64211	(June 22)	Emergency Doctor		8m.	
64212	(July 20)	The Law And The Lab		8m.	

SPORTSCOPES (13)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadian Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	4138
64308	(Mar 16)	Canadian Lancers	G	8m.	4163
64309	(Apr. 13)	Striper Time	F	8½m.	4163
64310	(May 11)	Races To Remember	F	8m.	4179
64311	(June 8)	Four Minute Fever	F	9m.	4179

WALT DISNEY CARTOONS

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts In Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (G) (Reissue)	G	8m.	3973
54111	(June 24)	Aquarela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (D) (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115
54117	(Apr. 27)	Hooked Bear (CinemaScope)	G	6m.	4161
54118	(July 27)	In The Bag (CinemaScope)		8m.	

WALT DISNEY CLASSIC CARTOON REISSUES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ		7m.	
74102	(Aug. 24)	Pluto at the Zoo		8m.	

WILDLIFE ALBUM

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(..............)	King of the Rocket Men (Reissue)		12ep.	

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible	E	18m.	4114
7609	(..............)	Dark Wave	E	23m.	4177

One Reel

SEE IT HAPPEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jon.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love		7m.	
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Cloncy The Bull In Police Dogged	G	7m.	
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	

TERRYTOONS (16)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin	G	7m.	4138
		1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	
5605	(May)	The Wolf's Pardon (Reissue)		7m.	
5606	(June)	Felix The Fox (Reissue)		7m.	
5607	(July)	The Lyin' Lion (Reissue)		7m.	
5608	(Aug.)	Paint Pot Symphony (Reissue)		7m.	

TERRYTOON TOPPER REISSUES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Two Reel

SPECIAL

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2640	(Aug.)	A Time Out of War	G	22m.	

MUSICAL FEATURETTES (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(..........)	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	

SPECIAL CINEMASCOPE FEATURETTES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203

COLOR PARADES

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203

WALTER LANTZ CARTUNES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			

WALTER LANTZ CARTUNES (6)

(Reissues)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171

VARIETY VIEWS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy		9m.	
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(............)	West Point Of The South	G	9m.	

Warners

Two Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171

SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155

COLOR SPECIALS (10)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			

CLASSICS OF THE SCREEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			

One Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			

BLUE RIBBON HIT PARADES (13)

(Reissues)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Warmer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	Horsefly Fleas			
3312	(Aug. 4)	Little Orphan Airedale			
3313	(Aug. 18)	Daffy Dilly			

BUGS BUNNY SPECIALS (8)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Barrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.			

MERRIE MELODIES (22)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Racket By Baby			
3722	(Aug. 25)	Raw! Raw! Rooster!			

THE SPORTS PARADE (10)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			

WARNER SPECIALS (7)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
American Engineer—(Technicolor)—(Superscope)—(Jam Handy)	G	29m.	4203
Emperor Penguins, The—(Buena Vista)	F	10m.	4082
Goya—(Harrison)	E	20m.	4063
Grey Ghosts—(British Information Service)	G	21m.	4063
Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
Li'l Davy And Dan'l Coon—(Color)—(Brian)	F	7m.	4183
Man In Space—(Technicolor)—(CinemaScope)—(Buena Vista-Disney)	G	33m.	4194
Men Against The Arctic—(Technicolor)—(CinemaScope)—(Buena Vista)	G	30m.	4171
On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
Operation Noah—U. S. Army Engineers	G	28m.	4125
Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067
Siam—(Technicolor)—(Buena Vista—Disney)	G	32m.	4137
Towers Above The Sand—(Color)—U. S. Army Engineers	F	14m.	4125

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr	**Cockleshell Heroes** (CS—TC) Jose Ferrer Trevor Howard **Safari** (CS-TC) Victor Mature, Janet Leigh **Secret Of Treasure Mountain** Valerie French, Raymond Burr **Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**Gaby** (CS-EC) Leslie Caron, John Kerr **Tribute To A Bad Man** (CS-EC) James Cagney, Irene Papas **Forbidden Planet** (CS-EC) Walter Pidgeon, Anne Francis **The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis	**The Conqueror** (CS—TC) John Wayne, Susan Hayward **Cash On Delivery** Shelley Winters, John Gregson **The Brain Machine** (English-made) Patrick Barr, Elizabeth Allan **The Bold And The Brave** (SS) Wendell Corey, Mickey Rooney **One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino	**Track The Man Down** Kent Taylor, Petula Clarke **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs **Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller	**D-Day The Sixth Of June** (CS-DC) Robert Taylor, Dana Wynter **Massacre** (Ansco Color) Dane Clark, James Craig, Marta Roth **Abdullah's Harem** (TC) Gregory Ratoff, Kay Kendall **The King And I** (CS 55—DC) Deborah Kerr, Yul Brynner **Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush	**Beast Of Hollow Mountain** (CS—DC) (Nassour) Guy Madison, Patricia Medina **Emergency Hospital** (Bel-Air) Margaret Lindsay, Byron Palmer **The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**The Toy Tiger** (TC) Jeff Chandler, Laraine Day, Tim Hovey **The Rawhide Years** (TC) Tony Curtis, Colleen Miller, Arthur Kennedy **Congo Crossing** (TC) Virginia Mayo, George Nader, Peter Lorre **Behind The High Wall** Tom Tully, Sylvia Sidney **Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff	**The Searchers** (VV-TC) John Wayne, Vera Miles **As Long As You're Near Me** (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made) **The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper	**Please Murder Me** (DCA) Angela Lansbury, Raymond Burr **The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **The Great Locomotive Chase** (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York
PROMISED FOR EARLY RELEASE	**Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow	**The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck **Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr **The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller	**The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**The Way Out** Mona Freeman, Gene Nelson **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund **Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried	**Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **The Pharaoh's Curse** (Bel-Air) Ziva Shapir, Mark Dana **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa	**Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements) **Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert	**Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

A DARING MOTION PICTURE... LAUNCHED WITH A DYNAMITE CAMPAIGN!

SHE WAS GOING TO HAVE A BABY...
HIS WAY OUT WAS TO KILL HER!

and acclaimed by the trade press with BOXOFFICE reviews!

"A KISS BEFORE DYING"

Color by DE LUXE

STARRING
ROBERT WAGNER · JEFFREY HUNTER · VIRGINIA LEITH · JOANNE WOODWARD
WITH
MARY ASTOR · Screenplay by LAWRENCE ROMAN · From the novel by IRA LEVIN · Produced by ROBERT L. JACKS · Directed by GERD OSWALD · Photographed in CINEMASCOPE
CROWN PRODUCTIONS PRESENTATION

THRU

"Intensely dramatic murder story . . . heavy on suspense, well sustained throughout!"
—*M. P. DAILY*

"This chiller has all the ingredients!" —*BOXOFFICE*

"Suspenseful murder melodrama will intrigue all audiences! Sensational aspects with which exploiteers can have a field day!"
—*FILM BULLETIN*

"Robert Wagner registers in killer role!" —*VARIETY*

"Action and suspense . . . shock value. Highly polished!"
—*EXHIBITOR*

"Notable boxoffice values!"

MOTION PICTURE

EXHIBITOR

AUG. 22, 1956 VOLUME 56 NUMBER 17

IN TWO SECTIONS • THIS IS SECTION ONE

"Big Pictures . . . Plus"
"Feature Backlogs"
Editorials

R. J. O'Donnell Pioneer Of Year

(page 9)

MGM Leases Backlog To TV

(page 17)

AND FEATURING: EXTRA PROFITS

Cecil B. DeMille, producer-director, whose forthcoming "The Ten Commandments" is his 70th feature, celebrated his 75th birthday recently in high spirits.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

HOT FROM HOLLYWOOD

EYE-WITNESS REPORT FROM THE M-G-M AD MAN!

HOT! "HIGH SOCIETY"!

I was there when the World Premiere engagement of Sol C. Siegel's production starring Bing Crosby, Grace Kelly, Frank Sinatra and Louis "Satchmo" Armstrong started the nationwide box-office fireworks now blazing across the nation. At press time, biggest first 4 days of all time at Music Hall, N. Y. Every new opening sensational! Every continued engagement a wow!

HOT! "TEA AND SYMPATHY"!

I was there in Projection Room "A" for the special public-relations screening that confirmed trade forecasts of a box-office blockbuster. The stage hit, with its original stars Deborah Kerr and John Kerr, is now a mighty screen attraction. Big campaign in magazines, newspapers, radio, TV—the works!

HOT! "RAINTREE COUNTY"!

I was there on Stage 16 when they showed seven amazing reels of this great production starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint. Filmed in M-G-M's new and revolutionary Camera 65 process, with the top budget in the studio's domestic production history, it will rank among the most important films in screen annals. The scope of the book's Civil War background endows it with the nostalgic bigness of "Gone With The Wind."

HOT! "THE OPPOSITE SEX"!

I was there at the Picwood Theatre when this star-studded entertainment rocked a packed and enthusiastic house at a sneak Preview. From the first man-trap to the last hair-pull they roared at this "low-down on dames—with music." The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards. It's a top money show.

HOT! "THE POWER AND THE PRIZE"!

I was there at the Encino Theatre when this exciting picture launched a really great new box-office name, Elisabeth Mueller. A Continental star, beautiful and exciting, she is destined to join the Garbos and Bergmans in the screen Hall of Fame. Co-starred with Robert Taylor, Burl Ives, Charles Coburn, Sir Cedric Hardwicke, Mary Astor and Nicola Michaels.

HOT! "JULIE"!

I was there in Projection Room 1 for the first breath-taking Studio showing of this Arwin Production which takes its place among the industry's triumphs of SUSPENSE! Doris Day, Louis Jourdan, Barry Sullivan and Frank Lovejoy keep you in a state of delirious tension from Main Title to the nail-biting End as Julie flees from a honeymoon of terror.

HOT! "THE WINGS OF EAGLES"!

I was there to see a future Big One take off into production starring John Wayne in a box-office-perfect role with John Ford directing a sure-fire and spectacular story.

HOT! "DESIGNING WOMAN"!

I was there to hear the magnitude of this big-time show as it was being readied for production with Gregory Peck and Lauren Bacall starring. It will be made here and abroad, with no holds and no expense barred.

HOT! "SOMETHING OF VALUE"!

I was there to see the first pulsating footage flown from East Africa where Rock Hudson, Dana Wynter and Wendy Hiller are starring in this King-size picturization of the explosive best-seller.

HOT! PRODUCTION IN HIGH!

I was there to see the blue-print of accelerated activity spring to life, following the Studio announcement of twelve M-G-M pictures, an average of three a month, scheduled for production during a period of sixteen weeks.

M-G-M! HOTTEST STUDIO IN STUDIOLAND!

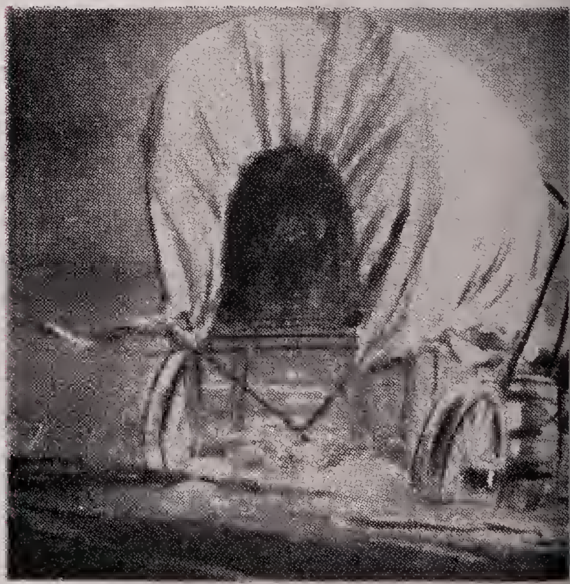
Depend on 20th for the strongest product you ever played!

IN THE LONG RUN IT CA

20th's MOST DARING A

THE ONE AND ONLY MM

NOTHING CAN STOP "T



Pictures like thes

BEAT!

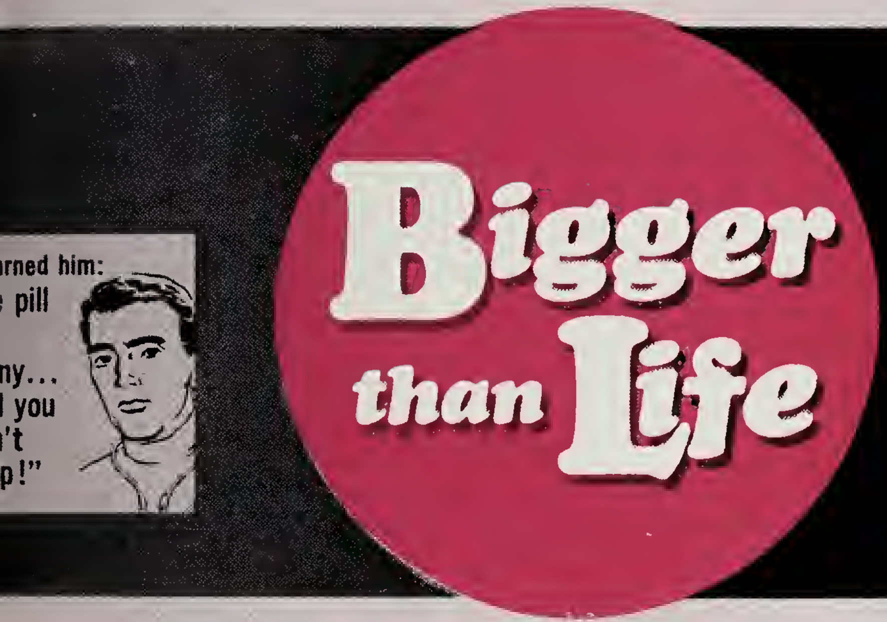
DARRYL F. ZANUCK
presents
RODGERS & HAMMERSTEIN'S
The King and I

starring DEBORAH KERR · YUL BRYNNER

with RITA MORENO · Produced by CHARLES BRACKETT
Directed by WALTER LANG · Screenplay by ERNEST LEHMAN
Music by RICHARD RODGERS · Book & Lyrics by OSCAR HAMMERSTEIN II
Choreography by JEROME ROBBINS

CINEMASCOPE 55
COLOR by DE LUXE

ION SINCE "THE SNAKE PIT"!


rned him:
pill
ny...
you
't
p!"
Bigger than Life

starring
JAMES MASON · BARBARA RUSH
co-starring WALTER MATTHAU
Produced by JAMES MASON · Directed by NICHOLAS RAY
Story and Screenplay by CYRIL HUME and RICHARD MAIBAUM

COLOR by DE LUXE
CINEMASCOPE

CK IN BROADWAY'S BIGGEST HIT!

starring
MARILYN MONROE
and introducing DON MURRAY
Produced by **BUDDY ADLER** · Directed by **JOSHUA LOGAN**
Screenplay by **GEORGE AXELROD**

COLOR by DE LUXE
CINEMASCOPE

T WAGON" FROM COMING THROUGH!

The Last Wagon

starring
Richard Widmark
co-starring Felicia Farr · Produced by WILLIAM HAWKS
Directed by DELMER DAVES · Screenplay by JAMES EDWARD GRANT, DELMER DAVES and GWEN BAGNI GIELGUD

COLOR by DE LUXE
CINEMASCOPE

ive your box-office a lift!

MOTION PICTURE
EXHIBITOR

Member Audit Bureau of Circulations

AUGUST 22, 1956
VOLUME 56 NUMBER 17

BIG PICTURES . . . plus!

When Charlie Poorman of the Pottsville Drive-In, Pottsville, Pa., commented in a recent letter (Aug. 15 issue) that: "The public will pay to see good pictures if they are properly merchandised," he caused us to take a second look at the big grossing pictures of the last several months, just to see whether Hollywood should take all the bows for boxoffice successes, or whether that matter of properly presenting and merchandising them mightn't have real importance.

Admittedly, there are some pictures that are naturals, and that have the seal of success on them right from their first announcement, so the public is going to buy them with or without merchandising. And there are other pictures that carry a mark of "never should have been made" on them, right from the first announcement to their final playdate, and no amount of merchandising effort can get them off the ground. But there is still a third type where the proper merchandising approach can and does make the big difference.

Let's look at some current examples.

One of the first of this summer's "block busters" was United Artists' "TRAPEZE," a big, capably acted, well cast and commercial motion picture, but made around a familiar circus story at which some critics poked fun. So, the U.A. boys had a private little tight rope of their own. Centering their art on an aerial kiss, repeating and repeating the copy line, "HIGH ABOVE THEM ALL IN EXCITEMENT!" and using large spaces and an impressive budget to convey importance, they got it off to a fast start in the first-runs, and it took care of itself after that. This took merchandising.

Over at Columbia they had their problems too. In "THE EDDY DUCHIN STORY" they knew they had an entertaining story, and they had Kim Novak to help along, but would the public, and most particularly the teen-aged public, even know who Duchin was? After all, he didn't write music, he was a pianist, and he had been dead for a lot of years. So a long range program months in advance, complete with a Duchin concert in Carnegie Hall, was inaugurated in order to foster a knowledge of, and an interest in, the dead musician.

And for the second straight summer, Columbia also had a science-fiction thriller keyed to the school vacation months with extensive use of radio and TV. So, while everyone knows that a little double feature headed by "EARTH vs. THE FLYING SAUCERS'" has been doing "block buster" business, we wonder how many realize that the first of that air time was purchased last February, when the picture didn't even have a title. You can be certain that this isn't accidental, but smart merchandising.

Another example of "A" for effort was represented in the merchandising of MGM's "SOMEBODY UP THERE LIKES ME," the life story of Rocky Graziano. The ad men left little to chance. They prepared no less than three different campaigns, leaving the choice to exhibitors as to how they wished to present the picture. One played up the love of the girl that helped Rocky fight his way up from the gutter, and stressed the new star Paul Newman. Another campaign played up the "BLACKBOARD JUNGLE" aspects of the picture. A third campaign came right out and sold the life story of the boxer, Rocky Graziano. This is merchandising!

And if further examples are needed, over at Warners it would seem that they have had three "problem" pictures in a row.

First came "THE SEARCHERS," a big landscape western with John Wayne, and with the John Ford artistic touches, but telling the depressing story of a kidnapped little girl forced to become part of an Indian chief's harem. So, the Warner merchandisers chose a novelty approach built around a searching figure and the repeated line: "HE HAD TO FIND HER!" "HE HAD TO FIND HER!" No explanation was made for the relationship between "HE" and "HER" or why he had to find her; but this was enough to capture the female interest for a good picture that they would enjoy if you could just get them in to see it.

Next came "MOBY DICK," the oft previously-made classic, without a female anywhere in sight. As one wag said: "Even the whale was male!" If you have seen the newspaper ads, you'll know the job that was accomplished. Odd shapes and unusual sizes created the effect of larger space use and reflected the unusual theme of the picture. The great variance in size between the man and the whale made drawings substitute for photographic art, but the whole accomplished a feeling of epic adventure that overcame the lack of female participation. And "MOBY DICK is MIGHTY!"

And finally, Warners has "THE BAD SEED," which is a good dramatic story, capably acted by the original Broadway cast that is unknown to moviegoers, and tracing the career of a child murderess. In view of the latter, just how are you going to present it attractively. Here was a need for a courageous approach and Warners is doing that with special policy ideas such as: "RECOMMENDED FOR ADULTS ONLY!"; "NO ONE SEATED DURING THE LAST 15 MINUTES"; "THERE WILL BE A BRIEF CATCH-YOUR-BREATH INTERMISSION"; etc. The pressbook art reflects a quality attraction that is different and off-beat, but the copy generally tells nothing specific and piques curiosity through: "TALK ALL YOU WANT ABOUT THE MAN AND WOMAN . . . BUT PLEASE DON'T TELL ABOUT THE GIRL," "THE BAD SEED IS THE BIG SHOCKER," etc.

In the above, we have made no effort to include the accomplishments of all producer-distributors, or even the merchandising being applied to all pictures now in general release. These are only the examples, and not necessarily complete examples, of the good jobs that have come to our attention recently, and for one reason or another have made an impression. At other times, and with other problems to solve, we are quite sure that the boys at Paramount, RKO, 20th Century-Fox, and Universal have performed just as brilliantly. And don't think that Paramount isn't "penetrating" you and the public on "WAR AND PEACE" and "THE TEN COMMANDMENTS" right now. Our main point is that there is smart merchandising being done in this business, day in and day out, and that it is a very important part of the success of many pictures.

We wonder how many Hollywood producers can thank the ad and publicity men for the success of their pictures that earned for them big reputations and Academy Awards.

FEATURE "BACKLOGS" AND DRIVE-INS

In our recent discussion of drive-in theatre "evils," we pinpointed the giant program of three, four, five, or even six features as being a very serious deterrent to frequent movie attendance. Defending such programs, a valued subscriber from Toledo, Ohio, has forwarded to us a tearsheet of the amusement page of the Toledo Blade, drawing attention to the common policy of "at least three features" that prevails in that area. Here's what he says:

"Believe me, none of us like it!

"But what are we supposed to do? We only have a 10 or 12 week season, and after that we must gamble on the weather and we're lucky to gross our costs plus our taxes until the next season rolls around. If we don't make it now, how in the world are we ever going to be able to amortize our investments and stay liquid? Film distributors, however, shrug off all that and keep raising prices until you never hear anything but 40 per cent or 50 per cent, regardless of the age of the film or the number of runs ahead of ours.

"So looking around we found an alternative. If we can't give our patrons quality, we'll give 'em quantity. Any current picture we can't buy at a price where we can make a profit, we're better off not buying. Those we can buy are usually not the block-busters, but digging around among the reissues and the independents we find enough other diversified features to round out a big program, if not a strong one. So, maybe we don't do as big a gross as we might do with the block-busters, but our net is better! And don't forget that nobody guarantees that all block-busters will do block-buster grosses in our situations. And there is rain and a lot of other things that can knock off any outdoor enterprise and leave you with a loss that can make your head spin; that, distributors will tell you, is none of their concern.

"What's more, we actually seem to attract more patrons. If your block-buster is a musical you attract only those who like musicals. But if you have a bill with a comedy, a drama, a western, and a musical, you stand a chance of attracting smaller quantities of those who like some one of all four.

"As I said, we don't like it, and we'd all like to play the block-busters and work shorter hours. But, oddly enough, we also like to make money, so if we can't make it one way we must do the best we can to make it another."

So much for our friend from Toledo. He has reduced it to pretty basic economics, and we can see his point.

Should this thinking expand, however, some of those old "backlogs" of features will take on new theatre importance that will far exceed their value as TV "fodder." Not that we expect to see any distributor buy back his old pictures from the TV channels. But there is no reason why the TV sources couldn't set up new, streamlined, and more economical distribution methods, and merchandise these "backlogs" themselves for pretty nice national grosses.

Maybe this will never happen, but it could!

AN IDEA WITH MERIT

From our good friend, circuit operator Melvin J. Fox, comes the copy for the following trailer that is now being shown in all of his theatres as a matter of policy: *"A ruling of the Treasury Department requires each patron to retain the ticket stub until he leaves the theatre. It is a violation of the law not to receive this stub. Please report all violations to the management, or to the Treasury Department.—Fox Theatres, Inc., 1015 Chestnut Street, Philadelphia 7, Penna.*

It is Mr. Fox's belief that this announced policy will tend to keep everybody honest, patron and employee alike. And, if there are any shenanigans, it certainly won't be because his circuit didn't try its best to operate cleanly.

AS MUCH AS IT TAKES

We never know, from week to week, just how much space will be devoted in Motion Picture Exhibitor to our editorial views. It depends entirely on what we have to say on those questions we believe are of concern to our readers.

This week, there are two pages of editorials. At this moment, no one knows next week's space allotment. You can be sure, however, that we will devote as much space as it takes to report our views fully and honestly. No more, and certainly no less.

Jay Emanuel

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The NEW YORK Scene

By Mel Konecoff

WHEN ALL IS SAID AND DONE: The Independent Theatre Owners Association last week formally tendered its gratitude, recognition, and regard to the two men held most responsible for getting the industry a reduction in taxes at a regular luncheon session of the organization at the Sheraton Astor Hotel. The audience of exhibitors and distributors also heard the others who actively participated in the campaign thanked and lauded, as well as unnamed individuals and organizations prodded for their attempt to discourage a campaign against the tax at the time.

The affair was also used to demonstrate the value of the Council of Motion Picture Organizations and the need for active continuance of same. Needless to note, the duo honored were Robert J. O'Donnell, prominent exhibitor, who chaired the drive, and Robert W. Coyne, special counsel and member of the governing body, who engineered it.

Sam Pinanski, one of the co-chairmen, noted that while thanks were being given to the toppers, exhibitors throughout the country must not be forgotten. It was they who spread the truth in the grass-roots spots that counted in the final analysis. He thought that COMPO had made many friends in Washington with its straightforward business-like request for aid and with no attempt to buy votes or use undue influence. The story was told truthfully, and the legislators saw it had merit.

Pinanski believed that we should not take time out to celebrate but rather accept this period as a breather to develop COMPO further to the point that if need be, it can be used again with the same telling effect. He saw a need to "develop a vehicle or agency that would make available substantial sums of money that would enable us to refinance our industry on a sound, long-term basis . . . a sort of financial authority that could work in close cooperation with top financial institutions of our country in the financing of motion picture properties or projects . . . I am not suggesting any solicitation of money from exhibitors or anybody else."

Continued Pinanski, "To accomplish what I have in mind I believe we should institute at once, with COMPO as the focal point, a series of meetings. These should pool the best financial brains of the industry and should be continued until they come up with a workable plan for the attainment of the objectives I have just mentioned. I am not referring to meetings to do with trade practices. I am proposing something new, a concerted industry effort aimed at putting our business on a sound investment basis."

He even urged ITOA president Harry Brandt, who acted as toastmaster, to head such a move.

Brandt noted that as of Sept. 1, 17,900 theatres will be exempt from Federal taxes and that 1,363 theatres are still subject to such levies. He urged COMPO to continue to work until these too have been freed. He evaluated the public relations campaign of COMPO as one that has done immeasurable good for the industry and added that there is still much that can and should be done by the organization. To do this, it must receive dues commitments from members. Theatremen will find that this is a small amount of the money they will save by the tax relief move.

O'Donnell received his plaque from Max A. Cohen, board chairman of ITOA, who noted his efforts on behalf of the campaign. O'Donnell, in accepting and thanking his co-workers and associates, also outlined the background and incidents that took place during the campaign.

Brandt presented Coyne with his scroll of thanks and recalled how Coyne stuck to his guns when a group within the industry opposed a move for further tax relief at the time. He opined that Coyne served above and beyond the mere call of duty and emerged with increased prestige and stature. He labeled his efforts as outstanding.

Coyne, in replying, insisted that the job that resulted in victory was more than a one-man job and that rather it was one of teamwork, naming a long list of vital contributors including the trade press. He hoped to be of further service to the industry and announced that he and O'Donnell would shortly undertake a cross-country thank-you tour meeting with grass-roots exhibitor members, Congressmen, etc.

A FEW LINES ABOUT LINES: The long lines around the Radio City Music Hall for "High Society" make it seem as though Christmas came early this year. . . . Also, it looks as though Frank Sinatra still has some of that swoon appeal. Opening day of a limited one-week personal engagement on the stage of the Paramount backed up by the orchestra of Tommy and Jimmy Dorsey saw a lineup of bobby soxers as well as his fans of yesteryear that stretched all the way around the block, reminiscent of the days when the joint jumped and all was well with the business. The name of the epic on screen? "Johnny Concho," starring Frank Sinatra and produced by Frank Sinatra. Just a coincidence.

THE METROPOLITAN SCENE: MM's latest film for 20th Century-Fox, "Bus Stop," was "sneak previewed" at the Roxy last week, and reaction was wonderful, not only from the public but from press and industryites generally. It looks as though it will make nothing but money, one buyer confides to us. Incidentally, Fox had some job getting the Roxy to let go on "The King And I" because of the steady top-drawer business this is doing so they could slot "Bus Stop" in for the Labor Day weekend. . . . Navy band from the aircraft carrier USS Lake Champlain was due to mark the opening day of "Away All Boats" at the State with appropriate airs. The film has been selected as the "Go See" picture of the month by the New York subway system.

BROADWAY GROSSES

(As of this Monday)

Sinatra Attracts Mobs

NEW YORK—The Paramount, with Frank Sinatra in person with Tommy and Jimmy Dorsey's orchestra on stage and also on the screen in his own picture; the Roxy, where "The King And I" was in its eighth week; Radio City Music Hall, with the second stanza of "High Society"; Criterion, with "Moby Dick" in its seventh week; and Loew's State, where "Away All Boats" opened, all reported excellent business. In the other spots, with holdover product, grosses were about average for this time of the year.

According to usually reliable sources, the breakdown was as follows:

"Johnny Concho" (UA). Paramount ($45,000)*—With Sinatra personally heading a stage show with Tommy and Jimmy Dorsey's orchestra for the first week only, the opening session rang up a sensational $149,000.

"The King And I" (20th-Fox). Roxy ($40,000)—Eighth week was sure of a swell $73,000, with $36,205 in the till for Friday through Sunday.

"High Society" (MGM). Radio City Music Hall ($144,000)—Very good $190,000 in sight for the second stanza, with $114,500 accounted for Thursday through Sunday.

"Moby Dick" (Warners). Criterion ($25,800)—Still clicking with $27,700 on the seventh week.

"Trapeze" (UA). Capitol ($49,800)—The last six days of the 11th week indicated that this had slipped to $14,500.

"The Fastest Gun Alive" (MGM). Globe ($14,800)—Sixth week was down to $11,000.

"Pardners" (Paramount). Mayfair ($15,600)—Fourth week anticipated at $12,000.

"Autumn Leaves" (Columbia). Astor ($29,000)—Third week heading toward $24,000.

"Bigger Than Life" (20th-Fox). Victoria ($20,400)—Third week down to $8,500.

"Away All Boats" (U-I). Loew's State ($28,700)—Opening week off to a good $37,000.

**Figures in parentheses are 1955 weekly averages based on MOTION PICTURE EXHIBITOR reports.*

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R. J. O'Donnell Named Pioneer Of Year

TOA Takes Steps To Broaden Convention

NEW YORK—A basis for all-industry participation in next month's Theatre Owners of America convention in the Coliseum here was to be considered last week at a luncheon meeting of TOA representatives and film company spokesmen. The exhibitor delegation comprised Sam Rosen, honorary chairman; Walter Reade, Jr., executive chairman; and Phil Harling, convention executive director, in addition to Joseph G. Alterman, assistant secretary, and Claude Mundo, executive assistant to president Myron Blank.

One representative from each member company of the Motion Picture Association of America was to be designated to meet with the TOA group.

It was understood that several plans for the distributors' participation in the convention would be submitted by TOA for discussion, based on the argument that film company assistance would help realize the TOA aim to make its conclave this year the biggest in its history.

In line with that objective and another to make the meeting truly a "working" one, TOA also was to take steps to secure greater participation by the delegates in the labor of the convention, through the creation of committees charged with meeting to discuss various exhibition problems, and responsible for submitting reports.

COMPO Agrees to Present Theatre Public Relations Plan

NEW YORK—The COMPO press relations committee last fortnight agreed to formulate a public relations program for theatres, to be presented at the Theatre Owners of America annual convention here in the Coliseum next month. The COMPO action was in response to a bid made earlier by TOA president Myron Blank for the cooperation of the all-industry organization in the project.

Harry Goldberg, Stanley Warner publicity director who was originally named by Blank as chairman of a special TOA committee to draw up the program, was reported to have wired TOA members to forward him their ideas for consideration by the COMPO committee. The public relations program for theatres was suggested in the course of TOA's recent showmanship conference in Chicago.

Credit Plan Test Set

NEW YORK—The test of the Motion Picture Association of America's boxoffice credit plan, designed to increase theatre attendance, was scheduled last fortnight to get under way in the Indianapolis area shortly after Labor Day weekend, it was announced by William S. Gehring, chairman of the MPAA sales managers subcommittee sponsoring the project. Gehring stated that no organization had at that time been retained to conduct a survey of public opinion on the idea, but it was expected that a selection would be made by the end of this month.

MPEA Group Studies Films To Iron Curtain

NEW YORK—The controversial question of American film companies entering agreements with countries behind the Iron Curtain will be re-examined by a three-member subcommittee designated by Motion Picture Export Association president Eric Johnston, it was learned last fortnight. The group will comprise Arnold Picker, United Artists vice-president in charge of foreign distribution; Wolfe Cohen, Warners International president; and Morton A. Spring, first vice-president, Loew's International. Johnston and MPEA vice-president Ralph D. Hetzel, Jr., were expected to sit with the subcommittee as consultants.

Picker recommended to the MPEA board at a recent meeting that its ban against Iron Curtain country sales be rescinded, having indicated earlier that United Artists would take that step on its own initiative after the expiration of the current MPEA franchise commitment on Aug. 31, should the present MPEA policy be continued. The subcommittee was expected to report at last week's MPEA board meeting.

Current Tickets Okay Despite Tax Reduction

WASHINGTON—Current stocks of printed admission tickets in the hands of exhibitors can be used for a reasonable length of time after Sept. 1, provided the total admission price is not more than 90 cents, it was directed last week by the Internal Revenue Bureau in a release intended to assist those theatres with a large ticket stock on hand which otherwise would have been obliged to acquire new paper before the beginning of next month, the effective date of the new law repealing the Federal excise levy on admissions up to 90 cents.

The IRB directive stated that present stocks of serially numbered tickets bearing an admission tax due may be used provided that the theatre posts prominently near its boxoffice a sign saying that the admission price to the house is the total price, including tax, shown on the ticket, and provided the theatre owner keeps a correct record of receipts while using existing paper, the information to be passed on to the Department of the Treasury at a later date.

As an example of the method to be used, an IRB official cited the case of a theatre charging 82 cents admission plus eight cents tax. In that case, the exhibitor would use printed tickets on hand, posting a notice to the effect the admission price was 90 cents. If, however, the admission was 91 cents plus a nine cent tax, the theatre owner then would have to reduce his total price to 90 cents, if he wished to offer the patron a tax free ticket.

Organization Will Honor Interstate Circuit Executive At Annual Nov. 30 Dinner For Long Industry Service

NEW YORK—The Motion Picture Pioneers last fortnight named Interstate Circuit executive R. J. O'Donnell Pioneer of the Year for 1956, it was announced by Jack Cohn, president of the industry veteran group, following a meeting of the board of directors. The 10th annual award to a veteran industryite will be made at the Pioneers' annual dinner on Nov. 30, to be held in the Waldorf-Astoria Hotel.

The directors stated in their announcement that O'Donnell was selected in recognition of his "long record of humanitarianism" and his public relations activities on behalf of the industry. Also cited were the exhibitor's work for Variety Clubs International, in which he is International Ringmaster, and for the Will Rogers Memorial Hospital, which he serves as chairman of the board. The directors cited O'Donnell's recent efforts for admissions tax relief as an example of his noteworthy public relations efforts.

O'Donnell began his career as an usher in Chicago. Moving to New York, he served in a number of capacities before moving to Fort Worth, Tex., in 1924, to become general manager of Interstate's Majestic. The circuit later named him a district supervisor, then general manager and vice-president. In the course of the last war, he served as national chairman, Copper Salvage Drive; southwest chairman, War Activities Committee; and industry general chairman, Fifth War Bond Drive.

Previous Pioneers of the Year include Cecil B. DeMille, Adolph Zukor, Harry, Jack, and Albert Warner, Spyros P. Skouras, Barney Balaban, Gus Eyssell, Nate Blumberg, Si Fabian, and Herman Robbins.

Martin-Lewis Sue NBC

HOLLYWOOD—An action seeking damages of $3 million has been brought against the National Broadcasting Company by York Pictures Corporation, Dean Martin and Jerry Lewis principals, charging repudiation of a five-month old contract calling for Martin and Lewis to produce and star in four hour-long programs annually for five years. Martin and Lewis contend that although they have terminated their activities as a performing team, they were able to fulfill the NBC contract.

AA Rents Studio Space

HOLLYWOOD—Allied Artists is adapting a new policy of renting studio space and facilities to companies with outside release arrangements, it was learned last week from Gene Arnstein, studio manager. The first outside renter is Bishop-Hittleman, which was to put "Buckskin Lady" before the cameras there last week for eventual United Artists release. Arnstein said that the new policy is the result of AA's backlog of 20 pictures and the summer hiatus.

TOA, Brandt Urge Federal Loans Be Made Available To Exhibitors

WASHINGTON—The inclusion of theatre owners in the Federal loan program was urged last week by Harry Brandt, president, Independent Theatre Owners Association of New York, in letters to Wendell Barnes, Small Business Administrator; George Humphrey, Secretary of the Treasury; and Sinclair Weeks, Secretary of Commerce, who comprise the three-member Loan Policy Board of the Small Business Administration. Federal funds to finance entertainment and recreational projects are denied by the SBA at this time.

Brandt pointed out, while urging prompt consideration of his proposal, that Congress granted authority to the SBA to assist enterprises with Federal funds when the required loans were not available from other sources on reasonable terms. With exhibitors meeting the credit requirements established by the Loan Policy Board, Brandt contended, the rules should be amended to permit "this important industry" to qualify for financial assistance. The Senate Small Business Subcommittee, in its report on its recent hearings of exhibition problems, recommended that such loans be advanced to theatre owners to improve their property and equipment.

The cause espoused by Brandt was championed earlier by Theatre Owners of America as well, when president Myron N. Blank appointed A. Julian Brylawski, TOA vice-president and national legislative committee head, to chairman a special committee to prepare a brief for submission to the SBA. Blank emphasized TOA's desire to "take full advantage of the prospective government support" in the light of the SSBS report and expressed the hope that Brylawski will be in a position to report his progress to the TOA convention in New York next month. The TOA president noted that a change in the SBA policy could prompt private lending companies to reconsider theatre mortgage plans and refinancing more favorably.

Administrator Barnes subsequently disclosed that he had received numerous enquiries bearing upon the mechanism of creating eligibility and for meeting requirements, with the result that conferences had been held and basic questions submitted for preliminary legal analysis to SBA general counsel Philip McCallum. It was considered possible that the TOA convention would receive the SBA decision, inasmuch as such early action by the Administration was to be followed by a meeting of the Policy Board early next month.

20th-Fox Ups Roberts

NEW YORK—Samuel Roberts was named art director of 20th-Fox Film Corporation, it was announced last week by S. Charles Einfeld, vice-president in charge of advertising and publicity.

Roberts, who joined the film company in 1955 as associate art director, replaces Victor Sedlow, who left to form his own art service studio.

New Look Prepared For Columbia TV Bally

HOLLYWOOD—Columbia was reported last fortnight preparing to unveil its New Look in television trailers within the next few weeks, as part of the promotional campaign for the release of "The Solid Gold Cadillac." The new format features a combination of animated cartoons and live action clips from the film being treated, and will be used on all forthcoming Columbia product for which the light touch is in character. Permanent cartoon characters will accompany the actual film clips with a running dialogue in rhyme.

Similar one-minute television trailers are being planned for "You Can't Run Away From It," a future release starring June Allyson and Jack Lemmon. Production is being supervised by Paul Lazarus, vice-president in charge of advertising, publicity, and promotion, with the assistance of Robert Joseph, west coast TV exploitation head.

"Saint Joan" Hunt Huge

NEW YORK—More than 800,000 candidates in the United States and Canada have filed application blanks during the first week of Otto Preminger's worldwide theatre contest to find a young actress for the title role of "Saint Joan," which Preminger will produce and direct for United Artists.

Aug. 23 is the deadline in the U. S. and Canada for entering this global talent hunt to select an English-speaking actress, age 16 to 22, for the coveted part of Saint Joan.

The entries were received at the 9,000 first-run theatres that launched the contest during "Saint Joan Week," and another 2,200 subsequent-run theatres in Canada and the U. S. joined in the "Saint Joan" promotion, with the distribution of application blanks, posting of lobby displays, and the showing of "Saint Joan" trailers. In Europe, another 2,000 theatres are participating.

Italo-American Pact Boosts MPEA Profits

ROME—The Motion Picture Export Association and the Italian Government film agency, ANICA, last week signed a new three-year import license agreement which will go into effect Aug. 31. The new pact, permitting 225 imports annually and boosting MPEA member company profits in the Italian market by 25 per cent, calls for an American industry grant of approximately $5 million to the Italian industry, representing the amount of frozen compulsory deposits at $4,000 for each dubbed feature shown in Italy since 1949.

American companies can remit $3 million in the first year of the new agreement, according to its terms, an increase of 25 per cent in profits from the Italian market. The balance of profits must be deposited in the frozen accounts, 40 per cent to be used for motion picture projects and 60 per cent for other enterprises in Italy.

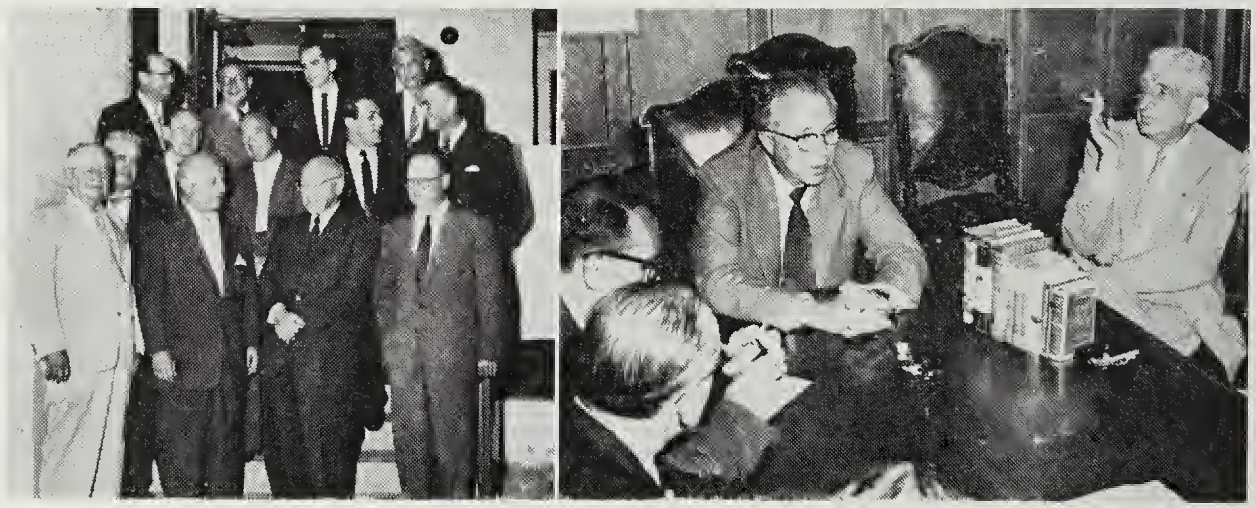
The current pact allowed MPEA members 190 import licenses each year. MPEA president Eric Johnston, in New York, hailed the signing as a harbinger of "another period of mutually beneficial, fruitful, and harmonious cooperation between our two countries," citing the cooperation of ANICA head Eitel Monaco as a determing factor in the agreement's negotiation.

SPG, Loew's Agree

NEW YORK—Loew's, Inc., and the Screen Publicists Guild have concluded an agreement covering the 21 members of the distributing company's advertising, publicity, and exploitation departments in the home office.

The union agreement, first for the Loew's employes since they left the Guild six years ago, calls for a minimum $5 weekly raise and additional wage adjustments which will raise the salaries an average of $8.50 to an indicated industry high of $172.50. The two-year contract, retroactive to June 4, calls for all Loew's publicist salaries to be at least $10 a week above the guild minimums.

Agreement was reached amicably after two sessions between Loew's negotiators and a shop committee.



Executive conferences on two important Paramount releases were conducted recently. Left, in Hollywood, Paramount president Barney Balaban and producer Cecil B. DeMille, front center, flanked by Y. Frank Freeman and George Weltner, discuss "The Ten Commandments." Behind them stand Paul Raibourn, James E. Perkins, Morris Lefko, Jerry Pickman, Charles Boasberg, Maxwell Hamilton, Sidney Deneau, Hugh Owen, and associate producer Henry Wilcoxon. Right, in New York, director King Vidor, center, discusses the Ponti-DeLaurentiis production of "War And Peace" with the trade press as promotion consultant Arthur Mayer listens.

Far East Problems Plague Film Imports

New York—Serious problems in the Orient affecting film imports to countries of that area were a chief topic of discussion at last week's meeting of the Motion Picture Export Association board of directors. Recent events in the Far East, formerly a comparatively quiet area, which concern the MPEA include the threat of drastically adverse tariffs and other legislation in the Philippines and Burma, and a dispute in Pakistan, brought about by divergent interpretations of clauses in the film agreement which expired last month, which is holding up American remittances. In Indonesia, what was termed a technical problem has delayed 1955 remittances.

Reports from Manila late in July indicated that American distribution's fears of the Philippine Senate enacting House-passed tariff legislation had been allayed, but the issue, it was understood, has been revived and would impose a levy 15,000 per cent greater per imported film foot than the present law exacts, with the result that the increase would represent four or five times the current average earnings per picture. It was further reported that new events were in the offing which would reduce film remittances and cut down the number of imports.

In Burma, the government's new import quota would restrict each company to 10 programs annually, a development which the MPEA members regard as altogether unrealistic and unacceptable. Heretofore, Burma has been a free market. Negotiation of a new agreement with Pakistan was expected to follow upon the settlement of the interpretation dispute. Delayed remittances from Indonesia are being investigated by MPEA representative William Palmer, who recently returned to Jakarta from a leave spent in this country.

Baker Joins DCA

New York—Murray Baker has joined the DCA sales staff as salesman for the Cincinnati-Indianapolis area, it was announced recently by Irving Wormser and Arthur Sachson, DCA sales executives. Baker, a former buyer for United Paramount Theatres and Schine Theatres, spent three years as a salesman for IFE prior to joining DCA.

Allied Board Supports Conference; Studies Means To Total Tax Repeal

Louisville, Ky.—The Allied States Association board of directors, meeting here last week in its regular summer session, ratified the earlier action of the organization's officers calling for a top level industry meeting in letters to film company presidents. The directors also sought to broaden the scope of the proposed conference between distribution and exhibition by including other branches of the industry, and president Rube Shor was directed to offer Allied's assistance on distribution's problems in any future correspondence with the company heads. At the same time, Shor was instructed to name a committee to investigate ways and means of eliminating the remaining part of the Federal admissions tax.

The board heard a report from the Emergency Defense Committee which was understood to have criticized MGM sales policies, and the directors adopted the EDC report, placing themselves on record as hurt and angry with the MGM stand. They further considered what they interpreted as retaliatory measures taken by Paramount, MGM, and Columbia against Trueman Rembusch, past Allied president, following his testimony during the spring Senate Small Business Subcommittee industry hearings, and resolved to place the Rembusch issue on the agenda of the annual convention, slated for Dallas at the end of November.

Other business transacted included a report by general counsel Abram Myers on his enquiries concerning Small Business Administration loans to exhibitors, as recommended in the SSBS report; a request to 20th-Fox president Spyros P. Skouras that the company reconsider its decision to offer CinemaScope trailers only henceforth; and the placing before the board of a report by the standardization committee pressing for standardization of equipment. No action was taken on the issue of COMPO, from which Allied withdrew last year.

Vast Outdoor Campaign Set For "War And Peace"

NEW YORK—A vast outdoor and transit advertising campaign that adds up to the saturation total of 4,218 billboards and posters this month is heralding Paramount's "War And Peace" throughout the New York metropolitan area.

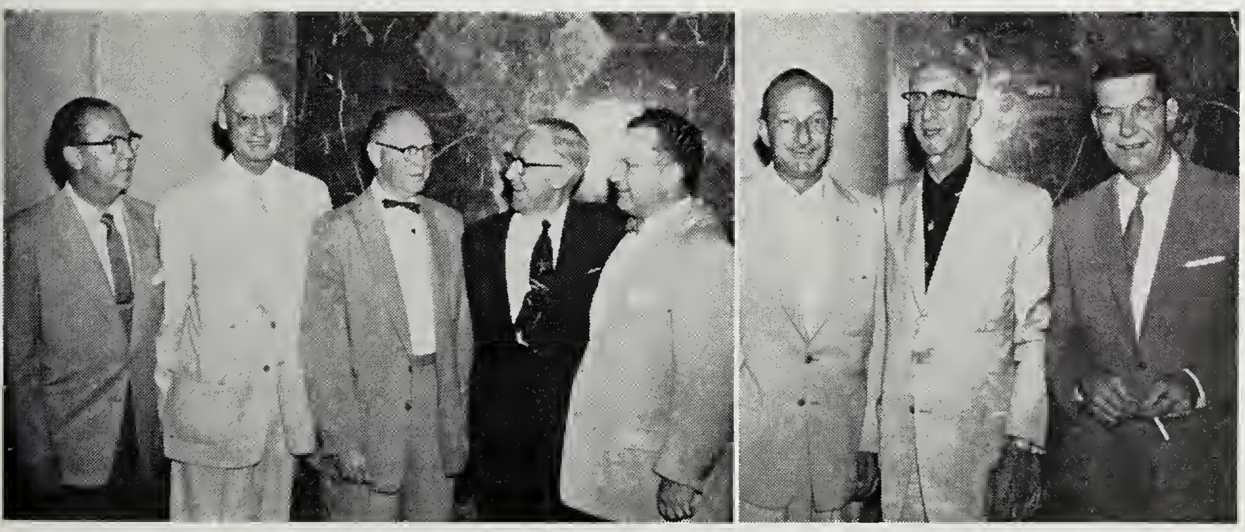
Meanwhile, on the west coast a correspondingly spectacular billboard and poster ad campaign is set for the film's opening at the Hollywood Paramount.

Two-sheets have been posted on a saturation scale in subway stations and in the Hudson Tubes, and one-sheets are capturing commuters' attention along the New Haven and Long Island railroads and at all ferry terminals.

Oil Seen 20th-Fox Booster

New York—Oil production potential of the strike on 20th-Fox's west coast studio property might run as high as 40 million barrels, with the value of the film company's interest $15 million or more, equivalent to $6 a share or better, it was estimated last week in an article appearing in Barron's, a national business and financial weekly. The author, John L. Hopkins, predicts that, "All told, the company's real value would probably be more than twice the current market price of 25."

In a survey of film company trends, Hopkins went on to describe RKO Teleradio as "an aggressive newcomer" while citing Universal as "bucking the trend" and declaring that Columbia's profits for the current fiscal year "are likely to show an upturn." In analyzing why new interests have been acquiring film stocks despite "generally gloomy profit results," Hopkins concludes that perhaps the chief reason is that leading producers' equities have been selling for much less than their "actual realizable asset values," to some extent the result of the fact that old film libraries have been assigned no book value.



Seen at the recent screening of MGM's "High Society" at the RKO Orpheum, Denver, were, left to right, Dave Davis, general manager, Atlas Theatres Circuit of Colorado; Henry Friedel, MGM branch manager; W. T. Hastings, manager, RKO Orpheum; Jack Smith, special events manager at Centennial Rack Track; and Ralph Batchelette, Fox-Intermountain Theatres circuit official; and, right, William Egren, film buyer, Fox-Intermountain Theatres; Fred Brown, buyer-booker, Black Hills Amusement Theatres of South Dakota; and M. A. Cramer, MGM assistant branch manager.

SW Buys Marcus House

New York—Stanley Warner, former operator, Capitol, Madison, Wis., purchased the property from Marcus Theatres Company, Milwaukee, for a price reported to lie between $750,000 and $1 million, it was reported last week. The Marcus company, headed by Ben Marcus, acquired the situation a year ago from the First Wisconsin Foundation of Milwaukee, a subsidiary of the First National Bank there. Stanley Warner currently is remodeling the Majestic, Madison, the reopening of which was set for last week.

"Secrets" To Continental

New York—"Secrets Of The Reef," Butterfield and Wolf production presented by Marine Studios, which set a new house record of $1,387 in the first day of its world premiere engagement at the Baronet, has been acquired for worldwide distribution by Continental Distributing, Inc., it was announced recently by Frank Kassler, president of Continental, and W. F. Rolleston, vice-president and general manager of Marine Studios.

And Now Th

Importance of Trailers

MOTION PICTURE HERALD

THERE are times when the value of the most basic tool the exhibitor has with which to advertise, namely trailers, is overlooked. It is understandable that all methods to bring more patrons to the theatres must be explored. However, in the process the importance of present means should not be diminished. Strange as it may seem, instances are reported where theatres do not show trailers of forthcoming attractions either as an economy move or as a means of shortening a long program.

It would be difficult to think of a more false economy measure or a worse way to shorten a show. The audience in a theatre is composed of persons ready, willing and able to attend another program. The trailer is a concrete way of bringing the next programs forcefully to the attention of this "captive audience." All other forms of advertising must compete for the viewer's attention.

Every survey made has brought out the basic influence of trailers in creating attendance. Recently Sindlinger & Co. completed a detailed study of clients in and around Oklahoma City. The period covered 84 weeks ending June 9, 1956. It was found that the trailer was the primary influence in bringing $342 of every $1,000 of admissions at the first runs and an even greater proportion for the subsequent-run theatres. Also noteworthy is that over 28 per cent of those influenced to attend are in the so-called "infrequent movie-goers" class. The survey also found that nearly 85 per cent of patrons who returned for the next program can recall material they saw in the trailer. This indicates the strong impact made by trailers on patrons.

BOXOFFICE

There is no better way of telling patrons—and showing them—what the theatre has to offer than via its own screen. And the medium for this, of course, is the coming attraction trailer. Long a known and accepted fact, but sometimes thoughtlessly underestimated, Sindlinger & Co. has provided conclusive proof of the high potency of theatre trailers in the results of a survey made in Oklahoma City and surrounding county for theatres in that area.

We doubt if any other medium can prove that more than one-third of its viewers or readers are influenced thereby to "buy". But that's the case in the instance of theatre trailers. Out of 1,000 people who attended a first-run Oklahoma City theatre during one week, 342 were influenced by the trailer to buy tickets for the theatre's program the following week. A high percentage of infrequent patrons—nearly 29 per cent—named the trailer as the "motivating" factor. The impact of the trailer was given further emphasis by the revelation that 85 per cent of the returned patrons could tell about something they saw in the previous week's trailer.

Theatremen—and the industry at large—should never underestimate the power of their own medium; and they should make greater use of it, for selling the institution of the theatre as well as its product.

THE UNSUNG SHOWMANSHIP HEROES

HARRISON'S REPORTS

An interesting report in regard to the value of theatre trailers has been issued by Sindlinger and Co., the research analysis organization, which made a comprehensive survey for a group of theatre clients in Oklahoma City and County, covering a period of 84 weeks ending June 9, 1956.

The following pertinent information is disclosed in the report:

1. During the 84-week period, the theatre trailer has been the primary influence behind $342 of every $1,000 expended for admissions at first-run theatres in Oklahoma City.
2. A follow-up report yet to be issued will demonstrate that the theatre trailer in all other Oklahoma City and County theatres, excluding first-runs, runs about 12 per cent higher as an influencing factor than it does among first-run audiences.
3. Of the total patronage influenced primarily by the theatre trailer, 28.6 per cent are infrequent movie-goers.
4. Of the 47 per cent that return to the same first-run theatre in Oklahoma City for the next program, 84.7 per cent can "play back" something they remember from the coming attraction they saw during their prior visit, while 72.8 per cent say that the trailer was an influence in "wanting to see the picture."

These findings are indeed impressive and they point to the fact that a coming attraction trailer, which can be shown by the average theatre for less than the price of one admission ticket daily, ranks as the most valuable advertising medium available to the exhibitor because it returns the greatest volume of ticket sales for each dollar expended.

As most exhibitors have found out from experience, the trailer is an indispensible arm of theatre advertising, a sort of magnet that draws the public because of its promise of entertainment. It is a fundamental part of successful theatre management and should be exhibited with continuity and regularity.

MOTION PICTURE EXHIBITOR

RECENTLY WE DISAGREED wit
of the Sindlinger Reports. W
pleased to concur with their
on the value of theatre tr

Basic Showmanship Weapon

THE Independent FILM JOURNAL

A comprehensive statistical ana
ysis by Sindlinger & Co. in b
half of a group of theatre client
in Oklahoma City, covering a
period of 84 weeks ending June
9, 1956, reveals that *the theatre trailer is the primary influence behind $348 out of every $1,000 expended for admissions at first-run theatres in Oklahoma City.*

A follow-up report yet to be issued, Sindlinger states, will prove that trailers are even more potent as an influencing factor among subsequent run audiences.

These are truly impressive figures and should be carefully weighed by all exhibitors in relation to their total advertising budgets. From these facts, it is rather obvious that trailers lead all other advertising media in returning the greatest volume of ticket sales per dollar expenditure.

For too long a period of time, the trailer has been taken for granted just as we accept the other most basic, and precious, aspects of our business and family life. The last authoritative statistics on the subject were contained in a 1947 survey of the Woman's Home Companion, which revealed that of the factors influencing attendance, trailers drew 31 percent of the patrons.

It is right that exhibitors be reminded from time to time of the value of the showmanship tools at their command—and, make no mistake about it, the trailer is still the basic weapon in the showmanship arsenal.

Editors Say:

THAT LI'L OLE TRAILER

VARIETY

That Sindlinger (research system) finding in Oklahoma City and County, as reported in this family journal of learning last week, on the continuing potency and impact of the "little ole movie trailer," is one of the few time-honored showmanship techniques that seemingly holds up.

There are manifestations of variations on the theme, as for example the excellent trailerizing done on Ed Sullivan's CBS-TVer in behalf of "High Society" (Metro-Crosby-Sinatra-Grace Kelly). But within its native habitat, the "coming next week" whetter of the film appetite is still an effective come-on, be it in the nabe or deluxer theatre.

The impact would appear to have appreciated, comparing the Woman's Home Companion survey in 1947, where 31-out-of-100 were influenced returnees o the boxoffice by "coming next week" trailers, as gainst Sindlinger's 34.2%. Now let's make sure hat they keep coming back to quality product of e want-to-see calibre.

Trailers Exploitation

By CHAS. A. ALICOATE

THE Film DAILY

NOT TOO LONG AGO research-analyst Al Sindlinger reported, with facts and figures, that movie attendance was definitely on the rise, which was good news. Sindlinger & Co.'s most recent survey, conducted over an 84 week period, now reports that among residents of Oklahoma County who returned to the same theatre for the "next change," 84.7 per cent of them "play back" something they remembered from the coming attraction trailer viewed during their prior visit; and that 72.5 per cent say that the trailer was an influence in their wanting to see this picture.

In other words, during the 84 weeks over 1,000 people who reside in Oklahoma County and attended a first-run Oklahoma City theatre, 34.2 per cent was motivated by the theatre trailer, or — stated another way — during the 84 weeks, Sindlinger & Co.'s interviewing in Oklahoma County, Oklahoma, shows that for every $1,000 in gross at the first-run theatres, $348.00 came from expenditures which were motivated by the coming attraction trailer.

Which brings us to the point that we have always had the tools and know-how for a successful operation, but it seems that while production is definitely on the upturn, the good old ideas of merchandising and exploitation seem to be on a holiday. Where are the campaigns of yesteryear designed to interest first the exhibitor and then the patron of the picture? We are not unmindful of the fact that it's pretty hard to "get hot" when conditions generally are none too bright, but exploitation is such an integral part of this industry that we dislike seeing it dozing when it should be up and doing its stuff.

VALUE OF A TRAILER

xperienced exhibitor knows
othing has greater effect on
ance than the advance trail-
own in theatres. It, more
anything else, keeps them
g back.

Old Reliable

HOWMEN'S RADE REVIEW

For years and years on end, theatremen have rated the advance trailer their most reliable promotion piece. Indeed, the trailer has een "old reliable" for selling the upcoming show in the book of experienced exhibitors. But the strange thing is that in recent times there has been little evidence of that showmanship for the novelty presentation of the trailer which formerly was used with no little frequency.

Recently, a survey by the Sindlinger company indicated that the trailer's impact for bringing people back for the next attraction accounts for more than one-third of the paid customers. Surely that kind of selling performance merits far better that what is often encountered at theatres where trailers for two or even more double-bill shows are spliced up for one uninterrupted "pitch".

The industry periodically gets excited about "dissipation" of product (and there's plenty of that in some of the double-billing we've seen). But now, in view of this recent survey of the trailer's effectiveness for selling tickets, it seems time for theatremen to make the most of a very good thing by using imagination and a sense of timing in presentation of their "previews" of upcoming attractions.

The Value of Trailers

Film BULLETIN

A recent report by Sindlinger covering 84 weeks of attendance at first-run theatres in Oklahoma County, Okla., points up the importance of trailers as a selling medium. The researchers found, for instance, that 342 out of every 1000 people attending the theatres surveyed were motivated primarily by the trailer to return for the next attraction.

Another significant factor in the report was that of all those who returned to the theatre for the next program, regardless of motivation, almost 85 per cent could "play back" something they remembered from the trailer they had seen on the previous visit.

These figures add verification—if any were needed—that it is impossible to place too much emphasis on the value of trailers to sell pictures. But is this powerful selling medium being utilized to its greatest potential? We believe not.

Trailers should be used to exploit not only movies, but movie-going as well. The audio-visual factors give it incomparable potency in hooking its captive audience. Its strong impact and retentive qualities were evidenced by the "play back" experiment. Yet our industry does little to capitalize this indisputably high-powered medium to sell the theatre as an entertainment institution.

We urge National Screen Service, or COMPO, or the film studios to undertake production of a series of institutional trailers. Perhaps Walt Disney's creative cartoonists would lend themselves to such a constructive public relations task. We suggest not merely slogans, but packing the kind of entertainment punch that goes onto the picture-selling trailer. Let's institutionalize theatre-going via this effective instrument of exploitation.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 60

George Nonamaker
Editor

Wedding, Fashions Beat $500 Aspirants

PHILADELPHIA—Although there were entries on both films on which Columbia Pictures has $500 added Showmanship Sweepstakes prize money riding, the effort of Joe Murdock, Ohio, Mansfield, Ohio, in staging a fashion show and wedding came in first in Contest 60 in the eyes of the judges.

His $100 check has been forwarded to him.

WINNING ENTRY

FASHION SHOW AND WEDDING

Submitted by Joe Murdock
Ohio, Mansfield, Ohio
1630 seats • 70 cents top admission
General patronage.

Recently I staged a fashion show and wedding on stage that resulted in S.R.O. business and cost the theatre nothing except some hard work. I know this is reaching pretty far back for a gimmick; but, honestly, results were so good and the stunt worked out so fine for us that we want to pass along the idea to others.

Twenty society gals (they were the most) modeled the very latest fashions from New York and Paris. Yes, some of the gowns were direct from Paree. Everything from bathing suits to wedding outfits for both men and women were shown.

The blow-off was a dignified and beautiful stage setting with everything in tie and tails, 20 beautiful girls as usherettes and hostesses, the theatre decorated with flowers from front doors to stage, all ladies attending receiving a piece of wedding cake, a 100 voice choir on stage as backing for the wedding, a 25-foot runway over the pit and front rows of seats covered with gold cloth trimmed in silver; also silver steps to the runway, house organ and piano for music, and the bride and groom receiving $3,500 worth of gifts, everything from a four-day all expense paid trip to New York City to a complete two rooms of furniture from cooperating merchants.

Included in the gifts were a picture album of the ceremony, bedroom suite, refrigerator, gas range, six months of groceries, bride's travel costume, wardrobe for bridegroom, reception at local hotel, New York trip, diamond wedding ring, mink scarf, etc.

The runway for the style show and wedding was donated by a local builder, and the wedding cake was baked by a local concern.

The music for the ceremony was presented by a choir from Mansfield Senior High School.

All of those cooperating went for large co-op newspaper ads and other tiein advertising including window displays. A quick tote showed the merchants coming through with 430 inches of co-op advertising in the paper.

This was truly one of the big society events of the season. Many of the audience were in tux and evening gowns, and the whole affair was handled with as much dignity and reserve as if it had been in a place other than a theatre.

We upped our admission to $1.00 for the event and limited our sale to our seating capacity. The fashion show preceded the wedding with the affair starting at eight p.m. between showings of our feature film.

RUNNER-UP NUMBER 1

"THE HARDER THEY FALL"

Submitted by Donald Morton
Joy Drive-In, Plaquemine, La.
500 cars • 50 cents top admission
Small town patronage.

A newcomer in the managerial ranks, this contestant says he was anxious to turn in a fine campaign and at the same time keep his expenses down to a minimum.

To kick it off, a six-sheet was placed in the lobby two weeks in advance with a tape recorder hidden behind it plugging the coming attraction. This was made to stand out by having bright lights focused upon it.

A local ice cream company really went all out in cooperating with us on this film. They have 14 trucks, seven with public address systems, and we were permitted to adorn all of them with special signs and posters. Each truck was on the streets from dusk to down and traversed the entire territory. They were driven at a maximum speed of 15 miles per hour, went into neighborhoods and neighboring towns up to an 80-mile radius. This did not cost us a single penny since the owner of the company is a friend and once in a while we scratch each other's back.

The local bus line permitted me to put signs on the sides of the bus. This bus travels through town and to Port Allen, La., several times a day.

A local dress shop permitted me to put a large sign on the side of their building facing a one-way street. This did not cost the theatre anything.

Two weeks prior to opening I had a stencil made and supervised the painting of sidewalks in front of most stores of the business section of town myself.

We have a ton and a half advertising truck which carries a 24-foot signboard on each side, and this was driven around town and surrounding areas on weekends and on one day during the week. On other days it was parked at busy street intersections. A local ice truck also displayed signs advertising the drive-in and the film as it went around town. This was also at no cost to us.

Window cards in imitation of those used to announce fight cards were put out. These read: "Don't miss the big fight (dates). See 'TORO,' The Seven Foot Giant Vs. Jersey Joe Walcott in 'The Harder They Fall,' a motion picture that boxing racketeers dared the movie industry to make. Joy Drive-In." A reader was spotted on the sports page of the local newspaper with headline reading: "Film Exposes Fight Racket." This was one of the rare times we muscled in on the news columns of the paper off the amusement pages.

A thousand napkins were imprinted and distributed through three local cafes. A holder of a napkin obtained reduced admission at the drive-in on two specified nights. This cost us $6.

To plug "The Harder They Fall" one night, I climbed on top of our screen during an intermission and dropped 40 tiny toy parachutes. Before doing so, my wife announced over the public address system what was about to take place. The object was for the people to come down and catch the parachutes—"The Harder They Fall"—and get the 10 cent discount stapled to each cardboard figure of a bailing-out aviator. I thought I was being mobbed as people raced toward the screen. Everyone enjoyed this except me. I was mighty glad to get my feet on the ground again. Later, along with my regular newspaper ad I ran a "Count The Parachutes" contest. This was a photo of the parachutes laying on the ground and the object was to count the number of parachutes down. If the number was correct patron was admitted free. This worked fine, caused interest, and I was able to get one free ad out of the newspaper on it.

Further street bally was in the nature of a sandwich signboard, inexpensively made, and a six-foot sign on my own car.

We held a telephone survey on this film and called every name in the local book, inviting people to visit the drive-in. The majority said they appreciated our taking enough interest to call them.

The entire campaign cost us $27.

RUNNER-UP NUMBER 2

PRIZES FROM THE SKY

Submitted by Alvin T. Kline, Jr.
Bellwood Drive-In, Richmond, Va.
1,000 cars • $1.25 per car full
Metropolitan and rural patronage.

During the time of the year when it's not possible to start a show until late in the evening, we try and come up with stunts to bring 'em in early.

We have just completed a two-day stunt that cost us nothing but the price of a trailer. It was successful and the patrons liked it so much we intend repeating it at least once more before we close for the season.

A local merchant who cooperates with us regularly actually suggested the stunt and it was of great benefit to him, as well as us. He owns a small plane and suggested we have an aerial bombardment of the theatre. He contacted the dealers who sell him merchandise and they donated such things as potato chips, soft drinks, hot dogs, etc. He contacted a local bottler and they gave away several portable coolers. Our concession manager got into the act and promoted a certificate for $250 on a car, several tires, and many other fine gifts.

Certificates were made for each gift and a streamer was attached. We were able to advertise that hundreds of dollars worth of prizes would be dropped from the air. We had so many prizes that we decided to divide them into two nights' giveaways.

The plane flew over several days in advance and dropped test steamers. On the first evening of the air drop, seven p.m. E.S.T., he started throwing them out of the plane. It was beautiful to watch and not a streamer drifted out of the lot. On the second night, the crowd was larger, and again he hit the theatre consistently.

This proved to be a good stunt. It meant money in the boxoffice and considerably more in the refreshment stand.

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES
$500.00 on—
"The Harder They Fall"
(This Prize Offer expires October 3, 1956)

UNITED ARTISTS
$750.00 on—
"Alexander The Great"
(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES
$500.00 on—
"Earth vs. The Flying Saucers"
(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

EARTH VS. FLYING SAUCERS

Submitted by Sid Kleper
Loew-Poli College, New Haven, Conn.
1410 seats • 80 cents top admission
General admission.

The basic element of any campaign is a peg to hang your hat on. Whereas we knew that there were many ballyhoo ideas that could be worked, we had to come up with an idea that would crack the local newspapers. And they are mighty tough!

We located an authority on space travel and flying saucers in Saybrook, Conn., a suburb of New Haven. This man, Frank Tinsley, drew the first cover for the book on which "Earth Vs. Flying Saucers" is based. Tinsley was our peg. His publicity resulted in a full page and one-half in the Sunday Register magazine section; a live televised appearance over Station WHNC-TV; and a radio interview at WAVZ and WHNC.

We also cracked the newspapers with a tiein with the Register Fresh Air Fund, offering guest tickets to the first 100 children who earned a dollar to send a poor child to camp. This gave us two stories in the paper.

Our lobby was a veritable beehive of flying saucers. We hung them from the chandeliers, on the mirrors, on the doorman's box, and constructed eight-foot standees on the picture using lithos.

A false front was constructed at very little expense using lithos and an abundance of sock stills furnished by the film company.

To round out the campaign we stencilled sidewalks, curbs, and barricades; distributed tabloid heralds; scaled imprinted pie plates (flying saucers) from roof tops; and had a space man out for street bally on opening day.

Window tieups included toy stores and beauty shops. Playgrounds and beaches were covered in our sales campaign. Soda streamers, always a sock summer item, were used at the busier milk bars. An abundance of street arrows pointed the way to the theatre, and the Connecticut News Company bannered all of their delivery trucks. We also had comprehensive newsstand tieup with this news company with the sniping of 150 newsstands in the metropolitan area with special 11x14 cards reading: "Read the astounding facts behind flying saucers in the latest science fiction magazines on sale here. See 'Earth Vs. The Flying Saucers,' Loew-Poli College Now."

The rewarding feature of this effort was the resultant business, which was 300 per cent above normal.

RUNNER-UP NUMBER 4

PACKING COMPANY TIE-UP

Submitted by Roy Kane
Reeves, Elkin, N. C.
674 seats • 40c top admission
General small town patronage.

A recent promotion was made with Yadkin Valley Packers, Inc., Elkin-Jonesville, N. C., and quite a few S.T.C. Theatres.

Originally intended for one month it has been continued indefinitely.

Children's passes are packed in the various pork products distributed by the company, and as the passes come in to the various theatres they are redeemed by the packing company at a slightly lower price than the regular admission.

At 11 theatres one coupon admits one child under 12; at eight theatres two coupons admit one child; at three drive-ins four coupons admit one adult; and at one drive-in four coupons admit one adult on Friday nights only.

Large size circus heralds were distributed by the packers featuring the coupon pass give-away, and the promotion was given other publicity by them.

This seems like a stunt that might be readily duplicated in other cities and towns, particularly with local packers. It is a foregone conclusion that kids will keep after parents to purchase the merchandise or foods giving away the theatre passes.

MGM Sets $500,000 Ad Campaign For "Tea"

NEW YORK—The largest advertising, publicity, and exploitation campaign that MGM has given to any picture for several years past will precede and accompany the national release of "Tea And Sympathy," now set for late September. More than $500,000 will be put into the saturation advertising campaign which will use magazines, newspapers, radio, and television, backed up by intensive publicity and exploitation utilizing all available media and outlets.

Full-page display ads in weekly magazines will reach a circulation of 17,500,000, with an estimated readership of 64,750,000. Ads slanted for the big women's service magazines will reach a circulation of 14,600,000, readership 31,900,000. Other ads in general magazines will reach 20,000,000 circulation, readership 81,200,000, with fan magazine space directed at a circulation of 3,000,000 with 12,500,000 readers.

Every daily and Sunday newspaper in every city of 100,000 or more population is on the September advertising list. The total circulation of these papers is approximately 40,000,000.

"THE BAD SEED" HAS A GREAT TRAILER!

"THE BAD SEED" HAS A GREAT TRAILER!

"THE BAD SEED" HAS A GREAT TRAILER!

Canadian Drive-In Admits Patrons Free, Charges Monopolistic Setup

TORONTO—A Winnipeg drive-in, in an attempt to draw attention to what it calls "monopolistic film and theatre tactics," has been admitting patrons free of charge and still breaking even.

The Circus Drive-In, Kirkfield Park, broke into the front pages when it began letting patrons in free, according to manager Harold Diamond, for an indefinite period.

Diamond, who operates the ozoner for Max Shnier, his brother-in-law, licensee of the operation, said he will lodge a formal protest concerning alleged "theatre monopoly in Winnipeg" with the Combines Investigation Commission in Ottawa. He alleges that his theatre is being prevented by other drive-ins and film distributors from getting the newer movies that the public wants.

Charging that three of Greater Winnipeg's major drive-ins are chain-owned, and as such, "are providing second and third-run pictures in order that the chain's downtown theatres are not hurt attendance-wise," Diamond claims that "many drive-in theatres in eastern Canada and the United States are showing first-run moving pictures."

As charges are hurled back and forth, the Circus draws capacity crowds, forcing the management to turn cars away. Reports are that the concession stand is doing a booming business, grossing as high as $2,500 a week, giving the theatre a satisfactory profit. The theatre pays a nominal flat rental to the distributors for the pictures it is obtaining.

No amusement tax is being paid by the theatre for, as the amusement tax branch explains, "our tax is based on the highest price, which in this case is nil, and 10 per cent of nil is nil."

To the Canadian Motion Picture Distributors' Association, "it is strictly an exhibitors' problem." So said Clare Appel, executive secretary. He said the association could not and would not take any stand on the argument.

"The individual distributors have a perfect right to sell their product to the Circus Drive-In, or any other exhibitor in Canada, as they see fit," said Appel. "The Association never interferes in any manner with the companies' sales policies, and any suggestion of 'monopoly' as far as he distributors are concerned is completely false."

Both exhibitors and distributors described Diamond's charges as "ridiculous." One theatre executive said the "bidding system of picture-buying in the U. S. has resulted in a number of drive-ins obtaining first-run pictures in opposition to regular theatres, but this does not apply in Canada. In most situations the regular theatre charges higher admission and therefore can afford to pay more for features, particularly when there is a percentage fee."

Paramount Reports Earnings

NEW YORK—Paramount reports estimated consolidated net earnings for the second quarter of 1956 at $3,279,000, which represents $1.57 per share. This includes $1.12 per share profit on sale of film shorts and cartoons. These earnings compare to $2,307,000 or $1.05 per share reported in 1955.

For the six months of 1956 consolidated net earnings are estimated at $5,001,000 after all taxes. They equal $2.40 per share based upon 2,086,000 shares outstanding at June 30 and include $1.28 per share net profit on the sale of film shorts and cartoons.

Comparative earnings for the same period in 1955 were estimated at $5,165,000 or $2.36 per share on 2,189,000 shares then outstanding.

The board voted a quarterly dividend of 50 cents per share on the common stock, payable Sept. 14 to holders of record on Sept. 4.

Feldman, Aboaf Visit Coast

HOLLYWOOD—Screenings of Universal-International's top product scheduled for future release, conferences with advertising-publicity executives on U. S. and foreign pre-selling campaigns, and meetings with top studio executives are on the agenda of the Universal City visit of Charles J. Feldman, vice-president and general sales manager, and Americo Aboaf, vice-president of U-I's foreign subsidiary. They will view completed productions and rough versions of new films.

Warners To Buy Stock

NEW YORK—An invitation for tenders of Warners stock was authorized last fortnight, it was announced by the company, which will use up to $20 million of its funds to acquire common shares at the lowest prices at which it is offered. No shares will be purchased at cost in excess of $28.50 per share, and all tenders must be submitted not later than 3 p.m. on Sept. 5 next on the company's form of tender, it was said. The tender form will be sent by mail to all stockholders within a fortnight, designating the agency where the tenders are to be deposited. It was reported that Harry M., Albert, and Jack L. Warner will tender an aggregate of some 100,000 shares at $27.50 per share.

TOA Hosts Distribs

NEW YORK—Implementing its bid for distribution participation in its annual convention here next month, Theatre Owners of America hosted three film company executives at a luncheon last week in the Sheraton-Astor Hotel, in course of which the exhibitor organization informed its guests of convention plans. Official guests were Hugh Owen, vice-president, Paramount Film Distributing; Jack Alexander, Republic assistant general sales manager; and Clarence Hill, 20th-Fox sales executive. Representing TOA were Walter Reade, Jr., Samuel Rosen, R. J. O'Donnell, Claude Mundo, and Joseph Alterman. TOA had invited representatives of all film companies to attend.

Disney Production Schedule Revealed

New York—A production program extending through 1958 and into the following year was announced last week by Walt Disney Productions vice-president Card Walker to a Buena Vista sales conference directed by the distributing company's president and general sales manager, Leo J. Samuels.

In addition to the reissue of "Fantasia," already on the boards, the new Technicolor "Secrets Of Life" is set for November release, to be followed in December by "Westward Ho, The Wagons," in Technicolor and CinemaScope.

In Disney's True-Life Adventure series, the program following the forthcoming "Secrets Of Life" includes "Perri," 1957, and "Arctic Wilderness," 1958. A new feature length cartoon, following the reissue of "Cinderella" and "Bambi," will be "Sleeping Beauty," 1958. New live action features will include "Old Yeller," "Farewell To Valley Forge," and "Swiss Family Robinson." The first new People and Places entry, "Disneyland, U.S.A.," in CinemaScope and Technicolor, will be released with "Westward Ho, The Wagons." Following in that series will be "Samoa," "Blue Men Of Morocco," "Lapland," "Navajo Adventure," "Alaskan Sled Dog," and "Japan." New two reel cartons to be produced will be "The Truth About Mother Goose," "Paul Bunyan," "Anyberg, U.S.A.," and "A Cowboy Needs A Horse," the last to be released with "Secrets Of Life."

In addition to Disney product, Buena Vista also will distribute features of outside, independent producers. On this year's schedule are the Japanese-made "Yang Kwei Fei," in Eastman Color, and "If All The Guys In The World . . . ," a French import.

DCA Adds Three

New York—Three features recently were added to the new Distributors Corporation of America release schedule, it was announced by Fred J. Schwartz, Irving Wormser, and Arthur Sachson, bringing to 17 the number of DCA pictures in release, including 11 for this year. The new acquisitions are Bermuda Film Studios' "Bermuda Affair," Titanus' "Scandal In Sorrento," and Gross-Krasne's "Monster From Green Hell."

MGM Leases Film Backlog To TV; Gets 25 Per Cent Of KTTV Stock

Los Angeles—Loew's-MGM and television station KTTV here last week reached agreement on the lease of 725 pre-1949 MGM pictures to KTTV, it was announced by Charles C. Barry, vice-president in charge of Loew's-MGM television. KTTV will hold the rights for seven years on an exclusive basis in its territory.

Simultaneous with this announcement of the first lease to TV of the MGM films, Richard A. Moore, KTTV president, announced an agreement whereby Loew's-MGM will acquire 25 per cent of the capital stock of KTTV. All of the stock of the station is owned currently by the Times-Mirror Company, publisher of the Los Angeles Times and the Los Angeles Mirror-News. The agreement, which will make Loew's-MGM an active partner, is subject to the approval of the Federal Communications Commission.

In conjunction with the announcement, Arthur M. Loew, president, Loew's, Inc., and Norman Chandler, KTTV board chairman and Times Mirror president, issued statements on the significance of the transaction. Loew said that "its spirit, and its terms, confirms us in our previously announced decision to enter the television field ourselves . . . KTTV is an outstanding station and we expect many more deals with similarly strategic outlets in other parts of the country." Chandler congratulated Loew's on the "far reaching decision which will have such significance for the entire television industry and the viewing public. The creative skills of the MGM organization will bring a new wealth of talent and entertainment to television stations everywhere . . . "

Among the titles included are "Goodbye Mr. Chips," "Boys Town," "The Thin Man," "Ninotchka," "Mutiny On The Bounty," "Northwest Passage," "San Francisco," "David Copperfield," "Boom Town," "Mrs. Miniver," "Dinner At Eight," "Lassie," "Grand Hotel," "Camille," "The Good Earth," "Saratoga," "Anna Karenina," "Little Women," "Thirty Seconds Over Tokyo," "The Hucksters," "A Tale Of Two Cities," "Easter Parade," "The Harvey Girls," "National Velvet," "Random Harvest," "The Barretts Of Wimpole Street," and all the Andy Hardy and Dr. Kildare pictures. KTTV will begin programming the MGM pictures in late September or early October. The pact also allows the station to use Leo, the MGM lion.

List Income Reported

New York—List Industries Corporation, formerly RKO Theatres Corporation, last week reported consolidated net income for the first half of this year of $317,471, compared with $804,757 before special items for the similar period in 1955. After adjustment for special non-recurring items, the net for last year's period was $599,757.

In issuing the report, Dudley G. Layman, financial vice-president, said that "on a proforma basis, including the results of operations of Gera Corporation for the first six months in 1956, the consolidated net earnings would have amounted to $1,727,800." Layman added, "Based on the shares outstanding at the close of each of the periods, the proforma earnings per share for the first six months of 1956 amounted to 40.5 cents compared to 18.5 cents in 1950.

Lewis In Kingsley Ad Post

New York—An extended promotion program to assist key-run exhibitors in the handling of local launchings of its product will be undertaken immediately by Kingsley International Pictures Corporation, it was announced recently by Edward Kingsley, president, as he made known the appointment of Bernard Lewis as advertising-publicity director.

New Investment Firm Formed

Washington—The formation of Universal Corporation with capital of $13.5 million, part of which was expected to go into theatre investments, was announced last week. Louis Wolfson, prominent financier, heads the new enterprise, the funds of which have been derived from the sale of a Washington public transit system to another group in the nation's capital.

See the trailer for "The Bad Seed"! It's a short one and a sweet one! Exhibitors who've seen it are putting it on the screen for the longest possible playing time! They're showing it in Miami, N. Y., Detroit, L. A., Chicago and elsewhere—and the audience response is better than for any trailer within memory! It's perfect for cross-trailer purposes—take full advantage!

"THE BAD SEED" IS THE BIG SHOCKER FROM WARNER BROS.

The International Scene.........

Canada

Calgary City Council Asks Tougher Censors

Toronto—Under a blast by the Calgary City Council, Alberta Censor Board chairman P. J. A. Fleming declared his board was the toughest in Canada.

Backing up his claim, Fleming said that in the last two years his board had banned 13 films, more than any censorship board in Canada. Several other films viewed this year by the board will not be seen in the province unless film distributors successfully appeal the ban, he said.

The Calgary Council rapped Fleming with a resolution which asked for more stringent attempts by the board to ban all films "which glorify the terror of teen-age gangs."

Fleming answered that the board tried to please everyone, "but we can't cater to every minority."

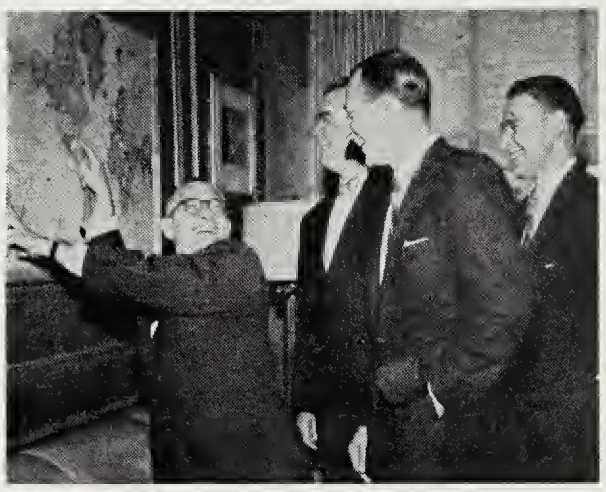
The resolution by the Calgary council, adopted by a 12 to one vote, was sent to every town and city in the province "for concerted action" against the board.

Fleming described a comment by an alderman that one film helped produce a minor crime wave in the city as "ridiculous." The board chairman claimed the alderman was the only one to complain about the film.

The alderman's resolution asked for more censorship of films "which teach teenagers things about crime they don't know." He called for more stringent attention by the provincial censor board to prohibit showing in the province of films which, under the guise of bearing a moral message, in actuality glorify the terror of teenage gangs; or that some censorship power be invested in the city authorities for the purpose of banning such films.

Canadian Comment

Taxes were blamed by Isador Reinhorn, president, Nipawin Theatres, Ltd., owners, Nortown and Roxy, Regina, for the closure of the city's newest and only neighborhood house, the 830-seater Nortown. Reinhorn said that attendance at the Roxy will be used as a barometer to determine the house's reopening date. The closed house was built in 1953 "with a perfect location," said Reinhorn. Reinhorn called the taxation for the theatre "terrific," considering the volume of business it did. Regina theatres now pay an annual business tax at the rate of 75 cents a seat. The Nortown therefore pays $662.50 a year. A few years ago, the tax was increased to its present level from 50 cents a seat. In addition, the city derives revenue from the amusement tax on admissions, approximately 10 per cent, four cents on 50-cent admissions and nine cents on a dollar ticket, based on a sliding scale. A request from the Regina Motion Picture Exhibitors Association to the city council asking for abolition of the amusement tax was turned down. Reinhorn also complained of the squeeze on the theatre operators by the film distributors and the shortage of patrons.



RKO foreign sales manager Sidney Kramer refers to a world map while conferring with visiting Australian exhibitors Reg King and Bob Watts as Mel Danheiser, assistant to Kramer, looks on during the New York home office meeting. King and Watts won the Greater Union Theatres Round The World Showmanship Contest recently.

CINE CHATTER: William Green was appointed manager, Odeon Humber, Toronto, to succeed Frank Haylett, who resigned to return to England. Grieg Jones succeeds Doug Smith as manager, Casino, Halifax, and Halifax City supervisor, while Johnny Farr, manager, Odeon, N. Sydney, has been granted an extended leave of absence to tour the U. S., and will be succeeded by Claire MacLean who will also look after the Strand, Sydney Mines, following the resignation of J. C. MacLaggan. John Melanson, formerly manager, Capitol, Yarmouth, moved to the Capitol, Moncton, succeeding Jones. . . . Barry Jones took over the organ chores at the Odeon Carlton, Toronto. He is the only organist in a city theatre. . . . Units of the Famous Players and 20th-Century Theatres circuits are accepting admission tickets for any child under 12 at any performance for special coupons, premiums with packages of Oglivie White or Chocolate Cake Mixes. The tickets are valid only if the child is accompanied by a paying adult patron. . . . Maurice Jackson Samuels joined Associated Screen News, Ltd., as cameraman for the Toronto region. He was formerly with Batten Film as staff cameraman. . . . Robert W. Smith's Vancouver branch topped the recent RKO Canadian short subjects sales drive instituted by Jack L. Labow, Canadian district manager.

—Harry Allen, Jr.

20th-Fox Meetings Conclude In Toronto

Toronto—The final meeting in a series of regional conferences launching a 20th-Fox "World Showmanship Drive" brought together executives of the company's Canadian sales district recently. The two-day parley was under the direction of general sales manager Alex Harrison and Peter Myers, Canadian district manager.

Harrison was preceded to Toronto from the home office by C. Glenn Norris, central-Canadian division manager, and David Ornstein, assistant to Norris. At the parley, Harrison, Norris, and Myers outlined objectives of the drive and plans formulated to merchandise releases through the balance of 1956.

Marking the first joint sales program conducted by the company's domestic and international distribution organizations, the campaign covers the third and fourth quarters of the year, sub-divided into two 13-week periods. Films being released in this period are "The King And I," "Bigger Than Life," "Bus Stop," "The Last Wagon," "The Best Things In Life Are Free," "Anastasia," "Teenage Rebel," and "Jesse James."

Canadian branch managers attending were Robert A. Cringan, Calgary; Gerald L. Chernoff, Montreal; Gordon Lighstone, St. John; Victor J. Beattie, Toronto; Dawson Exley, Vancouver, and Philip Geller, Winnipeg.

Kiddie Shows Planned

New York—A series of 90-minute variety programs designed to appeal to juvenile Saturday matinee and holiday audiences will be produced by Gold Medal Productions and distributed by Artists-Producers Associates, Inc., it was announced recently by A. W. Schwalberg, A-PA president and a Gold Medal director. The package, "The Big Fun Carnival," was to go into production last fortnight.

In addition to specialty numbers, cartoons, adventure pictures, wild animal subjects, songs, and music, the series will be composed also of other specialty numbers for which Gold Medal has signed Marion Stafford and Jerry Rush to act as mistress and master of ceremonies, supported by two newly-created Bunin puppets. Marc Daniels will direct and Louis Heyward and Nat Wilkes will do the scripts.

The offerings will be supported, it was understood, by a variety of merchandising tieups and ticket selling ideas.

Leo Jaffe, Columbia vice-president, recently arrived in London for conference on Columbia overseas production and seen greeting him and Mrs. Jaffe were, from left, William Levy, assistant managing director in Britain; Mrs. Allen; Irving Allen, Warwick Productions; and M. J. Frankovich, managing director in Britain.

NEWS OF THE TERRITORIES . . .

Merchants, Exhibitors Plan Coop Campaign

Boston — An eight-week cooperative campaign to stimulate business is under way in the Massachusetts Avenue area, headed by Charles Kurtzban, northeastern division manager, Loew's Theatres. A group of 25 merchants met in Loew's State to kick-off plans for this major public relations campaign. Participants included four theatres, five banks, two parking lots, and several restaurants, as well as top merchants. Theatres involved are the State, the Fenway, the Uptown, and the Strand.

Kurtzban suggested cooperative newspaper ads, street decorations, radio plugs, trailers using the "Shop, Dine And Go To The Theatre" slogan, and a big kick-off activity with the personal appearances of Mayor John B. Hynes and civic leaders.

Kurtzman said, "In any city today the parking problem is most vital. We in this area are fortunate in having recently acquired additional space for over 1,000 cars, and we must take advantage of it. But we must also get the residents in surrounding areas out of their houses into our district to patronize our wares. This is a long range program, but we can put it over with our showmanship experience."

Albany

Variety Club chief barker Harold Gabrilove sent Tent members greetings from Italy. . . . George B. Chelius, Jr., Sheraton-Ten Eyck Hotel manager and Variety member, was named director of governmental relations, Sheraton Corporation of America, effective Aug. 29. . . . Fabian's Mohawk and Saratoga Drive-Ins slated an automobile giveaway for next week, while the Palace arranged an air conditioner drawing. . . . The premiere of U-I's "Away All Boats" in the Stanley Warner Strand was preceded by a Navy parade and a broadcast by branch manager Norman Weitman and exploiteer Robert Zanger.

Atlanta

The San Carlos, Key West, Fla., is undergoing a major remodeling program, according to owners Gerald Abrew and A. W. Castro. . . . Robert B. Lowrey, former exhibitor in Louisiana and Arkansas, is the new owner, Ritz, Dyersburg, Tenn. . . . Vivian Miller has resigned from MGM. . . . Frank Krickler has put up the West Hollywood Drive-In for sale because the theatre has suffered from undesirable patronage which, he says, has driven away "decent people." . . . Columbia will film "Guard Of Honor" at the Orlando Air Force Base, Fla. . . . The Toccoa Drive-In, Toccoa, Ala., installed CinemaScope. . . . A recent windstorm caused considerable damage to the Shalimar Drive-In, Fort Walton, Ala. . . . Mrs. Carolyn White purchased the Blair, Blairsville, Ga., from Preston Henn. . . . Jo-Anne Blake has returned to United Artists as office manager's secretary. . . . Bobby Cobb is the new manager, Neely, Oneonta, Ala., from Mrs. Lester Neely.

AMERICAN MASON
BA... RUSH

Present at the recent Broadway premiere of 20th-Fox's "Bigger Then Life," Victoria, New York, were, left to right, Alex Harrison, 20th-Fox general sales manager; Jack Cusack, Victoria general manager; and W. C. Gehring, vice-president, 20th-Fox.

Boston

Harry Goldstein, Allied Artists press agent, was here in advance of "Hold Back The Night" and "Friendly Persuasion." . . . Nesti Pochi, owner, Nesti's Restaurant on Film Row, died at Faulkner Hospital after a long illness. . . . Anthony Nercia, manager, Kittery-York Drive-In, Maine, paid his first visit to Film Row when he was brought in by owner Al Lourie and was introduced to the exchange staffs. . . . Ernie Warren, owner, Paramount, Needham, Mass., has started a series of art programs for Tuesday and Wednesday evenings. . . . Mrs. Nathan Yamins was a patient in Beth Israel Hospital. . . . Edward Lider, general manager, Yamins circuit, and president, Independent Exhibitors, Inc., of New England, left for Louisville, Ky., to attend the National Allied board meeting.

Buffalo

An air conditioner in the basement of Shea's North Park exploded during an evening show last fortnight, without causing injury to anyone. . . . Downtown theatres were not planning any reduction in admission prices following enactment of Federal tax relief legislation. . . . In efforts to assist the New Legion, Wayland, N. Y., Rotarians are pledging themselves to purchase blocks of 25 tickets. Barney Hoffman is manager. . . . Frederick H. Myers, 69, retired Paramount salesman, died of a heart attack while visiting in Philadelphia. . . . Frank Saviola, Paramount city salesman, was recovering from an appendectomy. . . . Paramount staffers enjoyed the annual picnic at Evangela Park.

"Oklahoma!" opened in the Century with a typical Hollywood-style premiere last week. Among the industry notables present were Ted O'Shea, Magna Theatres vice-president; George P. Skouras, Jules Castiff, Spyros Skouras, Jr., and Salah Hassanein, United Artists Theatres; W. Kelley Hannan and H. Woodbridge, American Optical; and Douglas Netter, Todd-AO.

Tax Savings Mapped For House Improvement

ALBANY—Enactment by Congress and approval by President Eisenhower of the King bill eliminating the 10 per cent Federal admission tax on tickets selling for 90 cents or less will prove a stimulant to exhibitors, Larry Lamont, president, Lamont Theatres, declared, suggesting that the money saved by cancellation of the levy be directed to "refurbishing our theatres." To prove he practices his thesis, Lamont revealed plans for the installation of a modified Colonial front, with a marquee at the ends, at his Vanderbilt, Greenville, N. Y. The project, costing $3,000, is to be undertaken during the two-week, pre-Christmas closedown, when employees enjoy vacations. Lamont is spending money which he hopes to realize from the tax relief voted in Washington.

N. E. Exhibitors Hail Federal Tax Relief

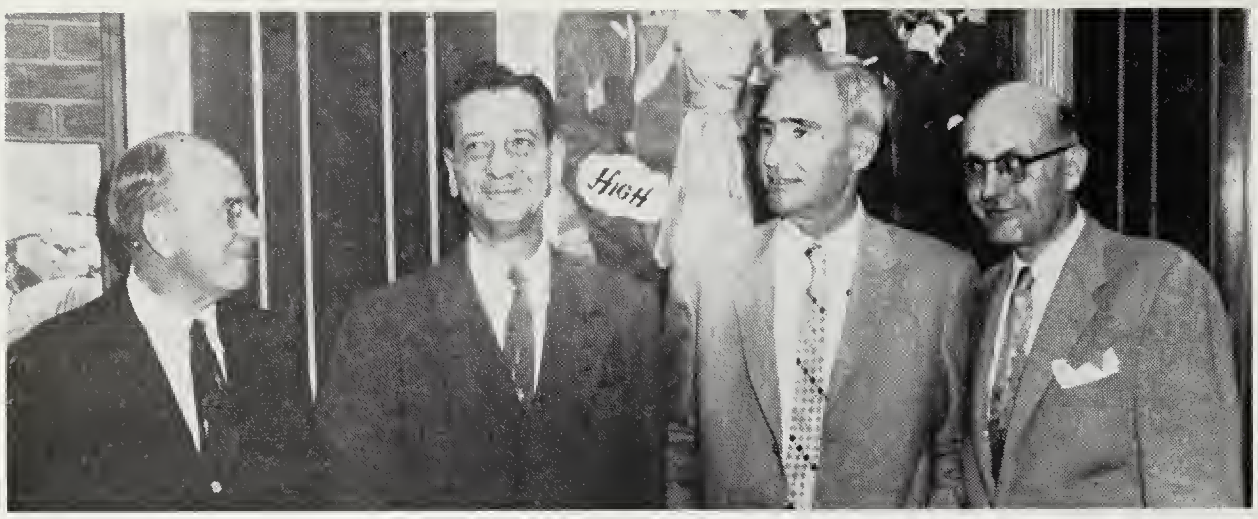
Boston—Although it was generally agreed among circuit heads and independents in this area that theatres charging one dollar admissions would drop to 90 cents following the President's signing the tax relief bill, it was too early to report any other price adjustments. New England Theatres, Inc., could make no comment because president Martin J. Mullin was out of town.

Samuel Pinanski, returning to his American Theatres desk after an arduous session in Washington, was elated over the signature of the President. He said in his Boston office, "The industry as a whole should be humble and grateful for our American form of Government which heard the woeful tales of the trials of our business."

When the news became known on Film Row, one exhibitor said, "If this bill had been in effect for the month of July, I would have saved over $700." He operates one small theatre in a small town. Edward Lider, president, Independent Exhibitors, Inc., of New England, a unit of National Allied said, "This was a job very well done by the industry in carrying through this reduction plan." Theodore Fleisher, president, Interstate Theatres Corporation, said, "This reduction affects all of the theatres in our circuit but one. And it may well mean that we can keep open the doors of a few of our theatres that probably would have had to close."

I. B. Lewis, owner, Provincetown, Provincetown, Mass., said, "This good news means that I can now plan to keep my 614-seat house open during the fall season." When Abe Garbose, owner, York, Athol, Mass., first heard the news, he said, "The President is to be congratulated. He's a friend to the exhibitor." Joe Cohen, independent film buyer and booker, said, "This is the shot in the arm the industry had to have to survive." Arthur Lockwood, president, Lockwood and Gordon Enterprises, could not be reached.

CASH IN ON LABOR DAY WITH A FIREWORKS DISPLAY
SELL IT WITH A SPECIAL TRAILER FROM FILMACK
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th St.



Seen at the recent sneak preview of MGM's "High Society" in Cincinnati were, left to right, E. M. Booth, MGM resident manager; William Borack, manager, Tri-State Theatre Circuit; Phil Chakeres, president and general manager, Chakeres Theatres; and Ray G. Frisz, booker, Chakeres Theatres.

Cartoons, Westerns Fill Drive-In Early

Buffalo—When Martyn Remy arrived in Rochester, N. Y., this summer to take over the management of the Empire Drive-In, he began to advertise a special nightly show for kiddies. Preceding the opening of the advertised bill, there are cartoons and cowboy featurettes on a small screen beneath the big one.

"You'd be surprised at who the children turned out to be," Remy said. "We got them from the ages of four to 60, and older than that, I guess." Remy's idea caught fire, and nearly every night the youngsters and the big and older ones have filled the 200 up-front seats for broad daylight showing of cartoons and cowboy subjects. When the seats are filled, the late comers sit on the ground. Not only has the kiddie show proved a good business venture for the drive-in, but also it has brought the crowds in early and facilitated the handling of traffic, according to Remy, who manages the outdoorer for Smith Management Company.

"We're going all out on the eighth anniversary celebration of the Empire, for the week beginning Aug. 24," said Remy. "We're going to do it up brown, with a celebrity night, a children's night, and a surprise night."

Warners N. E. Execs Ready For Drive

Boston—Ralph Iannuzzi, Warners division manager, and William Kumins, branch manager, returned from a divisional sales meeting in Philadelphia at which new product was discussed and plans were consummated for the sales drive honoring the new general sales manager, Roy Haines. The drive is scheduled to start Sept. 2 and will run for three months.

As substantial cash awards will be awarded the salesmen and bookers of the winning branch, Kumins hopes that all exhibitors in the territory will cooperate for a winning record for the Boston branch. This branch, incidentally, finished first in the recent eastern division shorts subjects drive honoring Iannuzzi, when each salesman and booker participated in the first prize money awards, and Kumins extended his thanks to all exhibitors for their cooperation in making this possible.

The Warners exchange has undergone a general streamlining of operations, with six clerical help let out. Two were inspectresses, the others billers or office help. Frank Yablans is the new booker who has come in from New York branch office to replace Phil Prager, resigned.

Charlotte

The WOMPI monthly luncheon meeting was held in the Variety Club. Woman of the Month was Nancy Wilson, MGM. . . . Martin Street, manager, Center, Rocky Mount, N. C., was unable to hold a planned invitational preview of 20th-Fox's "The King And I" for civic leaders because the print did not arrive. . . . George Johnson, manager, North Drive-In, Greensboro, N. C., testified in Municipal Court there that the theft of loudspeakers from ozoners has become a local hobby. . . . An Army paratrooper arrested at Fayetteville, N. C., was reported by police to have admitted the holdup of the Bragg there in July.

Chicago

Jerome J. Marks, 42, died. He was a partner with his brother, Raymond, and his brother-in-law, Martin Rosenfield, in the M and R Amusement Company, operators, Bel-Air, Sunset, and Double Drive-Ins. . . . The new Sky-Vue Drive-In was opened recently at Lebanon, Ind., by Jack and John R. Alexander and Jim Witt. . . . B and K's John Balaban and David Wallerstein went to Houston to inspect "Thrillarama." . . . B and K's plan to restore stage shows to the Chicago fizzled when agreement with the stagehands' union failed. . . . The Chicago scored a teenage scoop by signing Tab Hunter and Natalie Wood for stage appearances when Warners' "The Burning Hills" opens Aug. 30.

The new Breeze-Way Drive-In was opened at Clinton, Ind., by Gene Hathaway and Gene Marietta. . . . George Kerasotes, circuit owner, Springfield, Ill., went to the Mayo Clinic, Rochester, Minn., for surgery. . . . Richard Widmark came in to help promote United Artists' "Run For The Sun."

Cleveland

Leonard Gray resigned as resident Paramount publicity representative. The Cleveland area will now be covered by Paramount's Cincinnati publicity representative, Ralph Buring. . . . Otto Preminger was scheduled to be in to audition local applicants for the title role in his forthcoming "Saint Joan." . . . Herbert Ochs, head, Ochs Management Company, is closing his Cleveland office at the end of the drive-in season and after that will confine physical operation of the circuit to his office in Dania, Fla. . . . Walter Scott Stanford, an industry veteran, died. Recently, he was a relief projectionist in Lorain, O., theatres. . . . Joe Robins stated he was going to close permanently his Ohio, Warren, O. . . . Leonard Mishkind and S. P. Gorrel, General Theatres circuit, added another unit with acquisition of the 1800-seat Lyceum. Under the new management, the house will be completely remodeled. . . . George Manos, president, Manos Amusement Company, Toronto, O., who has been a hospital patient in Steubenville, O., the past month following a heart attack, has sufficiently recovered to be sent home to complete his convalescence.

Cincinnati

Film Row officials were delighted when the President signed the law killing the Federal excise tax on admission tickets costing 90 cents or less. Practically all area houses and drive-ins, excluding downtown first-runs, will be benefited. Following the bill signing, local exhibitors met in the Variety Club quarters in the Hotel Metropole to plan a campaign to get this city's three per cent admissions tax removed. Frank W. Huss, Jr., president, Cincinnati Motion Picture Theatres, Inc., presided. . . . Mrs. Robert L. Jacobs, Ladies' Auxiliary, Variety Club, is seeking volunteers in suburban areas for Old Newsboys' Day, Sept. 17, when a special Variety newspaper edition will be sold. Proceeds will help support the Variety opportunity workshop at Goodwill Industries. . . . William Conn, Chicago, 20th-Fox assistant branch manager, and central area chairman for the current

At the recent sneak preview of MGM's "High Society" at the RKO Orpheum, Denver, were, left to right, Sam Dunovitch, buyer-booker for numerous Rocky Mountain area theatres; Mrs. Dunovitch; Miss E. Goldberg and Mrs. Jack Goldberg, prominent Denverites; and Mitch Kelloff, exhibitor.

W. C. Gehring, 20th-Fox vice-president, was a principal speaker recently in Chicago at a testimonial dinner to Van A. Nomikos, head, Nomikos Theatres, marking 30 years of outstanding service to the Greek-American Fraternal Order of Ahepa. Also seen are Archibishop the Most Reverend Photios, Metropolitan of Paphos (Cypress), and A. A. Pantelis, toastmaster.

City Council Studies Citizens' Film Protest

GREENSBORO, N. C.—The City Council last fortnight asked the Board of Public Amusement to investigate a petition presented by citizens protesting some of the movies being shown here.

The petition, signed by 22 citizens, stated that "We, the undersigned residents of Greensboro and neighboring communities, do hereby submit a request that an immediate investigation be made of the types of movies that are currently being shown at some of our downtown theatres. We contend that the State Theatre in particular does constantly project films that are, in nature, of a demoralizing influence."

The Amusement Board is charged with investigating any amusement upon complaint that "the amusement contains features which violate a city ordinance or state statute; and report any obscene, immoral, or objectionable feature of any amusement to the Council as a basis for proceeding to revoke the license of the person or persons, firm or corporation responsible."

The Council has broad powers on the subject and may ban a film in certain circumstances, rather than ordering revocation of a license.

sales drive, and T. O. McCleaster, division manager, were in for a sales meeting. Also in was William G. Mansell, Warners district manager. . . . At an annual picnic here of Purdue University alumni, Ross Williams, United Artists city salesman, won the 64-cent question in a takeoff on the TV program.

Watch for them!

NEXT!

Charlotte Territory

Issue of August 29

Indianapolis Territory

Issue of September 5

Save them!

COLUMBUS, O., NEWS—Manager Walter Kessler, Loew's Ohio, staged a sneak preview of MGM's "Somebody Up There Likes Me." . . . Robert M. Gates has been appointed manager, Neth's Markham, South Side neighborhood operated by J. Real Neth.

Dallas

R. J. O'Donnell, vice-president and general manager, Interstate circuit, and chairman of the COMPO committee which spearheaded the drive for the reduction in Federal admission taxes, announced that Interstate will adjust its

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Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 3212 Olive St.—JEfferson 3-0477
Br. Mgr.: Maurice Schweitzer. Office Mgr. and Booker: William Tenge, Jr. Sales: R. C. Lightfoot, Joe Howard. Cashier: Margaret Collins. Emerg. Phone: Tenge, UNderwood 7-5865.

BUENA VISTA (Disney), 3309 Olive St.—JEfferson 5-1159
Br. Mgr.: J. R. Pierce. Office Mgr. and Booker: Marylu Sturhohn. Emerg. Phone: PArkview 7-4863.

COLUMBIA, 3306 Olive St.—FRanklin 1-2265
Br. Mgr.: Clarence D. Hill. Office Mgr.: Rose Hearle. Sales: James H. Bradford, L. A. LaPlante, George Cohn. Bookers: Cathy Harris, Charlotte Murphy. Cashier: Hermine Burgdorf. Emerg. Phone: Hearle, TAylor 1-4524.

METRO-GOLDWYN-MAYER, 3010 Olive St.—JEfferson 3-0201
Br. Mgr.: Harry Boche. Office Mgr.: Clarence Ritzler. Sales: George Reilly, Harry Hopkins, Arthur O'Toole. Bookers: Alfred Coco, Frances Hoffman, Julio Holvoty. Cashier: Fon Krouse. Field Exp.: Bernie Evens. Emerg. Phone: Boche, VIctory 3-2225.

H. J. O'BRIEN, 3238 Olive St.—JEfferson 5-8827
Br. Mgr.: H. J. O'Brien. Emerg. Phone: None.

PARAMOUNT, 2949 Olive St.—OLive 2-3680
Br. Mgr.: Harry H. Haas. Office Mgr.: Jerry Bahner. Sales: William Sharpe, Jack Martin, Wayne Stephenson. Bookers: Bill Milstead, Edna Boyne. Cashier: Terry Boheim. Field Exp.: James Castle. Emerg. Phone: None.

RKO, 3143 Olive St.—JEfferson 3-3000
Br. Mgr.: Tom Williamson. Office Mgr.: Ed Lock. Sales: Lou Ratz, Wilbert Jenkins, Stanley Smith. Bookers: Rita Brusselback, Henry Zack. Cashier: Dorothy Dressel. Emerg. Phone: None.

REALART, 3216 Olive St.—JEfferson 3-6397
Owners & Mgrs.: Herman H. Gorelick, George E. Phillips. Cashier: Eileen O'Connell. Emerg. Phone: Gorelick, PArkview 5-2586.

REPUBLIC, 3320 Olive St.—JEfferson 3-6548
Br. Mgr.: Roy J. McCafferty. Office Mgr. and Head Booker: Grace Engelhard. Sales: Joe Benedick. Booker: Marcella Devinney. Cashier: Ruth O'Leary. Emerg. Phone: None.

20TH CENTURY-FOX, 3330 Olive St.—JEfferson 3-3185
Br. Mgr.: William C. Gehring, Jr. Sls. and Ass't Br. Mgr.: Joe Feld. Office Mgr.: Florence Patke. Sales: Richard Stahl, Arthur McManus, Clifford Mantle. Booker: Bill Thomas. Cashier: Mary Braun. Emerg. Phone: None.

UNITED ARTISTS, 3316 Olive St.—JEfferson 3-0346
Br. Mgr.: D. J. (Bud) Edele. Office Mgr.: Helen Pousch. Sales: Eddie Stevens, Anthony Beninati, Fred Mound. Bookers: Ralph Hocker, Terry Hynes. Emerg. Phone: None.
(Mid-Central Dist. Mgr. in residence: F. J. (Mike) Lee.)

UNIVERSAL, 3203 Olive St.—JEfferson 3-3800
Br. Mgr.: Harry Hynes. Office Mgr.: William Emos. Sales: Harry Hynes, Jr., Hugh Nesbitt, Dave Ross, French Miller. Bookers: Marge Murphy, Woodrow Cole. Cashier: Marie O'Brien. Emerg. Phone: None.

WARNERS, 3304 Olive St.—JEfferson 3-8656
Br. Mgr.: Lester J. Bona. Office Mgr.: Charles (Chick) Scheufler. Sales: Jim Hill, Amos Leonard, Wallie Gleason, Homer Hisey. Booker: Ed Ditzenberg. Cashier: Joseph Gollub. Emerg. Phone: None.
(Southern Prairie Dist. Mgr. in residence: Hall Walsh.)

• *Supply Dealers*

ANDY DIETZ ENTR., 3142 Olive St.—OLive 2-0603

NATIONAL THEATRE SUPPLY, 3212 Olive St.—JEfferson 1-6350

ST. LOUIS THEATRE SUPPLY CO., 3310 Olive St.—JEfferson 3-7974

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 3318 Olive St.—JEfferson 3-9694
Br. Mgr.: Herb Washburn. Office Mgr.: Eddie Koehr. Sales: Benny Loss, Gene Beckham. Cashier: Esther Collmeyer.

• *Signs, Advertising and Printing*

THEATRICAL PRINTING, 3311 Olive St.—FRanklin 1-4299

NATIONAL SCREEN SERVICE, 3318 Olive St.—JEfferson 3-9694.

• *Messenger Services*

BR-AN-CO, Walter Anderson
CLIFF BURTT, 6248 Devonshire Ave.—HUdson 1-0822
A. G. DRUMTRA, Staunton, Ill.
HARRY KAHAN, 3330 Olive St.—FRanklin 1-6572
RALPH LOCK, 1341 N. Florissant Rd.—JAckson 1-1490
RUSSELL SCHMIDT, Sullivan, Mo.
BILL SMITH, Hannibal, Mo.
TOM SMITH, White Hall, Ill.
SOUTHERN ILLINOIS FILM SERV., Carbondale, Ill.

• *Service Companies*

ALTEC SERVICE CO., 3010 South Grand Blvd.—PRospect 3-8698

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

United Artists' summer and fall product promotion was outlined for west coast showmen at a Los Angeles meeting recently. In the front row are seen Norman Newman, chief buyer and booker, Corwin circuit; Mori Krushen, UA exploitation manager; Sherrill Corwin, Northcoast and Metropolitan Theatres head; Richard Carnegie, UA branch manager; and Harold Citron, Corwin city manager. In the rear row are Bill Sholl, UA field exploitation; Earl Adams, Metropolitan publicity chief; Murray Lafayette, UA field man, San Francisco; Graham Kislingbury, Northcoast publicity chief, San Francisco; and Bob Broadbent, Northcoast San Francisco city manager.

Drive-In Owners Plan Park, Shopping Center

OWENSBORO, KY.—J. Wilmer Blincoe and Harry Holder, Jr., owners, Twilite Drive-In, Central City, Ky., and the Owensboro Drive-In here, are the principals in a million dollar project to develop an 80-acre amusement park and shopping center adjacent to their local ozoner, located on Livermore Road. The enterprise is being undertaken, according to Blincoe, with the idea that Owenboro will grow to such an extent in the next decade that such a development will be needed.

The amusement park, which will lie behind the shopping center and extend behind the outdoor theatre, will include an artificial lake, together with rides and other kinds of entertainment. A 200-seat, air conditioned building equipped to show 16mm. and 35mm. films will be constructed and, when finished, will be available to civic groups. Other features of the development will be a large supermarket and stores, a service station, and an ice-cream stand. Twelve acres will be devoted to parking facilities.

The development will be operated under the name of South Owensboro Shopping Center and Amusement Park. Presently in the preliminary planning stage, Johnson, Depp, and Quisenberry have been retained as consulting engineers for the venture.

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prices in order to take advantage of the new ruling. . . . The board of directors of the Texas Drive-In Association met in Austin, Tex., presided over by Eddie Joseph, president. The program included reports of the various officers and a discussion of organizational problems. A. A. Mallas, Jr., project director, Texas Research League, was the main speaker at a luncheon. . . . Leslie Veatch has been transferred from Enid, Okla., to Pampa, Tex., to take over duties as assistant manager, Video Theatres. . . . D. E. Bulloch has taken over operation of the Hico, Hico, Tex. . . . Otto Akin, Hardin Theatre Supply, installed equipment at the new Palms Drive-In, Cleburne, Tex., which recently opened. . . . Six managers of the conventional and drive-in theatres at Abilene, Tex., met with Bill Ellis at the Crescent Drive-In to discuss a plan for local film promotion.

Denver

Paul Anglim, president, Denver Film Society, and manager, Esquire, resigned to become western division manager, United Motion Picture Organization, with offices in San Francisco and Los Angeles. To fill his former post, Fox Inter-Mountain Theatres is moving in Joseph Vleck, city manager, La Junta, Colo., to Denver. . . . Neil Beezley, owner, Midway, Burlington, Colo.; president, Allied Rocky Mountain Independent Theatres; and national director, Allied States Association, is running for the state House of Representatives on the Democratic ticket. . . . Republic closed its Salt Lake City branch and switched the supervision of the territory to Gene Gerbase, Denver branch manager. James Ecker, former branch manager there, was in Denver arranging the transfer. . . . Jack Scales, who has been in the theatre business in Texas, is planning a drive-in at Durango, Colo.

Houston

"Thrillarama" made its premiere in the Metropolitan after being postponed twice. Ray Hay, manager, closed the Interstate theatre Wednesday for the Thursday night showing. A special outdoor stage was built across from the theatre for premiere ceremonies. . . . Jack Siefert is the new booker, 20th-Fox. . . . The Lone Star Theatre Circuit is advertising starting times. . . . Forest Gamble, booker, Columbia, purchased the Crosby, Crosby, Tex., from O. O. Hare, president, Crosby State Bank. Gamble plans to install a new wide screen and CinemaScope, as well as a concession stand.

Jacksonville

Elvis Presley lured thousands of yelling teenage females to his six performances on stage of the Florida. . . . Horace Denning, TOA vice-president, is the new chairman of MPEOF's 1956 convention committee, replacing Bob Anderson, who left the industry. . . . Milton Frackman has taken over the State, Tampa, Fla. . . . Ray Dunn and Sid Shapiro were reported as replacing K. T. Barfield at the helm of the Skyview Drive-In, St. Petersburg, Fla. . . . Jack Rigg has added the Pompano Drive-In, Pompano Beach, Fla., and the Gold Coast Drive-In, Deerfield Beach, Fla., both owned by Charley Myers, to his local booking accounts.

MIAMI, FLA., NEWS—James Draughon, Boulevard Drive-In, North Miami Beach, Fla., is a new member of the Wometco Old Guard organization, having completed seven years of service. . . . The sum of $918.06 was forwarded to the Will Rogers Memorial Hospital, representing collections in Wometco Theatres on July 17. This brings to over $4200 the aid contributed to the Hospital within the past few years through Wometco and its employees. . . . Bill Seidman is manager, Coral Way Drive-In concession.

Memphis

Buena Vista offices for western Tennessee, Alabama, and Florida, southeastern Missouri, and Mississippi, Louisiana, and Arkansas, which have been in Memphis since December, 1954, will be located in New Orleans beginning in September. Floyd Harvey, Jr., is branch manager. . . . Alton Sims, Rowley United, is representing the fund to help Greek victims of the earthquake; he is local chairman. . . . Colonial Pictures is now located at 492 South Second, and Howco Exchange is now at 399 South Second. . . . Donelson Drive-In, Donelson, Tenn., reports a successful opening last fortnight. Tri-State Theatre Supply helped to equip the 750-car, $125,000 situation, and will assist with the equipment of a new drive-in opening in the fall at Thayer, Mo., owned by John Beck. Albert Weber and Joe Hart are owners of Donelson Drive-In. . . . Cliff Wallace, formerly a partner, Colonial Pictures, now represents Astor Pictures in Memphis and New Orleans. Fred Meyers is now owner, Colonial, formerly having been a partner with Wallace.

Milwaukee

Edward Safier has been named salesman for the new Buena Vista office. He comes from the BV midwestern district office, Chicago. . . . New Columbia shipper is John Hook. . . . Unity now is booking the Municipal, Lancaster, Wis. . . . Fred Whitely, Garden, suffered a nervous breakdown. . . . Walter Baier, Fort and Highway 18 Drive-In, Fort Atkinson, Wis., was convalescing from illness.

Minneapolis

Otto C. Kobs opened his new Flying Cloud Drive-In, suburban Eden Prairie. Kobs also operates the conventional Oxboro, suburban Bloomington. . . . Burtis Bishop, Jr., MGM midwest sales manager, and Ben Marcus, Columbia midwest district manager, were in. . . . A Hollywood-type premiere highlighted the opening of "Seven Wonders Of The World," in the Century. . . . Morison Buell, RKO booker, was married to Muriel Matheson. . . . Jack Cohan was named 20th-Fox branch manager, it was announced by Alex Harrison, general sales manager. Cohan, formerly city salesman, Kansas City, replaces Saul Malisow, resigned. . . . Gordon H. Johnson has been named manager, Willmar, Willmar, Minn., replacing Mark H. Carey, who retired after more than 40 years in the industry. . . . Vernon Lawson, formerly with the State, Rapid City, S. D., purchased the Harney, Custer, S. D. . . . James Pierce sold his Topic, Fairfax, Minn., to Gene J. Heymans. House will be operated by Gene Heymans, Jr. . . . Vallie

(*Continued on page* 31)

EXTRA PROFITS

CANDYDLY SPEAKING

Not too long ago we visited a neighborhood theatre to catch a film that we had missed previously and wanted to see. It was our first visit to this particular house, and it probably was only natural to take a good look at the refreshment stand.

The stand was in a good location, and apparently had first-class equipment. However, we are afraid that the average patron would have a difficult time in realizing this, or, for that matter, that the management was really interested in selling anything.

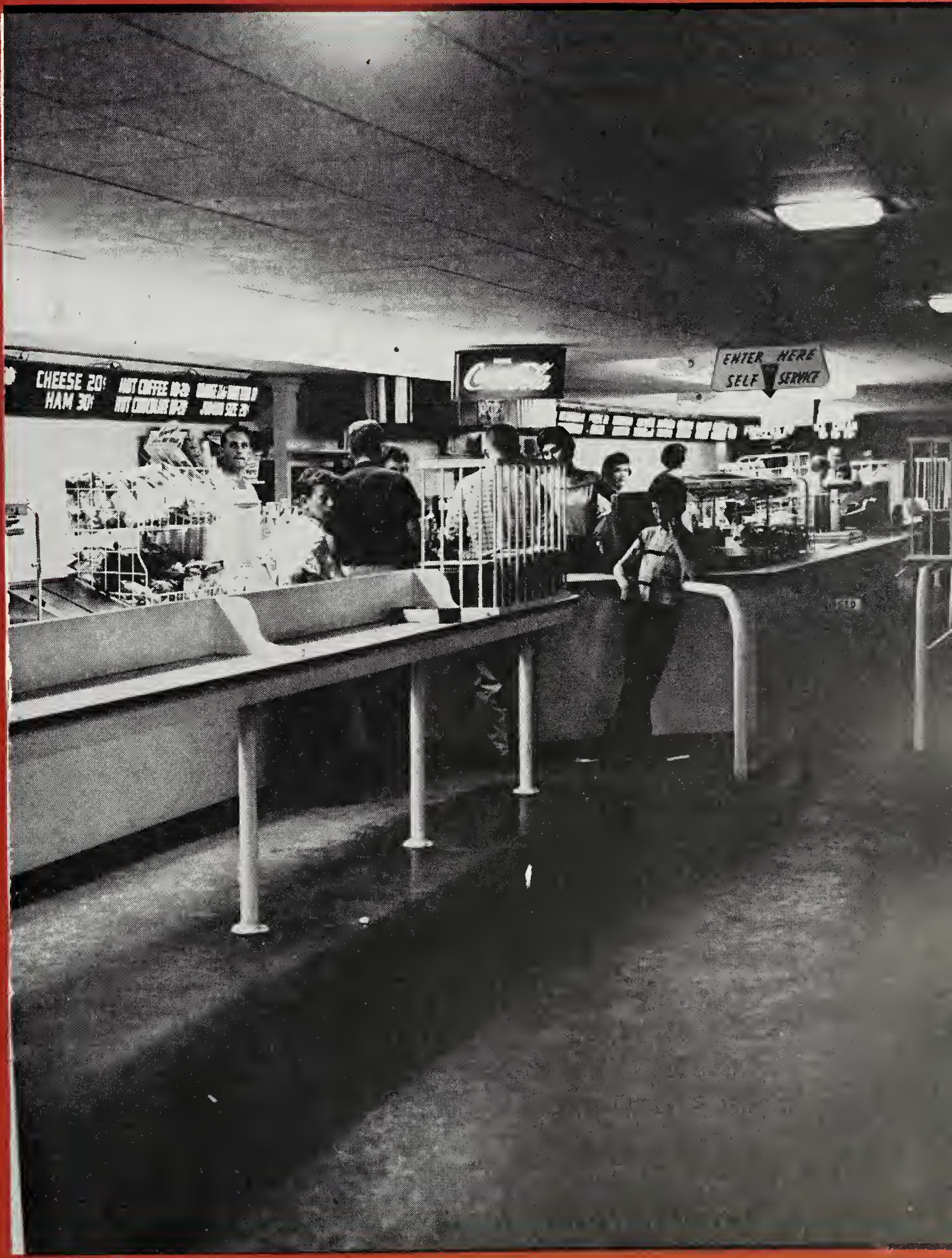
Here is the sight that greeted the prospective customer. The popcorn machine looked as if it had not been given a cleaning in ages; the glass counter and display shelves were dull and greasy looking; many of the boxes of merchandise were practically empty, giving the impression that they had been there for quite a while; the few signs and other display facilities were dingy and stained. To complete this picture, the attendant was poorly groomed and greeted the few customers with sullen silence.

The national average annual gross for refreshment sales at indoor theatres is approximately $12,000 a year. We wonder how close this particular operation came to that average?

Fortunately, the case outlined above is the exception. However, it would do all exhibitors some good to periodically give some new thought and attention to their refreshment operation. Any one of the faults described can cut down sharply on the sale of concession items. The public might overlook a bit of dust on the carpet, or a burned out light on the marquee. However, when it comes to matters of the stomach there is very little room left for carelessness and sloppy conditions.

The term "extra profits" should be taken literally. Refreshment income is a very necessary added source of revenue, but extra profits require extra efforts. Take a good look at your refreshment operation, and see where it can be improved. The end result is well worth the trouble.

—Arnold Farber.



The concession operation at the Wamesit Drive-In, Lowell, Mass., features a fast-moving self-service operation and a wide variety of items. The result is a regular stream of customers.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

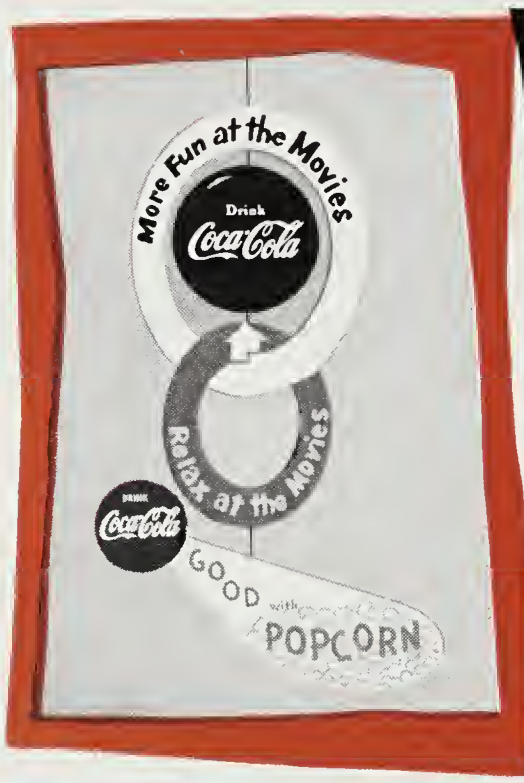
Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the
POPCORN AND CONCESSIONS ASSOCIATION
Dedicated to serving the popcorn
and concession industries.

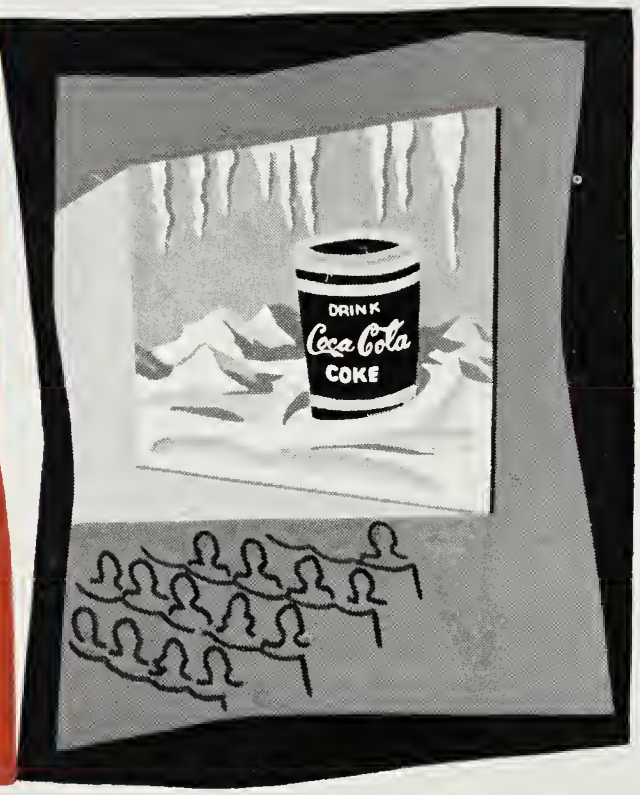
Volume 11, Number 6 August 22, 1956

free!

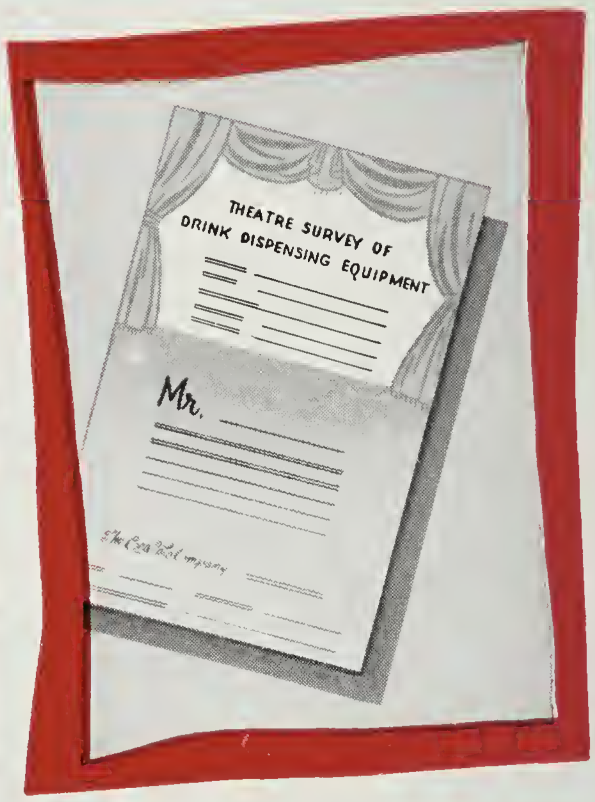
services that build your refreshment profit!


More Fun at the Movies
Drink Coca-Cola
Relax at the Movies
Drink Coca-Cola
GOOD with
POPCORN

Free mobile popcorn displays—Constantly moving displays that catch your customers' eyes and appetites for your biggest profit makers—popcorn and Coke!


DRINK
Coca-Cola
COKE

Free intermission trailers—Full-color, mouth watering invitations for *even more* people to visit your refreshment stand and buy everything you have to sell.


THEATRE SURVEY OF DRINK DISPENSING EQUIPMENT
Mr.
The Coca-Cola Company

Free complete survey of your drink dispensing equipment! When survey is complete, you are given an *individualized* report on how you can improve your service and profit.

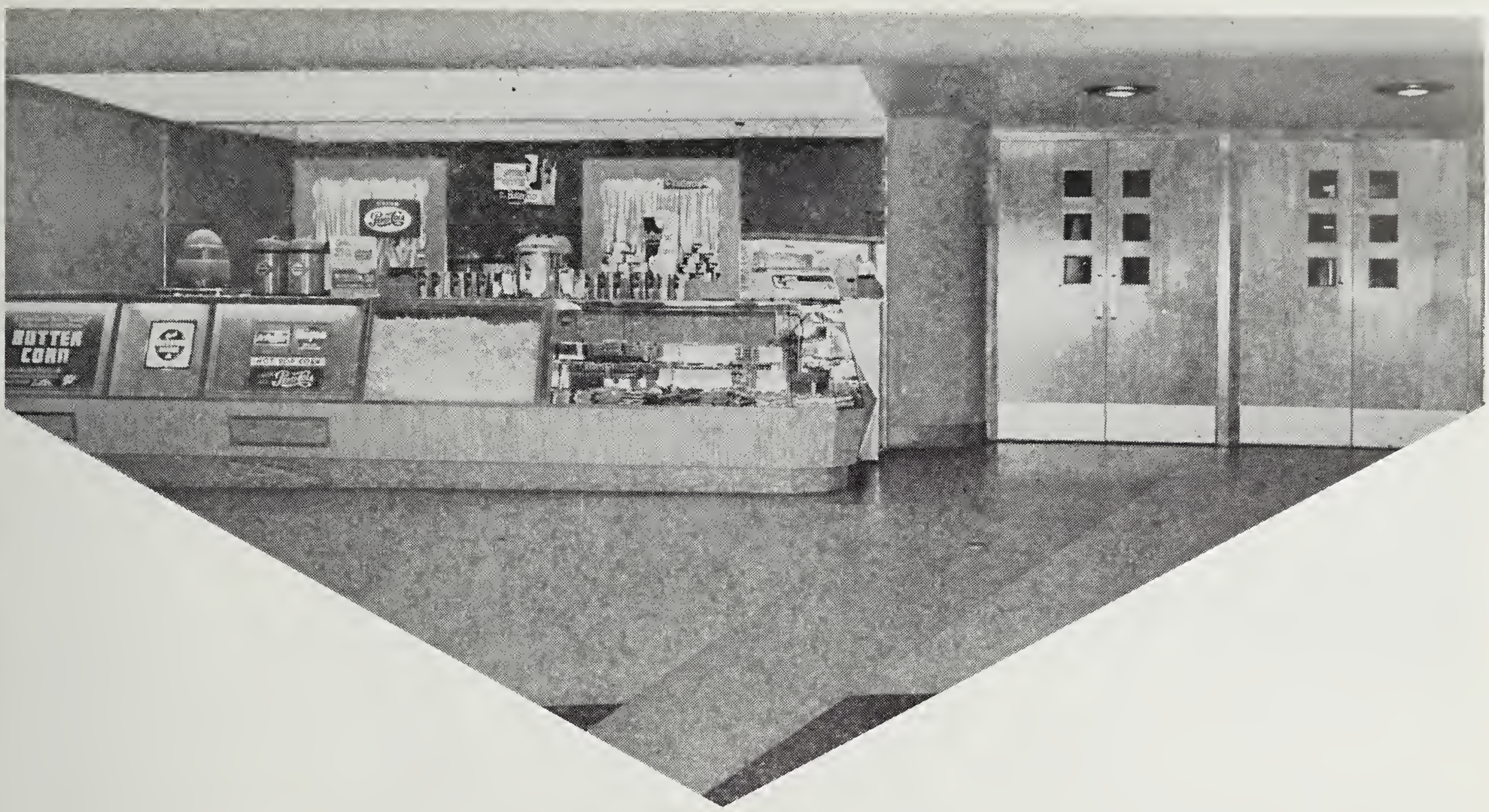
Ask The Coca-Cola Company representative for these services.

These are only part of the services made available to you by The Coca-Cola Company—the *only* beverage company with a national service organization that makes *regular* visits to theatres, helping you realize maximum profit from your refreshment business.

Sell
Coca-Cola
REG. U.S. PAT. OFF.

PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.



Basic Considerations Involved In Indoor Theatre

Refreshment Stand Design

In planning construction of a concession stand, or the addition of one in a theatre already operating, first regard should be given to the relationship of the stand to the rest of the theatre, both as to design and decor and as to placement.

The attractive refreshment stand is an integral part of the lobby it graces. Most authorities agree that it should blend with the coloring, the styling, and the architecture of the building. If the house is elaborate and traditional, as many downtown, first-run houses are, the snack bar should reflect the same kind of styling. On the other hand, more modern decor calls for a streamlined candy counter, svelte of line, and functional in design. In the friendly, homey atmosphere of the neighborhood or small town theatre, the more casual construction—the simpler line—is desirable.

The wide choices of materials available to the modern builder make achievement of this ideal a simple matter if proper thought and planning are given to it. For best possible effect, however, the designing of the concession stand should be undertaken by a professional in the business, either an architect or an interior designer, or both.

Placement

In planning the placement of his stand, the theatre owner has many factors to take into consideration. First of these is traffic. The ideal position from this viewpoint is headon in the lobby, where the stand will be seen by patrons immediately after they have passed the ticket-taker.

There is a definite psychological reason for this. Until patrons have surrendered their tickets at the door, their minds are occupied primarily with thoughts of getting inside. They do not want to be, and actually may *not* be, distracted by secondary purchases. Once past the ticket-taker, however, the patron is fair game for attractively displayed refreshment. He has just opened his pocketbook to buy his ticket, and is in a spending mood. He has not as yet turned his attention to the business of getting a seat. If he is immediately attracted by the sights, sounds, and aromas of a snack stand, chances are good that he will buy something.

On the basis of past experience, he is most likely to buy popcorn and candy at this particular point. He will return to the booth during the show, or between shows, for cold beverages, ice-cream items and other merchandise. For that reason, the stand should be placed adjacent to, but just *off*, the main traffic lane into the theatre. It is unwise to arrange things so that concessions customers jam the entrance channels, or so that people with money to spend are hurried in their selection by pressing crowds behind.

It is even more unwise, of course, to clutter exit lanes. For this reason, the most desirable position is in the broadest lobby location where all traffic has freedom of movement.

It is also good merchandising, where possible, to have the stand located where patrons headed for the balcony stairs or the rest rooms must pass it.

Additional Factor

One additional factor arguing for the headon lobby position between the ticket-taker and the auditorium, the factor of control. If a seated patron must pass through the ticket-taker to reach the refreshment stand, control is necessary in the form of handout checks or some other device. In addition to creating a problem for management, this passout system creates a mental and psychological block in the minds of many patrons, who will do without the refreshment they desire rather than approach the ticket-taker for permission to leave the house and return.

Obviously, it is not always possible to find such ideal locations in theatres that are already in operation. As mentioned earlier, remodeling may be necessary in many cases to take full advantage of the profit opportunities of this "second box-office inside your theatre." Where that is the case, many operators have knocked out two or three rows of seats in the back of the auditorium to accommodate a lobby-facing snack bar. As one exhibitor put it, "a few seats more or less are not a major concern of the house owner these days. The extra profits possible from a well-placed refreshment stand *are*."

Even in the most crowded houses, it is usually possible to find room for an adequate concession stand. A vacant corner may be converted to use, an off-lobby room may be opened up, or a deadend may be faced-in. Highly successful stands have been built with long counters along the length of narrow

POPCORN
CANDY

Located in a position that is conspicuous without being in the way, the stand at the Carson, Carson, Nev., is a good example of proper planning. The clean, functional design attracts, but doesn't intrude.

lobbies—as complete islands in the middle of the more spacious lobby. Space and location are not obstacles where ingenuity and forethought are used.

One circuit in the New England states experimented with placing the snack stand inside the auditorium itself, walling it off with glass so that its light and sound do not disturb people watching the movie. Although it reports success with the scheme, it is not given much acceptability by veteran operators for one principal reason—refreshment buying is *impulse* buying. Place a stand at the patron's back, where he can't see it, and the impulse to buy is to a large extent removed, they say.

Wherever the refreshment stand is placed, extreme care should always be taken that it does not disturb the seated customers. Violation of this sound rule of good management is frequent, and never fails to cause resentment on the part of the customers who hear more sound from the refreshment stand than from the speaker system. In many cases, the use of sound-proofed walls for the concession stand will eliminate this problem.

Elements

The standard refreshment unit in the modern theatre has several component parts, all of which must be allowed for in planning the unit. First, of course, are the display counters which will hold candy, nuts and other packaged products. There are differences of opinion as to whether these counters should be open-faced, to allow customers to handle the candy, or glass-topped. Consensus of the majority it for the open-face idea. There may be small losses from pilferage, but this is more than offset by the increase in sales. People like to pick and choose their purchases, and many a customer will stand in line to pay for a candy bar in his hand when he will not wait to be served by a busy attendant.

The popcorn machine deserves a prominent place, since popcorn accounts for roughly 50 per cent of the concession dollar across the country. Experience proves that the upright popcorn machine does a better job. It takes up less valuable display space, and it acts as good advertisement for the stand, being seen from any position in the lobby.

Other equipment will be determined by the items carried. Dispensers for beverages are becoming increasingly popular. And the individual operation may well use nut warmers, steam tables for hotdogs, and other specialized equipment. Few of the conventional houses have full soda fountains, but even they are found in situations where traffic and demand warrant.

Basic Part

The basic part of the refreshment booth, then, is the candy counter, with popcorn machine, beverage dispensing units, and other equipment either built in or fitted in. The counters themselves, in addition to providing attractive display for candy, should provide adequate storage space underneath for a peak day's supply of boxed candy, popping materials, beverages, etc.

It is a good idea, where possible, to have low counters for the children, who are among the top customers of a snack stand.

The backbar, the area behind the counter, is an important part of the modern stand. It can be used to display additional merchandise, to advertise and promote special items, or purely as decoration. In general, it has been found by some managers that mirrored backbars are not desirable because they cause the customer to linger longer, preening, or (children especially) making faces. Decorations of the backbar area should blend with decoration of the stand generally and with the decoration of the entire lobby.

Supplementary Equipment

In addition to the stand itself, supplemental equipment placed throughout the theatre is considered part of the concession service. Many houses have found that multiple-beverage, coin-operated dispensers do good business almost anywhere one puts them. Adjacent to the stand itself, they catch the main stream of traffic, yet cut down on the rush at the counter. In the outer lobby, they stop patrons leaving the theatre. This is particularly important after the snack stand has closed for the evening. On balcony or mezzanine, they pick up additional business from customers who don't want to walk all the way back down to the lobby.

In general, cigarette machines in or adjacent to the rest rooms are valuable and return a profit, especially in those houses where smoking is allowed in the balcony.

Operators of large houses have found that ice cream and candy machines placed on mezzanine and in outer lobby locations return considerable revenue, most of which is plus business.

This stand at the Nortown, Toronto, Canada, is a fine example of a well equipped refreshment bar. The management has taken the trouble to boost sales by using colorful and timely display material.

REFRES MENTS
STOP

NESTLÉ'S
MILK CHOCOLAT
with Toasted Coco
NESTLÉ'S
CRUNCH
MILK CHOCOL
NESTLÉ'S
MILK CHOCOLAT
NESTLÉ'S
makes the very best
chocolate

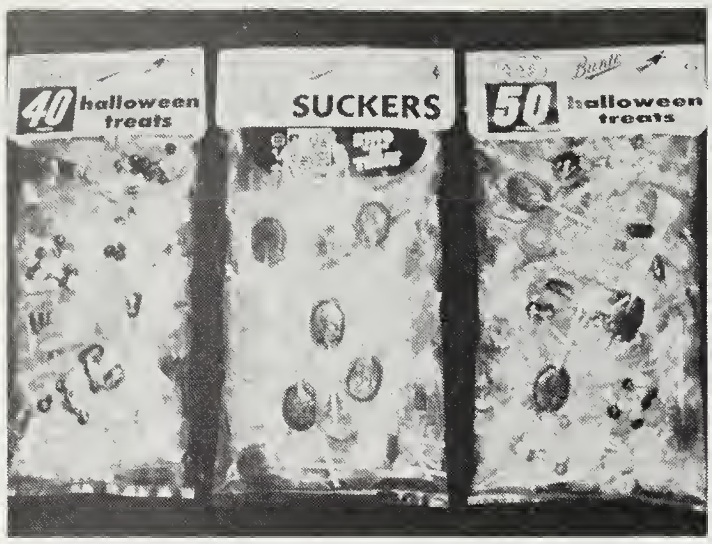
QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy – and you're making new customers all the time.

Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, New York.

See your Nestlé Representative

Holiday Promotions Aided By A New Line Of Bunte-Chase Candies



TRICK OR TREAT
chocolate MINTS

halloween
halloween
halloween
halloween
halloween

Chicago—The big news in the 1956 Hallowe'en line of Bunte Brothers Chase Candy Company is the return of the Bunte Pippin. This specialty has been off the market because of the high cost of manufacturing. Now with chocolate prices lower Bunte-Chase is going into production on the Bunte Pippin seasonal specialties. The Pippin is a molded chocolate piece filled with a chocolate pudding cream center. The Pippin pumpkin and Pippin turkey will be available for shipment in September, weather permitting. Other seasonal Pippin specialties will follow. All Pippin items will be available in a seven count window package for self-service merchandising, a one pound package and the 60 count (three pound) box. Because of the growing popularity of milk chocolate Bunte-Chase will also release a milk chocolate Pippin in addition to the regular bitter-sweet item.

The Bunte Tangos Treasure bag which was so popular last Hallowe'en will be another feature this year. This is a printed polyethelene "loot" bag containing a 24 count box of Bunte Tangos bars. This combination deal is offered at the regular price of the Tangos bars alone.

A completely new item in the Bunte line will be a consumer unit of two cent mints. The foil wrapped mint patties are packed in a 60 count box with a beautifully printed Hallowe'en cellophane overwrap.

Three new family pack poly bags of Hallowe'en treats are also new for 1956. One is a 50 count bag of assorted suckers. Another 50 count bag includes suckers, jawbreakers and individual cellophane packages of assorted candies. The third is a 40 count bag made up completely of the individual cellophane bags of assorted Hallowe'en candies. These small cellophane bags, as well as jawbreakers and suckers will also be available in bulk pack.

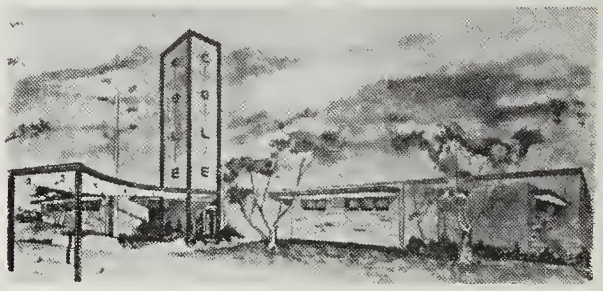
There are a total of 10 bulk Hallowe'en items available from Bunte as well as nine items in the Bunte "Preferred" cellophane bags. All of the "Preferred" Hallowe'en bags will be packed in a colorfully printed display case. Each carton holds 24 bags. The inside of the carton is white lined board and the top flap opens to form the back and side panels of the display. The back panel is printed with a Hallowe'en motif. The other top panel folds over the front and under the carton and carries a sales message. It is felt that these cartons, displayed in groups at various points will add materially to the already heavy volume of Hallowe'en candy sales.

Cole Erecting New, Modern Quarters

Chicago — Cole Products Corporation, manufacturers of "Cole-Spa" and "Hot-Spa" automatic cup drink dispensers, announced the construction of a new $350,000 general office and warehouse building in Highland Park, Ill., a north-shore suburb of Chicago.

According to Richard Cole, vice-president, the Chicago office of the firm will be moved from its present location to the new one-story brick structure which will have 30,000 square feet of floor space. Enough land has been purchased to enable the firm to more than treble the building area in event of future expansion.

The new building will also be used for warehousing parts and completed equipment. While some minor component manufacturing will be carried on, including service activities of Cole Equipment and Supply Company, a subsidiary, prime production of the hot and cold drink machines will continue at the firm's Mayville, Wis., plant.



Tender
POPCORN
Tasty
Cretors

WORLD'S FINEST Over-the-Counter POPCORN MACHINE

The New CRETORS "Olympic"

TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermostat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

CRETORS' all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter popcorn machine with enough popping and storage capacity to handle the heaviest traffic. Gives a concession stand the glamour and sales appeal so necessary for king-size profits. Earning capacity up to $75.00 per hour. Handy, over-the-counter service. See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS model.

CRETORS POPCORN MACHINES Since 1885

SALES OFFICE: POPCORN BLDG., NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.

Newcomer Enters The Beverage Equipment Field

CANFIELD, O.—A new firm, Custom Dispenser, Inc., has been organized and has started the manufacture of a complete line of beverage dispensing equipment.

Stanley Reehling, well known in the soft drink industry, is the sales manager of the new firm.

Reehling said that, in addition to its own models, Custom Dispenser will also produce special custom equipment for private label users.

Major components of the Custom Dispensers have long been in successful use in the beverage dispensing field, it was said. Cabinets are available in either stainless steel or enamel.

The Custom Dispensers are available in a variety of models for both carbonated and non-carbonated beverages, pre-mix and post-mix, and for installation in from the largest to smallest locations.

Custom Dispenser models will be merchandised through national organizations and franchise beverage companies.

Reehling resigned as vice-president in charge of the western division of Apco, Inc. to become sales manager of the new firm. He entered the soft drink industry in 1939 as president of the Vending Corporation of Baltimore, a position he held until 1947. In 1947 he joined the Nehi Corporation, Columbus, Ga. and was manager of the syrup division until 1954, at which time he joined Apco.

Sweden Holds Sales Meet

SEATTLE, WASH.—Seventeen regional and area sales managers of the Sweden Freezer Manufacturing Company in the United States and Canada, are attending the firm's annual sales conference Aug. 15 to 25 in Seattle, M. H. Patneaude, vice-president in charge of sales, announced.

The firm's sales and promotional program for the fiscal year beginning in October are to be discussed, Patneaude said. In addition, there are sales training sessions, demonstrations of equipment and a recreational program.

Canada Dry Using New Funds For Vending Machine Expansion

NEW YORK—R. W. Moore, president of Canada Dry Ginger Ale, Inc., announced that the purpose of the recent issue of $12,000,000 of 20-year debentures was to put the company in a position to expand its vending machine program and to vigorously promote its broad line of soft drink flavors, as well as to expand its production facilities.

EXTRA PROFITS

Volume 11, Number 6 Aug. 22, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

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Manufacturers, concessionaires, and other leaders in the candy, popcorn, and allied fields:

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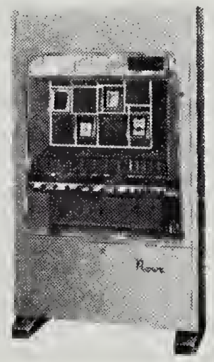
Rowe Offering Gray Cigarette Vendor

NEW YORK—Expanding its Ambassador line of cigarette vending machines, Rowe Manufacturing Company is now supplying these vendors with the exclusive Rowe "showcase" display front in charcoal gray for locations where more subdued displays may be required, it was announced by sales vice-president Charles H. Brinkmann.



At the same time, he disclosed, production has been stepped up at Rowe's Whippany, N. J., plant on both the 14-column and 11-column Ambassadors and they are now available for immediate delivery anywhere in the country, either from Whippany or from Rowe regional depots.

While retaining the standard display features the new charcoal gray showcases are designed especially to fit into more conservative types of locations. They are available at no extra cost with all new Ambassadors where operators so specify. The "showcase," a special feature of all current Rowe cigarette machines, is a handsomely-designed shadowbox recessed into the front of the vendor, in which four of the leading cigarette brands are displayed in individual velvet-lined "jewel cases."

The Ambassador machines are produced in body colors of charcoal gray, hammertone green and light wood grain and, in the 11-column model, in coral also. Both machines are manual upright vendors, vend at three different prices and handle all types of packages. The 14-column Ambassador has a 510-pack capacity; the 11-column a 445 capacity.

Ladies Welcome

NEW YORK—A special invitation is being extended to the wives of PCA members and all other conventioneers to participate in the ladies' program being arranged by Mrs. Charles Okun and Mrs. Harold Newman, co-chairmen of PCA's ladies' entertainment committee. The distaff side will tour New York, the United Nations Building, brunch at Altman's, bingo at the Statler, besides participating in the regular evening social affairs during the convention next month.

Proof!

Popsit's Pop

Props Profits!

It's a fact—proved in theatre after theatre—More people stop and buy popcorn when it has the butterlike flavor and color that comes *only* from POPSIT PLUS. Get our case histories . . . or order a sample case today!

"FEWER DUDS"

MEASURES ACCURATELY WITH NO WASTAGE

COSTS LESS PER BAG

STORES EASILY . . . NO FIRE HAZARD

POURS READILY IN ALL WEATHER

the only liquid popping oil with butterlike flavor!

popsit plus!

popsit plus!

It's Digestible! Made Only of Pure Peanut Oil

Made by C. F. Simonin's Sons, Inc.
Phila. 34, Pa.
POPPING OIL SPECIALISTS TO THE NATION
Convenient warehouse stocks and distributors from coast to coast

Popcorn and Concessions Association
Theatre Owners of America
TESMA and TEDA
IN JOINT CONVENTION

announce the

"Greatest Concession Show on Earth"

Plan Now To Attend The

POPCORN, VENDING AND CONCESSION INDUSTRIES CONVENTIO

September 20-21-22-23-24, 1956

HOTEL STATLER **COLISEUM** **NEW YORK CIT**

Four 2½ hour sessions devoted to Popcorn,
Candy, Soft Drinks, Ice Cream!
Drive-In Operation, Too!

HEAR AND PARTICIPATE WITH THESE INDUSTRY DISCUSSION LEADERS

Bert Nathan, Theatre Popcorn Vending Corp.
Phil Lowe, Theatre Candy Co.
Lester Grand, Confection Cabinet Corp.
Mortie Marks, Jefferson Amusement Corp.
Wm. E. Smith, The Popcorn Institute
Nat Buchman, Theatre Merchandising Corp.
Kendall Way, Interstate Theatres
Fred Muhmel, Commonwealth Theatres
Mel Wintmon, Smith Mgt. Corp.
Irving Rosenblum, Savon Candy Co.

James O. Hoover, Martin Theatres
Sam Rubin, ABC Vending Corp.
Mel Rapp, APCO, Inc.
J. C. Cooper, Nehi Corp.
Robert Z. Greene, Rowe Mfg. Co.
Thomas Buckley, Vendo, Inc.
Stanley Werthman, Schine Chain Theatres
Louise Bramblett, Wilkin Theatre Supply
Al Floersheimer, Walter Reade Caterers
J. J. Fitzgibbons, Jr., Theatre Confections, Ltd.

Sam Gillette, Theatre Candy Distributing Co.
Ben Rosen, Confection Cabinet Corp.
Eddie Redstone, Redstone Theatres
Edward Lider, Nathan Yamins Theatres
Harold F. Chesler, Theatre Candy Distributing Co.
Thomas Moran, Odeon Theatres
Doyle Oliver, Frels Theatres
May Bender, Lane-Bender, Inc.
Van Myers, Wometco Theatres
John Flanagan, Theatre Confections, Ltd.

VALUABLE DAILY ATTENDANCE PRIZES

GRAND PRIZE

1957 RCA 21" CONSOLE MODEL COLOR TELEVISION SET

LEE KOKEN, R-K-O Theatres, New York City, General Chairman

PLUS **Popcorn-Candy & Concession Hall**
"Everything for Concession Selling"
LESTER GRAND, Confection Cabinet Corp.
Chicago, Illinois, Exhibit Chairman

Sponsored and reservations accepted by
Popcorn and Concessions Associatio
201 NORTH WELLS STREET
CHICAGO 6, ILLINOIS

While on tour for UA's "Johnny Concho," Phyllis Kirk, femme star of the film, recently discussed the promotion for the Frank Sinatra picture with theatre owner Rene Brunett in New Orleans.

Minneapolis

(*Continued from page 22*)

Jaeger transferred ownership of his Orpheum, Timber Lake, S. D., to Homer Springer, his brother-in-law. . . . CinemaScope has been installed in the Rex, Glenwood, Minn., and Greenbush, Greenbush, Minn.

New Haven

Work on the National Film Service building, Hamden, Conn., stopped temporarily. . . . Elvira M. Tacinelli, Columbia, died. . . . Lew Ginsburg has been traveling frequently between here and Boston since he took over operation of Screen Guild and Federal Films, in addition to his Amalgamated Film Buying Service. . . . The 20th-Fox Family Club had its annual outing at Sam Germain's home. . . . Chester Pickman, Paramount salesman, was slated for transfer to New York at the end of this month.

HARTFORD, CONN., NEWS—The Berlin, Conn., Zoning Commission rejected a proposed ban on construction of outdoor theatres made by a resident who has long objected to George LeWitt's plans to build Berlin's first drive-in. . . . Arline Momm is new advertising manager, Bercal Theatres, Inc., replacing Patricia Meyers, resigned. . . . William F. Landers, South Norwalk, Conn., city manager, Stanley Warner, married Sally Staffieri, manager of the SW Rialto, there. . . . Jack Simon, for many years with Loew's Theatres and Stanley Warner in this territory, now is managing the Art Cinema, Pittsburgh.

Circuit Remodeling Three N.O. Houses

NEW ORLEANS — An extensive renovating program is underway at three theatres of the United Circuit. The Granada, which has been closed for some months, reopens this week, remodeled and equipped for CinemaScope presentations. The Clabon is presently closed for refurbishing and general repairs and scheduled for an early reopening.

The Dreamland, downtown, is in the midst of complete renovation, indoor and outdoor, and the installation of new equipment and air conditioning. Other modernization features will be the newest in comfortable seating, redecorated lounges, new snack bars, restroom improvement, and the painting of both the interior and exterior of the entire building.

with *no* investment on your part of money, time or effort . . .

BERLO WILL INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre . . . in a big metropolitan area or a small neighborhood community . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself! . . . You and your money will be completely free to operate and promote your theatre FULL TIME!

BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . . *all YOU do is CASH IN on net profits every month!*

- BERLO *hires* and *trains* your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience *knows* what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you $1,000,000 worth of public and product liability insurance.

LET US PROVE OUR STORY IN TEN MINUTES!

America's Best Concessionaire

Delivers The Highest Per-Capita Sales In The Entire Amusement Field

•

Write or Call Collect . . . NOW!

PEnnypacker 5-5966

(Philadelphia)

A·B·C **BERLO** A·B·C

VENDING COMPANY

A Division of A.B.C. Vending Corp.

333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.

OFFICES EVERYWHERE

Jane Russell and her husband, Robert Waterfield, left, recently stopped in New Orleans on behalf of their Russ-Field production for United Artists release, "Run For The Sun." Shown with the producers at opening ceremonies in the Saenger are Page Baker, Variety Club chief barker; Henry Plitt, Paramount Gulf president; and UA branch manager Alex Maillho.

Sunday Movies Win In Jackson, Tenn.

Memphis—Sunday movies for Jackson, Tenn., will begin this month as a result of a close referendum last fortnight. Under the new law, Jackson's Paramount and Malco can operate during non-church hours, from one to six and after nine p.m. It was the third Sunday movie referendum in the past five years. In 1951, a similar proposal was defeated by 18 votes. In 1952, the margin against it was 515. The Sunday movies proposal was supported this time by the Chamber of Commerce, the Junior Chamber, presidents of the three banks, and several ministers. Some ministers vigorously opposed it, but the measure triumphed by 171 votes.

The Press-Scimitar editorially supported the proposal, saying, "We respect the wishes of those who do not want to see movies on Sunday, but we think they should also respect the wishes of those who do. Sunday movies . . . would simply accord to theatres . . . a privilege already enjoyed, without restriction, by many other amusements and non-essential services . . . "

Alex Thompson, Paramount manager, reports the house had a $4417 loss as of July 15, and without Sunday movies the theatre probably would have closed. Four theatres in Jackson and nine in surrounding towns have closed in recent months.

New Orleans

Edmond I. Hawkins, 79, former operator, Latham, Flora, Miss., died. . . . C. C. Beasley, former manager, Strand, Memphis, was named manager, Strand and Saenger, Shreveport, La., replacing Joe Lyons' resigned. . . . John Richards, president, Slidell Theatres, announced that some $60,000 has been spent to modernize the Dixie, Ruston, La., where Bob DuFour remains manager. . . . Mrs. Elizabeth Rogers, long time manager, Prewitt and Davis, Greenwood, Miss., has personally taken over operation of the Rebel there, in addition to her other duties. J. G. Broggi will buy and book for the Rebel. . . . Charles O'Donnell, associated with the Dixie circuit for a number of years, has assumed managership of the Grenada, due to reopen this week. . . . Milton Dureau, Masterpiece president, announced the closing of a deal with Dominant Pictures, New York, for area distribution of Warners reissues before TV release.

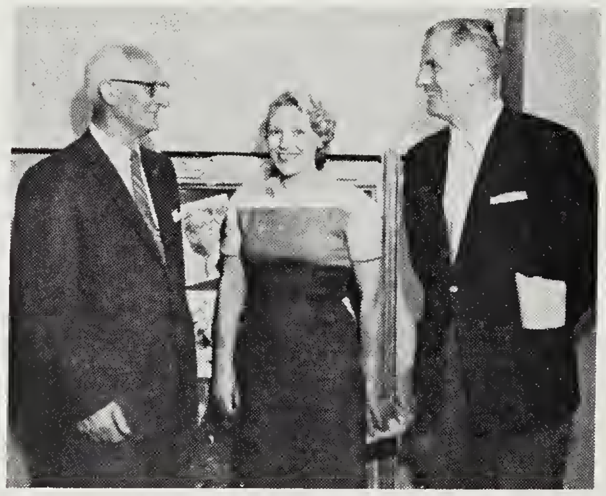
New York

Frank Sinatra arrived to start a week of personal appearances in the Paramount on behalf of his United Artists release, "Johnny Concho." . . . Otto Preminger was slated to start auditions for the title role in his forthcoming "Saint Joan" in the Ambassador Hotel, Sept. 4. . . . Independent Theatre Owners Association honored Robert J. O'Donnell, industry tax campaign committee chairman, and Robert W. Coyne, COMPO governor, at a special luncheon in the Sheraton-Astor. . . . Michael Todd announced that "Around The World In 80 Days" will be world-premiered in the Rivoli, Oct. 17. . . . Columbia's "The Eddy Duchin Story" concluded a seven-week engagement in Radio City, averaging $145,000 weekly gross.

Oklahoma City

A number of Oklahoma houses have changed hands, with veteran exhibitors turning over their properties to new owners, mostly in small towns. Walter Cristenson, a newcomer, has bought the Rex, Konawa, Okla., from Frank Nordeen; Mrs. Betty Barton is now owner, Pine, Tecumseh, Okla., having purchased it from H. M. Bates; E. A. Butler is operating the Grant, Pond Creek, Okla., after buying it from W. A. Labarthe; The Leonard, Meeter, Okla., has been closed by its owner, C. H. Leonard.

The Texas, Shamrock, Tex., will reopen at the end of this month, after having been shut down by a fire in the spring. It's operated by Seibert Worley. . . . The Tulsa, Okla., Tribune recently gave Columbia's German-made "The Last 10 Days" a good plug on its editorial page, calling it "one of those unheralded 'sleepers' that should not be missed." It was playing in the Plaza there. . . . Directors of United Theatre Owners of Oklahoma will hold their next session here Aug. 27.



At the recent Portland trade screening of MGM's "High Society" were Mr. and Mrs. Tom Walsh, general manager, S. S. Parker Theatres, seen with MGM branch manager Lou Amacher.

Reade Circuit Starts Edwin Gage Drive

Oakhurst, N. J.—The seven week summer showmanship drive in honor of Edwin Gage, executive vice-president, Walter Reade Theatres, began last fortnight, with the managers of nearly forty conventional and drive-in theatre competing for more than $4,000 in cash prizes.

The drive, from July 31 through Sept. 19, is based on a point system, in which the managers compete with each other in six categories, gross, expense, attendance, concessions, exploitation, and theatre operations. Points are awarded for the best job in each category, and the managers with the most number of points will win weekly prizes. The grand prize will be awarded at the end of the drive in September.

Judges for the drive will be Jack Harris, vice-president in charge of buying and booking, Nicholas Schermerhorn, vice-president in charge of theatre operations, Paul Peterson, assistant general manager, Sheldon Gunsberg, vice-president in charge of advertising and publicity, and Paul Baise, assistant advertising and publicity director.

Philadelphia

The Pennsylvania State Board of Censors is closing its Vine Street office at the end of the month after being operative since 1915. It is understood the lease at 1225 Vine, which has three years to run, may be cancelled. . . . The father of Roy Sullender, Tri-States Buying and Booking Service, died. . . . Members of Lancaster, Pa., Local 662, IATSE, picketed the Columbia Drive-In when it opened last fortnight because it did not employ union men. The ozoner is two miles east of Columbia, Pa., and eight miles west of Lancaster. . . . The weekly fish story concerns Harry Stiefel and Dave Titelman, MGM booker, who claim to have caught 110 blue fish, all weighing seven to 10 pounds each, in Forked River, near Toms River, N. J. . . . Sieg Horowitz, former IFE representative, is now area DCA representative, headquartering at Screen Guild. Elmer Hollander, his predecessor at DCA, is now with Lopert, New York. . . . Ray Mears, manager, Elmwood, York, Pa., wrote Jack Jaslow, area distributor, "Diabolique," that the film "kept us from closing the theatre."

Virginia McGowan, Warners booker for 32 years, was let out last week as the result of a retrenchment program. . . . Conrad Koch's Royal, Nazareth, Pa., opens Sept. 15, with Tri-State Buying and Booking Service handling. . . . The Midtown closed for installation of Todd-AO equipment in advance of the reserved seat engagement of "Oklahoma!" . . . The Roxy, Roxborough, Pa., after being closed for refurbishing, reopened.

The Colonial, Lancaster, Pa., rebuilt and renamed the Boyd, reopened under ownership of veteran exhibitor A. R. Boyd, who purchased the theatre from the Widmyer estate last January. Charles Koerner continues as manager.

THE CRITICS RAVE!
MOBY DICK

At Atlantic City, N. J., radio commentator Larry Carle, WOND, interviews Warner patrons in the lobby following a showing of the Warners' John Huston release, "Moby Dick." Warner manager Bill Morgan assists with the interviews, which were taped for broadcasting.

St. Louis

Warners booker Frances Murphy retired, after 37 years' service, because of ill health. . . . The Ivanhoe was closed for one evening following a fire which did some $2500 damage to the roof. Owner Spero Karides reopened the following day. . . . Tom Gates, Barry, Ill., has reopened the Hull, Hull, Ill. . . . Mayor Otis R. Johnson, Bernie, Ill., announced plans to reopen his Bernie there, closed since May. . . . MITO officers and directors held a final pre-convention meeting in the group's offices here. Convention gets underway next week in the Kingsway Hotel.

San Antonio

The new billiard table at Boysville, local home for boys, is the gift of Arthur Landsman, president, Statewide Drive-In Theatres, Inc. . . . J. L. Greenwood, manager, Joy, underwent surgery in the Nix Hospital. . . . A special screening was held in the Texas for Civil Defense officials of United Artists' "Unidentified Flying Objects." . . . Robert Lucchese, Zaragoza Amusement Company, took first place in the Brackenridge Park Golf Association weekly sweepstakes. . . . James Keeton, treasurer, State, and Mary Williams, cashier, Majestic, were married. . . . The Prince, operated by Lone Star Theatres, has been redecorated.

Anti-Trust Suit Asks Clearance Changes

St. Louis—A special master appointed by the United States District Court would determine whether the Majestic, owned and operated by Publix Great States Theatres, or the Shop City Drive-In should get East St. Louis, Ill., first-run, if the Court accepts one of the alternate plans for settling an anti-trust suit filed here by the J-K Amusement Company, owner and operator, Shop City Drive-In. The unusual proposal for the court's appointee to referee all bids between Publix and J-K also suggests that the defendant film companies and Publix should pay the special master's fees and expenses.

The anti-trust suit does not set forth any specific amount of damages to be awarded the plaintiff, but the court is asked to award "such further relief as Court shall deem just and proper," an addition to allowance for plaintiff's costs and disbursements.

Named as defendants are Universal Film Exchanges, 20th-Fox, Warners, Loew's, Inc., United Artists, Paramount, and Publix. Also mentioned in the action but not specifically named as defendants are Balaban and Katz Corporation, owner of substantially all stock of Publix, and American Broadcasting-Paramount Theatres, alleged to be the owner of in excess of 90 per cent of B and K stock.

The basis for the suit is the alleged concerted action on the part of the defendants to force the Shop City Drive-In to play all pictures after the Majestic, East St. Louis. The petition goes into details regarding the general distribution of films by defendant exchanges. Usually, pictures are shown first-run in St. Louis and then there is a "dead or waiting period," formerly of 28 days. Paramount, Warners, and Universal still adhere to the 28 day period, but United Artists and Loew's now have a 21-day period, and 20th-Fox 14 days. After the expiration of these various waiting periods, the films allegedly become available for showing in the Majestic and no other theatre there is permitted to play any picture until the defendant Publix has had a prior opportunity to exhibit them at the Majestic, the petition charged, adding, "After the Majestic shows a picture there is a further dead or waiting period before the plaintiff can show such pictures at Shop City Drive-In."

The petition charged that the defendants acting in concert have granted the Majestic Theatre the privilege of playing pictures released by the distributing defendants ahead of the showing at plaintiff's theatre and have denied the plaintiff the opportunity to engage in competition for the licensing of such pictures for showing at the plaintiff's Shop City Drive-In ahead of or simultaneously with the Majestic Theatre, and that the only manner plaintiff can show pictures is after Publix has had the privilege of showing them at the Majestic. It is further charged that the concerted and illegal action of the defendants has delayed the showing of pictures at Shop City "unreasonably long after the Majestic and after the St. Louis first-run."

The Court is asked by the plaintiff to decree that the conspiracy charged is illegal and violates Federal anti-trust laws; issue a perpetual injunction and restraining order to prevent a continuation of the conspiracy, or perpetually restrain the defendants from refusing to license their pictures for Shop City as early as they are shown at the Majestic; or restrain the defendants from showing their pictures at the Majestic except when the plaintiff has had a chance to bid for such pictures. The bidding plan would provide that the film companies could set out their minimum terms, either flat rental or a specific percentage, and also the minimum number of playing days desired. The distributor could reject all offers if none met the minimum requirements, "but if the plaintiff is the only bidder that meets the minimum requirements then the picture shall be licensed to it and with a prior showing over the Majestic."

The petition on behalf of J-K was filed by Seymour F. Simon and Sheldon O. Coller, Chicago, and Morris J. Levin.

Some of the candidates for the "Miss Film Row" contest to be held in connection with the Missouri Illinois Theatres Owners 38th annual convention and trade show, Kingsway Hotel, St. Louis, August 27-28, are seen above. From left to right are, seated, Roberta Sapaugh, Miss Universal; Marie Becker, Miss Fox; Frances Hoffman, Miss MGM; Marcella DeVinney, Miss Republic; Mary Jane Webb, Miss MGM; Marian Kern, Miss National Screen; and, standing, Rita Brusselback, Miss RKO; Dorothy Reeves, Miss United Artists; Cathy Harris, Miss Columbia; Ruth Shurnas, Miss Paramount. The winner to be selected by popular vote will be awarded a week's vacation with pay and a Miami tour.

RUNNYMEDE HOTEL
ATLANTIC CITY
On Beautiful Park Place, overlooking Boardwalk and Beach, 95 furnished rooms, combination tile bath and showers.
(OWNER-OPERATOR: SAM TANNENBAUM, SURF THEATRE, ATLANTIC CITY)
SPECIAL RATES FOR THEATREMEN AND THEIR FAMILIES

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
ONE MONICA PLACE, BALDWINSVILLE, N. Y.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking far a job, or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add yaur name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER-PROJECTIONIST desires to relocate in Midwest or Southwest. 47 years ald with over 30 years' experience in all phases. Available after September 3. References. **BOX B88, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG MAN, age 28, married, 3 years' experience os assistont manager in Philadelphia first run house desires to moke change that offers future. **BOX BB15, c/o P. M. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa. or Phone GA 5-3233.**

EXPLOITATION MANAGER seeks position. Solid background, management, promotion in first run and neighborhood operations as well as other amusement fields. **BOX A8B, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

TOP THEATRE MANAGER available. First run art, local, any type operation. 15 years' experience. Naw employed. Prefer New York City. **Box AB15, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila.**

THEATRE MANAGERS WANTED. Apply Milgram Theatres, 303 N. 13th St., Philadelphia 7, Pa. or call RIttenhouse 6-7533. (815)

Address all correspondence to— The A-MAN Corner Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

Seattle

Riville Kniffin, 20th-Fox assistant division manager, Los Angeles, was in. . . . H. Neal East, Paramount division manager, was in to conduct meetings with branch manager Henry Haustein and Portland branch manager Wayne Thiriot. . . . Oct. 1-31 has been designated by 20th-Fox as Chilt Robinett's 25th anniversary month. . . . Walter Hoffman, Paramount merchandising representative, returned from a B'nai B'rith convention in Los Angeles. . . . Theatre Owners of Washington, Northern Idaho and Alaska, soon will be sending postal notices to the membership on which will appear 18 or 20 names to be considered and voted on to determine the new 15-man board of directors. The new board will convene to elect the officers for the coming year. . . . Mrs. Sharon Brown has left Paramount. . . . "This Is Cinerama" opens in the Paramount today (Aug. 22). The premiere proceeds will be split between the Greater Seattle and the Children's Orthopedic Hospitals.

NOW IS THE TIME TO ARRANGE FOR

IN-CAR HEATERS

DROP US A LINE AND GET INFORMATION ON A COMPLETE IN-CAR HEATER INSTALLATION INCLUDING WIRING COSTS . . . ALL ON

RCA LIBERAL FINANCE CONTRACT

EXTEND YOUR SEASON! DOUBLE YOUR GROSS THIS WINTER—WITH RCA IN-CAR HEATERS!

WRITE FOR ESTIMATES

ELMER H. BRIENT & SONS
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.

Washington

To commemorate its recent 60th anniversary, the Winchester Evening Star leased the Winchester Drive-In, the Royal Drive-In, and the Family Drive-In, Stephens City, Va., for one night and invited the public to be its guest at any of three spots.

Florence Hines, formerly with Stanley Warner, has been appointed public relations director, radio station WGMS. . . . K-B Theatres had a Summer Festival of Broadway Musicals in the Apex and Langley. . . . A kick-off luncheon for the ladies who will participate in the Variety Club Welfare Awards Drive will be held on Aug. 25 in the Shoreham Hotel. Heading the group are Mrs. Sara S. Young and Mrs. Mannie E. Lipskey. Heading the special committee are Mrs. Frank M. Boucher and Mrs. Clark M. Davis.

Harold Goldstein, Columbia, has resigned. . . . Sid Zins, Columbia publicity representative, was handling arrangements and setting up press, radio, and television interviews for Bette Davis and Julian Blaustein to promote "Storm Center." . . . Robert F. Hurleigh, director of Washington operations, Mutual Broadcasting System, is a new regular member of Variety Club.

BALTIMORE, MD., NEWS—After 27 years as city manager, Loew's Theatres, Jack Sidney resigned. He will move to Hollywood to head national advertising and promotion for Johnnie Harris Ice Capades. . . . Funeral services were held recently for Chauncey B. Wolf, who died at Miami Beach, Fla., of recurrent heart trouble. Wolf was treasurer, Uptown Amusement Corporation, the Associated Theatre Corporation, and the Suburban Amusement and Development Corporation. He was also an active member of Variety Club, Tent 19. . . . Don Atkinson has been appointed manager, Baltimore, Md., branch, National Theatre Supply, succeeding N. C. Haefele, who retired recently. . . . Jimmie Barham is now Virginia salesman, National Theatre Supply, out of the Baltimore branch.

Exhibitors Acquitted In Underreporting Suit

BLUEFIELD, W. VA.—A Federal Court jury last fortnight acquitted two McDowell County exhibitors of civil charges of "fraudulent underreporting" of receipts on films shown in their theatres on a percentage basis. The 15 consolidated actions were filed in 1948 by eight distributor plaintiffs against Lloyd Rogers, Welch, W. Va., and Mannie Shore, War, W. Va., asking $149,747 in an amended schedule of claims, the original figure having been approximately $454,000. Shore, no longer in the industry, and Rogers operated a total of eight theatres in McDowell and Logan Counties.

Claiming that Rogers and Shore underreported percentage receipts on most of the product they exhibited between 1942 and 1948, the distributors charged that it was the standard practice of the defendants to depress receipts by about 50 per cent. Part of the litigation stemmed from controversy over "coal store tickets," those handled for the theatres by stores in mining communities. Rogers testified that he had a verbal agreement with branch managers of all plaintiff firms except Loew's that it was unnecessary to report this kind of ticket. Judge Ben Moore, however, told the jury that the seven firms were entitled to recover their just percentage of coal store tickets because the contracts stipulated there could be no modification of terms unless approved by the person who originally drew up the contract, while the plaintiff's attorneys contended that branch managers had no authority to modify the agreements. Without entering a finding of fraud on the part of Rogers, the jury awarded $2,245 to all plaintiffs but Loew's for the coal store tickets. There was no recovery awarded the distributors against Shore for company store tickets because, as Judge Moore pointed out, Shore had kept no records, making it impossible to determine the amount.

The plaintiffs, in addition to Loew's, were Columbia, Paramount, RKO Radio, 20th-Fox, United Artists, Universal, and Warners.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 56 • No. 17
AUGUST 22, 1956

IMPORTANT

Data carried in this issue of THE SERVISECTION, as it pertains to the 1955-56 season, will not be carried in complete detail again. Subsequent issues will be compiled as of, and after the issue of Sept. 5, 1956, and will start the only complete reviewing record of the 1956-57 season in any motion picture trade paper. Additional data on the 1955-56 season will continue to be carried in THE SERVISECTION until the record is completed.

Back issues of THE SERVISECTION are available for purchase on request at The Bookshop.

ASSOCIATED

The Three Outlaws (5503)

WESTERN
74M.

(Superscope 235)

ESTIMATE: Fair western for filler.

CAST: Neville Brand, Alan Hale, Bruce Bennett, Jose Gonzales, Jeanne Carmen, Rodolfo Hoyos, Robert Tafur, Lillian Moderi, Robert Christopher, Vincent Padula. Produced by Sig Neufeld; directed by Sam Newfield.

STORY: Deciding to try a life of honesty and respectability, three of the most wanted outlaws, Neville Brand, Alan Hale, and Robert Christopher, pull their last job, the robbery of a train and then flee to Mexico where they buy a ranch and deposit their money in the local bank. Joe Gonzalez tips off the local bandit leader Rodolfo Hoyos to the loot and he proceeds to rob the bank. Broke, the three former outlaws face bankruptcy and deportation so they turn to robbery once again, making it look like the work of Hoyos with the help of Gonzalez, who was dissatisfied with the payoff of Hoyos. Bruce Bennett, a private detective, arrives on the scene and reveals the real identity of the trio, who are tipped off to his presence in town. Bennett shows Hoyos how he is being played for a sucker and gets his cooperation to track them down. Gonzalez is persuaded to lead them into a trap, and all three as well as Hoyos are killed.

X-RAY: A novel story twist is to be found in part of the plot framework, but aside from that the balance of the film is average. There's some action, and the acting, direction, and production are standard. Where western-type filler is needed, this could be utilized. The screen play is by Orville Hampton.

AD LINES: "A Thrilling Story Of America's 'Most-Wanted' Desperadoes"; "They Carved A Scar Of Terror Across The West"; "When Their Guns Roared . . . Men Trembled."

COLUMBIA

The Solid Gold Cadillac (112)

COMEDY
99M.

ESTIMATE: High rating comedy.

CAST: Judy Holliday, Paul Douglas, Fred Clark, John Williams, Hiram Sherman, Neva Patterson, Ralph Dumke, Ray Collins, Arthur O'Connell, Richard Deacon, Marlyn Hanold, Anne Loos, Audrey Swanson, Larry Hudson, Sandra White, Harry Antrim. Produced by Fred Kohlmar; directed by Richard Quine.

STORY: Judy Holliday is an actress when she can get work; otherwise she takes what jobs she can. Her spare time permits her to attend the annual stockholders' meeting of International Projects, in which she has a few shares of stock which were a gift. She is shocked by what goes on and by the expenses and other items listed by officers and directors headed by John Williams and Fred Clark. She also seems a little reluctant to see president Paul Douglas retire from the company to accept a dollar-a-year job in Washington. She asks embarrassing questions and the meeting is hastily adjourned. Later, she meets Douglas in the drug store and he gives her a lift home. She continues to attend the meetings of the company and is a continual source of embarrassment to the executives, who finally think that offering her a job will ease their plight. She is put in charge of keeping the small stockholders happy. She writes hundreds of letters to them, gets to know their personalities and problems, and they come to trust her and even send her their proxies. When she gets in its way again, the board sends her to Washington to see Douglas about getting a contract from the government. They fall in love there, and he resigns, hoping to get control of the company again. They take the issue to court and Douglas loses. At the next stockholders' meeting, however, they are able to clear out the present crooked board with the thousands of proxy votes Holliday has been able to accumulate. She and Douglas get married, and he gives her a solid gold Cadillac.

X-RAY: A "sneak preview" audience seemed to have a wonderfully enjoyable time just being with the film. They laughed, chuckled, and even guffawed in appreciation of the sprightly dialogue and humorous situations so ably pictured on the screen. They liked the smart, cute, and down-to-earth performances of Holliday, Douglas, and the others in the cast; they admired the capable direction which kept things moving at a lively pace; and they accepted the lavish and impressive production values as being an integral part of the movie. If reactions like this plus lots of word of mouth since are any criteria, this release should do very substantial business. What's more, it should leave audiences pleased, happy, and amused. The screen play is by Abe Burrows, and it is naturally based on the hit stage play by George S. Kaufman and Howard Teichmann.

TIP ON BIDDING: Higher rates.

AD LINES: "A Wonderful And Amusing Play Becomes A Fine, Entertaining Motion Picture"; "Guaranteed To Give You Pleasure"; "A Wonderful Comedy To Please And Amuse Audiences From Everywhere And Of All Ages."

PARAMOUNT

Pardners (5523)

COMEDY
88M.

(Technicolor)
(VistaVision)

ESTIMATE: Amusing spoof of western yarns has names, laughs, and music to sell.

CAST: Dean Martin, Jerry Lewis, Lori Nelson, Jeff Morrow, Jackie Loughery, John Baragrey, Agnes Moorehead, Lon Chaney, Milton Frome, Richard Aherne, Lee Van Cleef, Stuart Randall, Scott Douglas, Jack Elam, Bob Steele, Mickey Finn, Douglas Spencer, Philip Tonge. Produced by Paul Jones; directed by Norman Taurog.

STORY: Pampered New York playboy Jerry Lewis wants to escape from his dominating mother, Agnes Moorehead, and become a western cowhand when, at the turn of the century, Lori Nelson and her ranch foreman, Dean Martin, arrive to seek financial help from Moorehead, Nelson's aunt, to save their ranch, which Moorehead's husband and Martin's father, partners, died defending 25 years before. Moorehead angrily denies help, but Lewis, to get into Martin's good graces after hilariously ruining the latter's performance at a New York rodeo, buys him a prize bull to stock the ranch and they head west. When they arrive, descendants of the hoodlums who have killed their respective fathers are found by Martin and Lewis to be still trying to take over the ranch. In a series of fortunate accidents, tenderfoot Lewis becomes town hero and is made sheriff, primarily because gang leader John Baragrey and his cohorts think he will be ineffectual. One villain, Jeff Morrow, starts a saloon fight in which he is bested by Lewis, with Martin's help. While the partners are celebrating, Baragrey's forces fire the ranch and stampede the cattle. Later, Lewis, trying to pay off the ranch mortgage, is involved in a bank robbery. By dumb luck, and again with Martin's assistance, they turn the tables on the gang and unmask the leader. Lewis is now a full fledged "pardner" and the future is rosy for Martin and Nelson.

X-RAY: The opening footage of this family entry, concerning the end of Martin's and Lewis' fathers, is an adept satire, and the next 80 minutes cannot live up to the good start. Martin and Lewis, however, are in their usual good form and are assisted by an extremely able cast, good production and direction. The western angle teamed with high-rating farce, music, Technicolor, and VistaVision should interest older moviegoers as well as the younger ones. In a brief curtain speech, Martin and Lewis indicate that their professional partnership is by no means at an end. The screen play was written by Sidney Sheldon from a screen story by Jerry Davis, based on a story by Mervin J. Houser. Songs heard include "Buckskin Beauty," "Pardners," "Me'N'You'N'The Moon," "The Wind, The Wind."

Paramount had no screening of this subject prior to eastern theatre openings except on the west coast, hence the late date of this review.

Tip On Bidding: Higher rates.

Ad Lines: "Martin And Lewis Invade The West In A Fun-Filled Saga"; "The Laughs Are Louder! The Songs Are Bigger! They're At Their Best With Their Hands On The Trigger!"; "Hilarious Comedy, Music, And Action In A Round-up Of Top Entertainment."

RKO

The First Traveling Saleslady (701)

Comedy
92m.

(Print by Technicolor)

Estimate: Moderate light-hearted offering has good name values.

Cast: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness, Clint Eastwood, Robert Simon, Frank Wilcox, Daniel M. White, Harry Cheshire, John Eldredge, Robert Hinkle, Jack Rice, Kate Drain Lawson, Edward Cassidy, Fred Essler. Produced and directed by Arthur Lubin.

Story: In 1897, corset designer Ginger Rogers is a bug on women's rights. She and her chorus girl friend, Carol Channing persuade a producer to use a number based on the new corsets. Driving to the theatre, Rogers and her horse and buggy collide with the auto of Barry Nelson, heading from New York to California. Before he leaves, the two are attracted to each other. The corset number forces the police to close the show, leaving Rogers penniless and Channing jobless. Using feminine wiles, Rogers persuades her top creditor, David Brian to let her attempt to sell western ranchers barbed wire to fence their cattle. Ranchers convene in Kansas City, led by James Arness, and express their hatred of barbed wire and its salesmen as Rogers arrives there on her way to Texas. Arness is attracted to Rogers, even after he learns of her mission and determines to frighten her out of her job and then marry her. Channing, also in Kansas City, falls in love with Clint Eastwood, bashful Rough Rider. Again, Rogers meets Nelson and finds him attractive, but refuses to give up her career and heads for Arness' Texas ranch. Ambushed and frightened by Arness' men, Rogers and Channing are rescued by Nelson. Rogers, determined to win her point, tries to organize the ranchers' wives in favor of barbed wire, but is jailed on Arness' orders, then abducted and taken to his ranch, where he proposes. Also arriving and proposing is Brian. Eastwood and his troops rescue the girls from the ranch and Rogers forces the town to try her. Aided by the wives and Nelson, she proves the value of barbed wire, writes a fabulous amount of business and takes off with Nelson into the exciting 20th Century.

X-Ray: Ginger Rogers, returning to the wacky roles she does so well, pleases in this light hearted comedy offering. While there are several gags that fail to come off as desired, the results are still fair entertainment. The film serves also to introduce Carol Channing to the screen, and she gives every indication that her future in this medium is bright. The color photography is bright and gay, and the entire cast enjoys the proceedings thoroughly. The three male leads should all be familiar to theatregoers as they are well-known TV personalities as well. Production values are fine, but direction keeps pace with the rather slow story line. On the whole, it's an average first effort for the new RKO management. The title song and "A Corset Can Do A Lot For A Lady" are heard. Screen play is by Stephen Longstreet and Devery Freeman.

Ad Lines: "This Gal Could Sell Anything, Especially To Men"; "The Wackiest, Happiest Comedy Of The Season"; "In Grandma's Day, Life Was Gay . . . Wow."

20TH-FOX

Bus Stop (618)

Comedy
95m.

(CinemaScope)
(Color by DeLuxe)

Estimate: Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses.

Cast: Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Eileen Heckart, Robert Bray, Hope Lange, Hans Conried, Casey Adams, Henry Slate, Terry Kelman, Linda Brace, Greta Thyssen, Helen Mayon, Lucille Knox, Kate MacKenna, George Selk. Produced by Buddy Adler; directed by Joshua Logan.

Story: Naive young rancher Don Murray, knowing nothing about girls, and his buddy, Arthur O'Connell, leave Montana for a Phoenix rodeo. Murray is deterbined to bring back an angel as a wife. In the city, O'Connell and Murray visit a bar where the youngster sees B-girl Marilyn Monroe. Convinced that she is his angel, he pursues her doggedly with marriage in mind, and a kiss is enough to make him consider that they are engaged. The following day, Murray invades Monroe's room and drags her off to the rodeo parade. Later, she and her friend, Eileen Heckart, attend the rodeo where Murray wins all the preliminary events. With O'Connell delegated to keep Monroe at the cafe until after the finals, Murray wins practically every event. O'Connell and Monroe have decided that she should slip away by bus to Los Angeles to avoid the marriage to Murray, but the young cowboy ropes her at the station and forces her aboard the bus back to Montana. Heavy snow forces the bus driver to spend the night at a bus stop diner operated by Betty Field. Monroe tells driver Robert Bray that she is being abducted and he sets out to protect her. Having always taken what he wants, Murray challenges Bray to a fight and is badly beaten. Chastened, he apologizes to Monroe, revealing a tender side to his nature. She agrees to marry him and return to Montana, and the bus departs. O'Connell, realizing that Murray no longer needs him, stays behind.

X-Ray: This should keep exhibitors everywhere happy once the word gets around. Monroe is every bit as effective as in her "Seven Year Itch," and Murray is perfect as the bombastic cowboy. He seems to be a real find. William Inge's play, on which the film is based, has been altered considerably by George Axelrod's fast moving screen play. The result is top notch comedy, with those elements that might have been objectionable on screen eliminated. Direction by Josh Logan is deft and laugh provoking, and production values are excellent. Supporting performances are uniformly fine. Audiences in search of laughs, love, and a little pathos, and that includes just about everyone, should flock to see this one. It really moves. It bears a Legion of Decency "B" rating. The Four Lads sing "The Bus Stop Song."

Tip On Bidding: Higher rates.

Ad Lines: "The Cowboy Sought An Angel And Wound Up With Monroe"; "Laugh And Love As The Broadway Hit Becomes Uproarious Screen Fare"; "Broadway's Biggest Is Marilyn's Best."

TRANS-LUX

La Strada

Drama
115m.

(Italian-made) (English titles)

Estimate: One of the better Italian imports.

Cast: Anthony Quinn, Richard Basehart, Giuletta Masina, Aldo Silvani, Marcella Rovere, Livia Venturini. Produced by Dino De Laurentiis and Carlo Ponti, directed by Federico Fellini.

Story: Anthony Quinn, brutal itinerant strong man, travels from town to town by motor-trailer and performs in uninspired manner his feats of strength. At a seaside town, he buys simple-minded Giulietta Masina from her impoverished mother to replace a female assistant who had died. With unfeeling cruelty he forces her to help him in his act, cook for him, and be his sweetheart. She tries unsuccessfully to run away. Later, Quinn joins a small circus for the winter and is derided by acrobat-clown Richard Basehart. They finally fight, and when Quinn tries to kill Basehart he is locked up. Masina confides in Basehart, and he asks her to leave Quinn and join him in his act. She refuses, however, believing things will get better. Quinn leaves the circus again with Masina and they have a very hard winter. When they again encounter Basehart, Quinn beats him in a fury of revenge, and unintentionally kills him. He camouflages the murder as an accident and flees, but Masina cannot forget and becomes the voice of Quinn's conscience. Finally, he abandons her, goes on alone, and takes to drink. After learning that Masina has died, he reels into the water seeking to cleanse his soul, and dies.

X-Ray: Grand prize winner at the Venice International Film Festival, this is one of the better films from foreign shores. It holds the interest throughout and although a heavy drama, the outstanding tender performance by Giuletta Masina is bound to impress. It has been excellently made by the same producer who made Paramount's "War And Peace" and has two known American names in the cast, both of whom do well in their roles. The story and screen play are by Federico Fellini and Tullio Pinelli and the direction by Fellini is brilliant. English titles by Herman G. Weinberg are also very creditable. The film has had long runs in England and on the Continent as well as in New York. In a tight releasing market it can play many theatres with good returns. This bears a Legion of Decency "B" rating.

Ad Lines: "A Poem On Film"; "The Sea, Vast, Purifying, Eternal Element Is Where The Road Begins And Ends"; "Grand Prize Winning Film Of The Venice International Film Festival."

UNITED ARTISTS

Bandido

Melodrama
92m.

(Jacks)
(Made in Mexico)
(Color by DeLuxe) (CinemaScope)

Estimate: Large scale action film of Mexican revolution.

Cast: Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott, Rudolfo Acosta, Henry Brandon, Douglas Fowley, Jose Torvay, Victor Junco, Alfonso Sanchez Tello, Arturo Manrique, Jose Espinosa, Margarito Luna, Miguel Inclan, Jose Munoz, Manuel Sanchez Navarro, Antonio Sandoval, Alberto Pedret. Produced by Robert L. Jacks; directed by Richard Fleischer.

Story: Robert Mitchum is in Mexico in 1916 with weapons to sell to the highest bidder. He meets Zachary Scott, who has weapons to sell to the Regulares, and his wife, Ursula Thiess, who obviously dislikes both her husband and his business. Mitchum becomes interested in both Scott's arms deal and Thiess. After helping the rebels rout some Regulares and winning their favor, Mitchum offers their leader, Gilbert Roland, a plan that will deliver Scott and the arms into their hands. After a defeat at the Regulares' hands, Roland agrees to Mitchum's proposition. A train is held up and Scott and Thiess are captured. Scott lies about hiding place of the arms and is held hostage while Thiess is taken by a small band to lead them to the supposed weapons cache. When the rebels find they have been tricked, they want to kill Thiess, but Mitchum helps her escape. Later, Mitchum is captured by Regulares but escapes execution only to face the same thing at the hands of the rebels. Locked in the same cell as Scott, Mitchum makes a deal, escape for the correct information about the hiding place of the arms. Scott agrees and the two escape into the swamp. Scott tries a double cross again but is shot by Roland. In another rendezvous with Thiess, Mitchum arranges to meet her at a border hotel, where they first met, then leads Roland to the ammunition aboard two barges, with the Regulares in hot pursuit. After a hot battle, the Regulares are routed, the rebels unload the balance of the ammunition, and Mitchum rides off for his meeting with Thiess.

X-Ray: This is a fine action film with top performances being given by Mitchum and Roland and fine support from Scott and Thiess. It's battle after battle, with time for brief romancing between Mitchum and Thiess, but the interest is held right down the line and the large scale on which it has been produced certainly shows up in the fight sequences. What makes the proceedings come alive in addition to the evident top direction and production is the fact that the performers, particularly Mitchum and Roland, seem at their best in the roles. The CinemaScope and color are both assets, and this one should do nicely at all boxoffices, particularly pleasing to the male portion of audiences. The story and screen play are by Earl Fenton. This bears a Legion of Decency "B" rating.

Ad Lines: "Action From Start—To Finish"; "Robert Mitchum And Gilbert Roland In A Rousing Re-Creation Of Mexican Revolution"; "Full Scale War Thrills South Of The Border During The Mexican Revolution of 1916."

The Beast Of Hollow Mountain

Melodrama
79m.

(Nassour)

(CinemaScope) (Color by DeLuxe)

(Made in Mexico)

Estimate: Outdoor offering lends itself to exploitation.

Cast: Guy Madison, Patricia Medina, Eduardo Noriega, Carlos Rivas, Marjo Navarro, Pascual Garcia Pena, Julio Villareal, Lupe Carriles, Manuel Arvide, Jose Chavez, Margarito Luna, Roberto Contreras. Produced by William and Edward Nassour; co-produced with Peliculas Rodriguez; directed by Edward Nassour.

Story: Guy Madison and Carlos Rivas have been losing cattle from their ranch. The natives claim the mystery beast in the nearby Hollow Mountain is the cause. Madison and Rivas, however, suspect Eduardo Noriega, a powerful rival rancher, who resents the success of Madison and Rivas. Noriega's dislike for Madison is heightened when he learns that his bride-to-be, Patricia Medina, has been seeing a lot of Madison. Cattle and natives continue to disappear in the swamp surrounding the mountain. On the day of Medina's wedding to Noriega, she decides she loves Madison and is prepared to go after him before he leaves. Little Marjo Navarro, the son of a native killed in the swamp, goes to look for his father, refusing to believe him dead. Medina goes after him and the two are confronted by a huge pre-historic monster. They appear doomed until Madison and Noriega arrive and divert the monster. In the ensuing battle, Noriega is killed by the beast. After many narrow escapes Madison lures the monster into a large stretch of quicksand where it is killed. Medina and Madison prepare to start a life together.

X-Ray: Combining the traditional western format with a pre-historic monster theme certainly offers the exhibitor ample opportunity to sell this entry, particularly to the younger members of the audience. Until the monster appears in the final reel the pace is rather slow. However, that final sequence will keep the youngsters on the edges of their seats. Using an animation-in-depth process called Regiscope, the producers have created a monster to be reckoned with. Filmed in Mexico, the CinemaScope camera offers a colorful background. The cast handle their roles in a competent fashion, with an extra bow to little Marjo Navarro. If handled properly this entry could be a very satisfactory boxoffice draw. Screen play is by Robert Hill from an original story by Willis O'Brien.

Ad Lines: "It Came Out Of Hiding To Kill, Kill, Kill"; "From The Dim Dawn Of History . . . A Monster Beyond Belief"; "From A Lost World A Horror Breathing Hate, Death, and Destruction."

Hot Cars

Melodrama
60m.

(Bel-Air)

Estimate: Lower half filler.

Cast: John Bromfield, Joi Lansing, Mark Dana, Carol Shannon, Ralph Clanton, Robert Osterloh, Dabbs Greer, Charles Keane, Kurt Katch, George Sewaya. Executive producer, Aubrey Schenck; produced by Howard W. Koch; directed by Donald McDougall.

Story: Car salesman John Bromfield is fired when he refuses to pass off a reconditioned wreck on customer Ralph Clanton. He is faced with high medical bills due to a sick son, but wife Carol Shannon is optimistic about the future. He is called by Clanton to come to work for him in one of the car lots he owns. He becomes suspicious of the selling methods and decides to quit rather than be mixed up in anything crooked. An operation on his baby sends him back to Clanton, who shows him around the shop where stolen cars are repainted and redone to look like other cars. The suspicions of detective Dabbs Greer are aroused and when he starts getting too close, he is killed by Mark Dana. At the time, Bromfield spent some time with Joi Lansing, Clanton's girl friend, but she refuses to alibi him when the police question him. Bromfield escapes from the police and winds up as Dana's prisoner until the police pursue. Dana gets aboard a roller coaster in an amusement park and falls to his death in a struggle with Bromfield. He is cleared of the murder and is willing to cooperate in putting Clanton and Lansing where they belong.

X-Ray: There's enough variety and moments of interest here in a down-to-earth subject so as to put this into an okay category for lower half filler. The acting, direction, and production are average. The screen play is by Don Martin and Richard Landau, based on a novel by H. Haile Chace. This bears a Legion of Decency "B" rating.

Ad Lines: "The Stolen Car Racket Exposed"; "A Racket That Meant Death Or Prison If Caught"; "Don't Buy A Used Car Before Seeing This Film."

U-International

Showdown At Abilene (5631)

Western
80m.

(Print by Technicolor)

Estimate: Good western.

Cast: Jock Mahoney, Martha Hyer, Lyle Bettger, David Janssen, Grant Williams, Ted de Corsia, Harry Harvey, Sr., Dayton Lummis, Richard H. Cutting, Robert G. Anderson, John Maxwell, Lane Bradford. Produced by Howard Christie; directed by Charles Haas.

Story: Jock Mahoney returns home to Abilene from fighting in the Civil War only to find he was believed dead and his girl, Martha Hyer, is now engaged to Lyle Bettger, a cattle baron. Bettger, who lost a hand in a boyhood accident for which Mahoney was responsible, runs the town, with Ted de Corsia as sheriff. Hoping to keep the farmers quiet, Bettger persuades Mahoney to take his old job of sheriff, but he refuses to wear a gun, having accidentally killed Bettger's brother during the war. Hyer is torn between the two but is still in love with Mahoney. When de Corsia whips a farmer so that he dies, the others are really up in arms. Meanwhile, Hyer informs Bettger she won't marry him, and Mahoney also admits the killing of his brother. Bettger tries to kill him but fails. Bettger and de Corsia have a disagreement and de Corsia kills Bettger, then rushing off to loot his strongbox. Mahoney disperses the farmers and goes after de Corsia with a gun. Mahoney is wounded, but he kills de Corsia.

X-Ray: A good addition to the program as westerns go, with enough action, drama, gun play, and colorful settings to keep most western fans satisfied, this story is of average interest and the cast, direction, and production are adequate for the film's requirements. The screen play is by Bernie Giler, based on a story by Clarence Upson Young.

Ad Lines: "He Came Back To Clean Up His Home Town"; "The Streets Of Abilene Were Loud With Gunfire Until One Man Put A Stop To It"; "He Had A Date With Destiny Or Death."

The Shorts Parade

TWO REEL

Drama

A TIME OUT OF WAR. U-I—Special. 22m. Based on "Pickets" by Robert W. Chambers, this subject deals with the Civil War and of sentries of the two sides on opposite sides of the river who cease their shooting in an informal truce for an hour which is extended when a Yankee body is washed ashore. They bury the body and with the truce at an end resume hostilities. This might play better in art and specialty spots where the off-beat subject and treatment may be better appreciated. GOOD.

Musical

BRIGHT AND BREEZY. U-I—Musical Featurettes. 16m. Featured in this musical presentation are the Sportsmen, the four King Sisters, Romo Vincent, and Charlie Barnet and his orchestra. Tunes heard include "Redskin Rumba," "Skyliner," "You Were Meant For Me," "Lullaby Of Birdland," "Smooth Sailing," "Shadrack," "Easy Street," "Open Up Your Heart." GOOD. (2660).

Serial

BLAZING THE OVERLAND TRAIL. Columbia—Serial. 15 chapters. Cast: Lee Roberts, Dennis Moore, Gregg Barton, Norma Brooks, Don C. Harvey, Lee Morgan. Directed by Spencer G. Bennet; produced by Sam Katzman; story and screen play by George H. Plympton. Chapter One: 24m. Army scout Lee Roberts and pony express relay station manager Dennis Moore are unable to prevent henchmen of Don C. Harvey from looting a wagon carrying a fortune in bank funds. They come across a stagecoach being pursued by Indians while strangers are at work on a nearby hillside. The two split forces. The strangers throw explosives at Moore, while Roberts finds pretty Norma Brooks on the stage. He tries to rescue her just as the stage crashes. FAIR.

KING OF THE ROCKET MEN. Republic—Serial Reissue in 12 chapters. Tristram Coffin, Mae Clarke, Don Haggerty, House Peters, Jr., James Craven, I. Stanley Jolley, others. Associate producer, Franklin Adreon; directed by Fred C. Brannon. Episode One, "Dr. Vulcan-Traitor." 22m. When first reviewed in The Servisection of July, 1949, it was said: "Spy I. Stanford Jolley, Dr. Vulcan, causes the death of several professors at a privately operated desert research project and the disappearance of another, James Craven. This attracts magazine reporter-photographer Mae Clark, who meets the plant's publicity director, House Peters, Jr., and young project worker Tristram Coffin. Later, Coffin is attacked by Don Haggerty and other henchmen of Jolley, but routs them. He then visits a cave in which his friend, Craven, is hiding out. They have been working on a rocket-propelled flying suit, which Coffin dons, and flies to rescue the project's new radar interceptor, now in the hands of Jolley's gang. He locates it aboard a moving truck, and battles Haggerty again. The interceptor is accidentally released as Coffin flies after it, deflecting its course. It explodes harmlessly but the concussion knocks Coffin unconscious, sending him flying straight toward a canyon wall. Along the lines of fantastic, pseudo-scientific comic-adventure strips, this flies pretty far afield of plausibility when the rocket man starts his flying stunts. However, it is given satisfactory serial production, and, although slow in getting started, there promises to be sufficient action and stuff to keep the kiddies and serial fans coming until the finish. It is strictly juvenile hokum, but the effects come off nicely. Exploitation possibilities are endless. This was scripted by Royal Cole, William Lively, and Sol Shor. GOOD."

TWO REEL

CinemaScope Color Cartoon

CLANCY THE BULL IN POLICE DOGGED. 20th-Fox—Terrytoons. CinemaScope. 7m. It is midnight and Shlobotka, master criminal, is at work robbing a bank. At police headquarters,, a call comes in from him and Clancy the Bull crawls into the phone in pursuit. Clancy meets a "living doll," who tosses him in a truck which dumps him in the river. The cold water revives him and the chase is on. The whole gang was waiting for Clancy, and he captures them all but Shlobotka. The doll appears again, but Clancy unmasks the doll as Shlobotka, who asks: "How did you know I wasn't a girl?" "You forgot to wear bracelets, Mister," replies Clancy as he applies the handcuffs. GOOD. (5636).

DOWNBEAT BEAR. MGM—CinemaScope Cartoons. 7m. Jerry likes music. Tom doesn't and is continually shutting off the radio. A dancing bear escapes and is attracted by the music. He insists on having Tom as his partner and though the cat tries to get rid of any and all musical instruments, Jerry always manages to find another that has Tom and the bear on a continual whirl. GOOD. (C-833).

IN THE BAG. RKO—Disney CinemaScope Cartoons. 8m. The Ranger notices that his area is quite littered and ask Humphrey and the other bears to clean it up via a game, but they get wise and refuse. He rules no cleaning, no eating. They all clean their areas by sweeping all the papers into Humphrey's territory, and he has a difficult time trying to clean up the mess. For a moment he thinks he has it conquered, but he has to start all over again as the papers fly all over the place. GOOD. (54118).

MILLIONAIRE DROOPY. MGM—CinemaScope Cartoons. 7m. When the wealthy master of Droopy and Spike dies, he leaves all his money to Droopy with the provision that when he dies all of the estate goes to Spike. The latter tries to dispose of Droopy in a number of ways but each time they backfire until he is driven mad and is carted away by the dog catcher, leaving Droopy to enjoy his wealth. EXCELLENT. (C-832).

Color Cartoons

DAFFY DILLY. Warners—Blue Ribbon Hit Parades. 7m. When first reviewed in The Servisection of November, 1948, it was said of this reissue: "Daffy Duck, street hawker of flower squirters, Joe Miller joke books, practical joke devices, etc., tries to get a million, offered by a tycoon, who hasn't laughed for 30 years, to the first person who makes him laugh. Daffy finally throws the millionaire into hysterics by some unintentional slapstick which finds Daffy the victim. The end has the money-bags tossing custard pies at Daffy, who says, 'Oh well, it's a living.' GOOD." (3313).

THE HOCKEY CHAMP. RKO—Disney Classic Reissues. 7m. When first reviewed in The Servisection of May, 1939, it was said: "Donald Duck is a whiz on skates, but when he offers to play his three

(*Continued on page 4211*)

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			
		ASSORTED FAVORITE REPRINTS (6)			
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie		17m.	
		COMEDY FAVORITE RE-RELEASES (6)			
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177
		CINEMASCOPE MUSICAL TRAVELARKS (Technicolor)			
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137
		SERIALS			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208
		THE THREE STOOGES (8)			
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud		16m.	
8408	(June 21)	Rumpus In The Harem	F	16m.	4194
		CANDID MICROPHONES (6) (Reissues)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194
		COLOR FAVORITES (15) (Technicolor) (Reissues)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194
		CINEMASCOPE MAGOOS			
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo			
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194
		MR. MAGOO (4) (Technicolor)			
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	[illegible]	4138
8858	(May 3)	Playtime In Hollywood		9½m.	
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Trotting Topnotchers		9m.	
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

MGM

TWO REEL

CINEMASCOPE FEATURETTE
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
630	(..............)	Wedding In Monoco	E	32m.	4171

One Reel

CARTOONS

CINEMASCOPE CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will To Men	E	8m.	4057
C-733	(Nov. 19)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)	E	7m.	4138

1956-1957

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS (14)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfeit Cat (T-A)	F	7m.	4082

CARTOONS (6)
(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecas Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057

PASSING PARADES (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Reb. 10)	The Baron And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084

ROBERT BENCHLEYS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082

Paramount

CARTOON CHAMPION REISSUES
(Technicalor) (12)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6)
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sparting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	

NOVELTOONS
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nav. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)
(Reissues)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS
(Technicolar)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Same Money In The Pat	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(Dec. 2)	Bar Buckaroos	F	16m.	4041

RKO-PATHE SPECIALS (8)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamaur	G	15m.	4057
63103	(Feb. 10)	Sentinels In The Air	G	15m.	4137
63104	(Mar. 30)	The Golden Equator	G	13m.	4161

SPORT SPECIALS (2)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63901	(Dec. 9)	Football Headliners	G	16m.	4081
63801	(Apr. 27)	Basketball Headliners	G	15m.	4177

PAL REISSUES (2)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (12)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. anly)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks	E	8m.	4057
64203	(Nov. 11)	Make Mine Memories	G	8m.	4195
64204	(Dec. 9)	Teenagers On Trial	G	8m.	4088
64205	(Jan. 6)	Her Honor, The Nurse	G	8m.	4126
64206	(Feb. 3)	Fortune Seekers	G	8m.	4138
64207	(Mar. 2)	We Never Sleep	F	8m.	4163
64208	(Mar. 30)	Where Is Jane Doe?	G	8m.	4163
64209	(Apr. 27)	The Merchandise Mart	F	8m.	4163
64210	(May 25)	Phonies Beware	G	8m.	4179
64211	(June 22)	Emergency Doctor	G	8m.	4211
64212	(July 20)	The Law And The Lab	G	8m.	4211

SPORTSCOPES (11)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College	G	8m.	4057
64303	(Oct. 28)	Bonefish And Barracuda	G	8m.	4057
64304	(Nov. 25)	Canadion Carnival	F	8m.	4088
64305	(Dec. 23)	Headpin Hints	F	8m.	4088
64306	(Jan. 20)	Island Windjammers	F	8m.	4126
64307	(Feb. 17)	Ski-Flying	G	8m.	4138
64308	(Mar 16)	Canadian Lancers	G	8m.	4163
64309	(Apr. 13)	Striper Time	F	8½m.	4163
64310	(May 11)	Races To Remember	F	8m.	4179
64311	(June 8)	Four Minute Fever	F	9m.	4179

WALT DISNEY CARTOONS
(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54103	(Jan. 14)	No Hunting (D) (CinemaScope)	E	6m.	3926
54104	(Jan. 28)	The Pelican And The Snipe (Reissue)	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca (D) (Reissue)	E	7m.	3939
54106	(Mar. 11)	Contrasts In Rhythm (Reissue)	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba (Reissue)	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale (D) (Reissue)	G	7m.	3966
54109	(May 13)	Pedro (Reissue)	G	8m.	3973
54110	(June 10)	El Gaucho Goofy (G) (Reissue)	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil (D) (Reissue)	G	8m.	3982
54112	(July 15)	The Flying Gauchito (Reissue)	E	8m.	4009
54113	(Aug. 19)	Bearly Asleep (D) (CinemaScope)	E	7m.	4042
54114	(Sept. 2)	Beezy Bear (D) (CinemaScope)	E	7m.	4042
54115	(Sept. 23)	Up A Tree (D and C)	E	7m.	4043
56116	(Feb. 24)	Chips Ahoy (D) —(CinemaScope)	G	7m.	4115
54117	(Apr. 27)	Hooked Bear (CinemaScope)	G	6m.	4161
54118	(July 27)	In The Bag (CinemaScope)	G	8m.	4208

WALT DISNEY CLASSIC CARTOON REISSUES
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211

WILDLIFE ALBUM
(Technicolor)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
63001	(Oct. 21)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
	(............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(..........)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(..............)	King of the Rocket Men (Reissue)	G	12ep.	4208

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Data	Title	Roting	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(Mar.)	Pigskin Pewees (DeLuxe)		9m.	
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Haneymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (DeLuxe)		9m.	

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible	E	18m.	4114
7609	(............)	Dark Wave	E	23m.	4177
		One Reel			
		SEE IT HAPPEN (6)			
6501	(June)	Man Vs. Nature	G	9m.	4044
		SPORTS (6)			
3501	(June)	Topsy Turvey Thrills	G	8m.	4036
		CINEMASCOPE TERRYTOONS (Technicolor)			
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly	G	7m.	4068
5533	(Aug.)	Bird Symphony	G	7m.	4075
5534	(Sept.)	The Little Red Hen	G	7m.	4075
		1955-56			
5631	(Jan.)	Pork Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love		7m.	
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	
		TERRYTOONS (16) (Technicolor)			
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes	G	7m.	4076
5511	(Aug.)	Foxed By A Fox	E	7m.	4076
5512	(Sept.)	The Last Mouse Of Hamlin	G	7m.	4138
		1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	
5605	(May)	The Wolf's Pardon (Reissue)		7m.	
5606	(June)	Felix The Fox (Reissue)		7m.	
5607	(July)	The Lyin' Lion (Reissue)		7m.	
5608	(Aug.)	Paint Pot Symphony (Reissue)		7m.	
		TERRYTOON TOPPER REISSUES (10)			
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		SPECIAL			
2640	(Aug.)	A Time Out of War	G	22m.	4207
		MUSICAL FEATURETTES (12)			
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(............)	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
		SPECIAL CINEMASCOPE FEATURETTES (Technicolor)			
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203
		COLOR PARADES			
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203
		WALTER LANTZ CARTUNES (Technicolor)			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			
		WALTER LANTZ CARTUNES (6) (Reissues)			
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171
		VARIETY VIEWS			
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(............)	West Point Of The South	G	9m.	4211

Warners

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171
		SPECIALS (WarnerColor)			
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155
		COLOR SPECIALS (10)			
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			
		CLASSICS OF THE SCREEN (6)			
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			
		One Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			
		BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)			
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208
		BUGS BUNNY SPECIALS (8) (Technicolor)			
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			
		JOE McDOAKES COMEDIES (6)			
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			
		MELODY MASTER BANDS REISSUES (6)			
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211
		MERRIE MELODIES (22) (Technicolor)			
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Rocket By Baby			
3722	(Aug. 25)	Raw! Raw! Rooster!			
		THE SPORTS PARADE (10) (Technicolor)			
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			
		WARNER SPECIALS (7)			
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		American Engineer—(Technicolor)—(Superscope)—(Jam Handy)	G	29m.	4203
		Emperor Penguins, The—(Buena Vista)	F	10m.	4082
		Goya—(Harrison)	E	20m.	4063
		Grey Ghosts—(British Information Service)	G	21m.	4063
		Hands And Music—(Eastman Color)—(International Film Unit)	E	7m.	4084
		Johnny Appleseed—(Technicolor)—(Buena Vista-Disney)—(Reissue)	G	19m.	4081
		Li'l Davy And Dan'l Coon—(Color)—(Brian)	F	7m.	4183
		Man In Space—(Technicolor)—(CinemaScope)—(Buena Vista-Disney)	G	33m.	4194
		Men Against The Arctic—(Technicolor)—(CinemaScope)—(Buena Vista)	G	30m.	4171
		On The Twelfth Day—(Eastman Color)—(Meteor)	E	22m.	4095
		Operation Noah—U. S. Army Engineers	G	28m.	4125
		Pantomimes—(Marcel Marceau)—(Meteor)	E	12m.	4105
		Peppermint Tree, The (Color)—(Grand Prize)	F	12m.	4051
		Peter And The Wolf—(Technicolor)—(Buena Vista-Disney)	G	14½m.	4067
		Siam—(Technicolor)—(Buena Vista—Disney)	G	32m.	4137
		Towers Above The Sand—(Color)—U. S. Army Engineers	F	14m.	4125

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(Continued from page 4208)

nephews in a hockey game they gang up on him with the usual results. EXCELLENT." (74101).

A HORSE-FLY FLEAS. Warners—Blue Ribbon Hit Parades. 7m. When first reviewed in The Servisection of December, 1947, it was said of this reissue: "This has a cowboy flea and his trusty horse-fly truly finding 'a home on the range' on a pooch's back. However, the redskin fleas living there resent the intrusion and the ensuing chase drives the poor dog scratch happy. Another group of fleas, a traveling circus, returns to winter quarters, also on the dog's back, and get mixed up with the Indians. GOOD." (3311).

LITTLE ORPHAN AIREDALE. Warners—Blue Ribbon Hit Parades. 7m. When first reviewed in The Servisection of October, 1947, it was said of this reissue: "After a hard battle, a stray mutt escapes from the dog pound, and runs into an old crony, who tells him how to go about getting himself a master and living a life of ease. The mutt finally fights his way back into the dog pound, dismayed at what life offers. GOOD." (3312).

PLUTO AT THE ZOO. RKO—Disney Classic Reissues. 8m. When first reviewed in The Servisection of December, 1942, it was said: "Pluto sees a bone in the lion's cage, gets it, becomes entangled with a gorilla, a kangaroo, some alligators, and other animals, finally winding up back in the lion's cage, losing the bone, and thankful to come out alive. GOOD." (74102).

THE TALKING DOG. U-I—Walter Lantz Cartunes. 6m. Maggie and Sam save enough money to pay off the mortgage and Sam is warned to be careful with the money as he heads toward the bank. He resists all the temptations of a shady character until he is offered a talking dog, which he buys figuring to get rich. He tries getting him booked into theatres but is rejected a number of times. He does get a chance, but the appearance of a cat ruins their big chance. They lose the house, and Sam and the dog wind up in the dog house. GOOD. (2620).

Musical

HENRY BUSSE AND ORCHESTRA. Warners—Melody Master Band Reissues. 10m. When first reviewed in The Servisection of May, 1948, it was said of this reissue: "Trumpeter Henry Busse and his orchestra, under Jean Negulesco's direction, play 'Along The Santa Fe Trail,' 'Hot Lips,' 'Huckleberry Duck,' and 'Wang Wang Blues.' A vocalist and dance team are featured. FAIR." (3806).

Novelty

EMERGENCY DOCTOR. RKO—Screenliners. 8m. At all hours of the day or night, the ambulance and its attendants respond to calls for assistance whether it be to auto accidents, fires, or a new baby about to be born. GOOD. (64211).

THE LAW AND THE LAB. RKO—Screenliners. 8m. When a patrolman on the beat discovers a crime such as murder a squad of trained technicians with all kinds of equipment take over, and they are able to evaluate even the tiniest bit of evidence which results in a number of leads enabling them to catch the killer in this case. GOOD. (64212).

WEST POINT OF THE SOUTH. U-I—Variety Views. 9m. The Citadel at Charleston, S. C., sometimes called "The West Point of the South," gets a wonderful plug in this reel showing off its advantages, discipline, training, and graduation. GOOD.

ALPHABETICAL GUIDE To 428 Features Reviewed Since The Sept. 7, Issue

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

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current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**The Come On** (SS) Anne Baxter, Sterling Hayden **Crashing Las Vegas** Bowery Boys **Screaming Eagles** Tom Tryon, Jan Merlin **Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr	**Cockleshell Heroes** (CS—TC) Jose Ferrer, Trevor Howard **Safari** (CS-TC) Victor Mature, Janet Leigh **Secret Of Treasure Mountain** Valerie French, Raymond Burr **Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis	**One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **The Way Out** Mona Freeman, Gene Nelson **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Track The Man Down** Kent Taylor, Petula Clarke **Stranger At My Door** MacDonald Carey, Patricia Medina **Terror At Midnight** Scott Brady, Joan Vohs **Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller	**Massacre** (Ansco Color) Dane Clark, James Craig, Marta Roth **Abdullah's Harem** (TC) Gregory Ratoff, Kay Kendall **The King And I** (CS 55—DC) Deborah Kerr, Yul Brynner **Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **Bus Stop** (CS-DC) Marilyn Monroe, Don Murray	**Beast Of Hollow Mountain** (CS—DC) (Nassour) Guy Madison, Patricia Medina **Emergency Hospital** (Bel-Air) Margaret Lindsay, Byron Palmer **The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**The Rawhide Years** (TC) Tony Curtis, Colleen Miller, Arthur Kennedy **Congo Crossing** (TC) Virginia Mayo, George Nader, Peter Lorre **Behind The High Wall** Tom Tully, Sylvia Sidney **Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft	**As Long As You're Near Me** (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made) **The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
PROMISED FOR EARLY RELEASE	**Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien, Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr **The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elisabeth Mueller	**The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor	**Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund **Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn	**Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **The Pharaoh's Curse** (Bel-Air) Ziva Shapir, Mark Dana **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson **The Boss** (Sentzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush	**Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa **Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer	**Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert **The Amazon Trader** (WC) John Sutton, Marie Fernanda	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Colleen Gray, Kent Taylor

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

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MOTION PICTURE

EXHIBITOR

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MOTION PICTURE EXHIBITOR

AUGUST 29, 1956 VOLUME 56 NUMBER 18
IN TWO SECTIONS • THIS IS SECTION ONE

TOA Brief Asks Federal Loan Aid

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Code "Watchdogs" Study Setup

(page 9)

"Fewer And Bigger . . . And Less!"

(editorial)

THE EIGHTH ANNUAL LAUREL AWARDS EDITION ONCE MORE HONORS HOLLYWOOD'S FINEST ARTISTS AND FILMS

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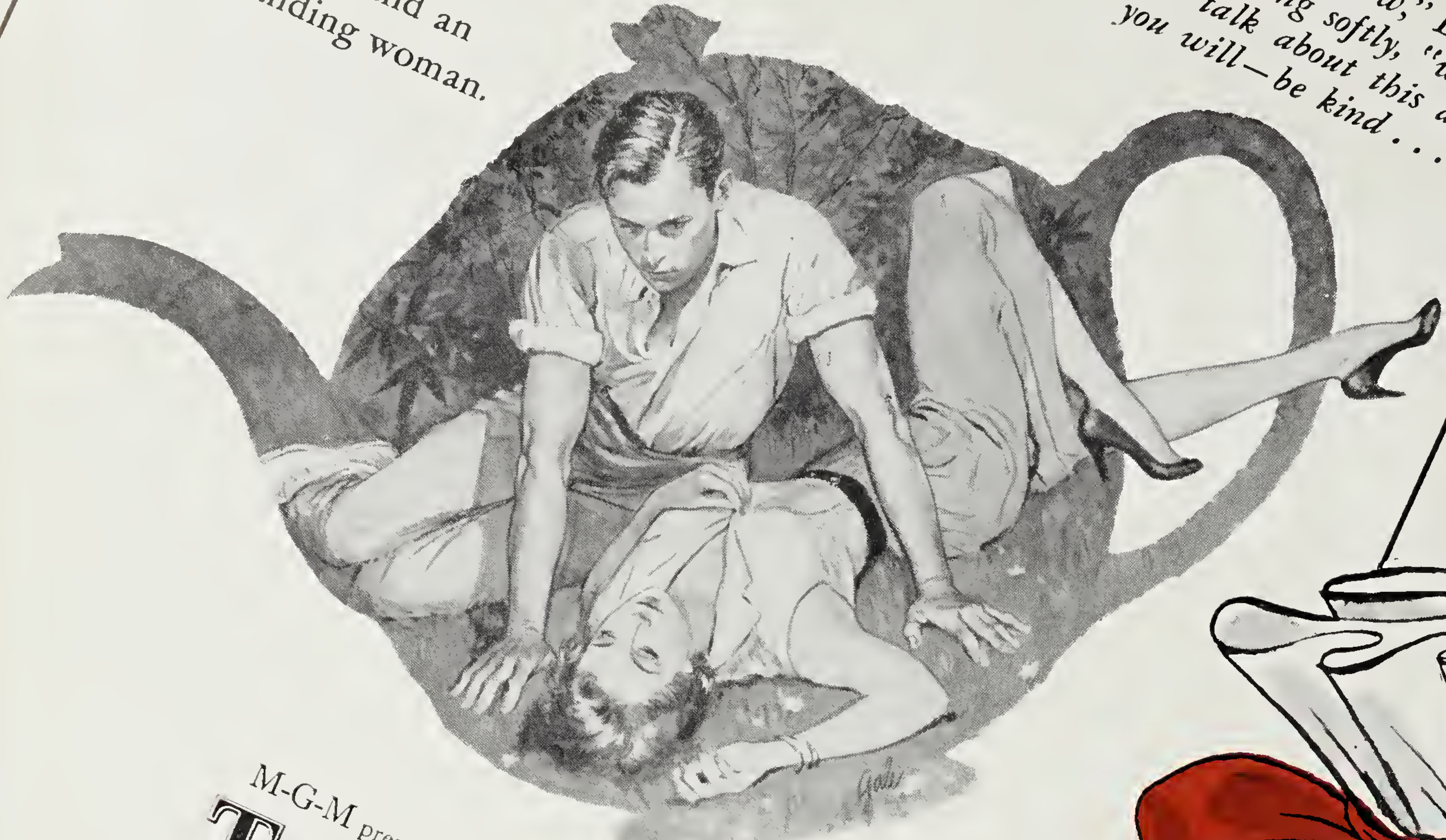

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ALIX, ALBERTA (Can.)

Regarding your editorial ("IS A PUZZLEMENT"—Aug. 1 issue) I have a small town theatre where I am manager and projectionist and while I am not a "DOCTOR T," I have enough time to thread the number two machine while a two minute trailer is running on number one. As for changing lenses, there is plenty of time with an eight to 18 minute short before and after the trailer. I use a measure to reinstall the backing lenses so I need only little focusing when changing over. As for carbons you just see that you have enough in the lamp to last two reels or better and you don't have to worry about that. My lamps are high intensity. With two men in the booth it should be a cinch; besides there are a lot of CinemaScope shorts available now onto which the trailers can be hooked.

Another way is to splice two reels together with your 2-D trailers in the middle. Then you can run the CinemaScope trailer any place between the two reels by just stopping the number one machine. This way you don't have to thread while the other machine runs, and you don't even have to shut the lamp off. You just wait until the CinemaScope trailer is through and start the first machine again.

I believe the operator who says he cannot run a CinemaScope trailer is just a little lazy, like all of us who have been too long in this soft business.

H. HOPPE
Alix Theatre

EDITOR'S NOTE: Manager and projectionist . . . and its a "soft business." Why not get a paper route for your spare time? Maybe you are a "DOCTOR T," and just don't know it! Seriously, we're proud of you. And we think Mr. Harrison should be proud of you, also. You have certainly produced living proof that his new policy isn't impossible. We think he owes you a cigar!

From PENNS GROVE, N. J.

After reading your editorial ("IS A PUZZLEMENT"—Aug. 1 issue) I am surprised to learn that our theatre in a small town is so far ahead of the times.

This theatre makes three or four changes a week, and one is a double feature sometimes consisting of a wide screen show and a CinemaScope show. We have no trouble running the two types of trailers together on these shows without any interruption. Of course, it takes the cooperation of the operator, and someone designated to change the masking, but we fit any type trailer into any type program without difficulty.

I agree 100 per cent with Mr. Harrison and 20th Century-Fox. You should certainly run a CinemaScope trailer on a CinemaScope show. It just doesn't make sense to run a regular trailer and lose all the beauty that is in the CinemaScope technique.

FRANK S. BELDEN
Grove Theatre

EDITOR'S NOTE: We agree completely with Mr. Harrison's objective, and said so. Your assurance that you can do it should put every other manager on his mettle. We doff our collective hat to a capable manager.

From RIVERTON, N. J.

Relative to your editorial ("IS A PUZZLEMENT"—Aug. 1 issue) we find that the showing of both regular and CinemaScope trailers presents no special problem as to screen interruptions. We show three to five trailers per week, both regular and CinemaScope and sometimes intermixed for double features, but we plan their running order prior to the first screening and this results in a smooth presentation.

JOHN F. BRISTOL, projectionist
RICHARD M. PAYNE, projectionist
Laurel Theatre

EDITOR'S NOTE: You will note that Mr. Belden of Penns Grove said it took "the cooperation of the operator." Obviously you give yours!

From BROOKLYN, N. Y.

It seems that sales manager Harrison arrived at this decision without giving full thought to the mechanics of projection. To the neighborhood theatre, showing two or three double feature changes weekly and having only two projectors and one projectionist, it presents quite a problem.

I have discussed this matter with my exhibitor who is also a projectionist with 30 years experience, and he also realizes the impracticality of this 20th Century-Fox edict in our two projector theatre. It has been decided that, on CinemaScope features for which no standard trailers are available, we will use the one frame black and white trailer just giving the title and cast.

With so many percentage deals, you would think the distributor would cooperate to secure the best screen advertising possible. After all, that current survey shows that trailers account for 34 per cent of all admissions.

EDWIN H. QUINN, projectionist

EDITOR'S NOTE: Of course that's what makes horse racing, but you might read the other letters on this subject. There are some editorial suggestions on how it can be done.

From LANSING, IOWA

When I received MOTION PICTURE EXHIBITOR of June 27 as always I turned first to the Editorial.

This one ("NECK - IN - THE - NOOSE SCALES") is a dilly, and brought to mind the build-up write-ups that welcomed the new producer Mr. Whitney as a shot in the arm for exhibitors in the form of more quality pictures. I'm afraid Mr. Whitney is not going to get a very warm welcome from the smaller theatres when he asks a straight 50 per cent for "The Searchers." I have played a couple of 50 per cent pictures this year, only to find that I can't make money with them. The film companies always wind up with more than my top flat while I end up with the short end and not enough to pay my overhead.

So I'm all through playing 50 per cent, or even 40 per cent product. It looks like producers are out to put the low grossing situations out of business quickly, so they'll only have the big 50 per cent theatres to deal with. This seems to be backfiring because, as your Tip-Off on Business showed that week, there was not one picture doing "four little men" business in those big theatres. But distributors still have the gall to ask 50 per cent from the first dollar from our low grossing theatres.

I used to see red when someone knocked this business. But now, I don't know!

M. W. LONG
Lans Theatre

EDITOR'S NOTE: Don't confuse sales policies with the arrival of a new producer. If you never play "The Searchers," it is still good for each and every one of us when men of the stature of Mr. Whitney, Mr. Cooper, Mr. Ford collaborate to make pictures. We must agree with you, however, that any 50 per cent picture should do 50 per cent business or the distributor should be willing to adjust it. There certainly can be no benefit to distributors in putting theatres of any size out of business, even though it may seem like that every now and again. They have their problems, too! But maybe your refusal to pay 40 per cent and 50 per cent, as resulting in nothing but losses, will do most to convince them of the seriousness of your situation.

From KODIAK, ALASKA

A little more than a year ago you had some difficulty getting me interested in MOTION PICTURE EXHIBITOR. After a time, I grudgingly sent the remittance to cover a one-year subscription. Today I feel fortunate that your paper isn't sold on a "limited edition" basis. The only way I can truly show how much MOTION PICTURE EXHIBITOR means to me is the attached check for a two year subscription. It fills my needs 100 per cent, so thank you for letting me in on it!

JOHN W. FLETCHER
Orpheum Theatre

EDITOR'S NOTE: Letters like this, from a "gent" like this, make up for many of the annoyances and frustrations that seem to "louse up" a busy day.

MOTION PICTURE
EXHIBITOR

Member Audit Bureau of Circulations

AUGUST 29, 1956
VOLUME 56 NUMBER 18

FEWER AND BIGGER . . . AND LESS!

THERE ARE SOME nice bits of thinking in some "opinions" expressed in a recent issue of THE FILM DAILY. So nice, in fact, that we are lending our much larger circulation to bring these choice bits to the attention of our theatre subscribers, where we know they will be understood and appreciated.

Commenting on the "fewer and bigger" production policies of the last year or so, the first "opinion" states: *"For the three decades up to five years ago, while the number of features released annually averaged about 600, attendance averaged close to 80 million weekly; when production was cut in half, attendance dropped by the same percentage."*

A second "opinion" goes like this: *"You can't draw customers into a theatre twice a week if you show a new picture just once every two weeks. It's as simple as that. The 'fewer and bigger' policy adopted by most major studios looked swell on paper, but any good mathematician could have exploded it as uneconomic in a field that depends to a large extent on mass habit, and divergent public tastes."*

And here is a third: *"The motion picture market can absorb only a limited number of multi-million-dollar films annually, just as the auto market can absorb fewer Cadillacs than Chevrolets. It's not merely that there aren't enough stars and creative brains in Hollywood to turn out epics exclusively, but there aren't the audiences who can appreciate and will buy only such product. And that goes for everything from dollar cigars to hundred-dollar custom-made shoes."*

A fourth "opinion" states: *"Still another burden of the 'fewer' policy is that the heavy studio overhead has to be spread over 20 or 25 pictures instead of 40 or 50, and there again it requires a lot more gross to offset the budget. No matter where you look, the evidence favors volume production. The companies that kept turning out large programs the past few years, notably Universal, Columbia, and United Artists, show substantial gains in profits. The ones that curtailed quantity the most, suffered most in earnings. And the wealthiest producer in Hollywood is an indie who never goes in for costly epics but invests in lots of low-cost films.*

"TV would not be a serious competitor of the movie theatre if the majors doubled their output for exhibitors. There's room for both media. People have more time and spending money than ever, and more interest in recreation. The main reason there is so much TV viewing is because the video screens offer so much quantity and diversity that they outweigh the lower quality. In old motion pictures alone, TV currently has over 2,500 in circulation (Editor's Note: We published a list of 5,019 features recently), while movie theatres have less than 300 features in first-season release, plus some 120 reissues."

Thus go the "opinions" credited to prominent industry men. While they may be over simplified in some cases, or not the whole story, they do contribute "slants" on current happenings that we find fascinating. And, besides, during this last holiday week of the summer, we felt too lazy to undertake any original thinking anyway!

THE EIGHTH ANNUAL LAUREL AWARDS

WHILE THERE MAY BE more glamorous "OSCARS" awarded to the artists who make this industry's products, and to the products themselves, there most certainly can be no more meaningful, and no more sincere, annual tribute to their greatness than the LAUREL AWARDS announced in Paul Manning's STUDIO SURVEY DEPARTMENT of this issue. Meaningful, because these international awards are made solely on the basis of a poll of the leading film buyers and theatre operators throughout the United States and Canada, men who must be in close touch with patron likes and dislikes through their boxoffices, and not too impressed by critics however egg-headed. Sincere, because as an intra-industry judgement, any effort to color results, or any focusing of the publicity spotlight on the donor, would be quickly apparent to "professional" eyes and would be repudiated.

So, as the "professional" awards to the industry's "professionals," the annual LAUREL AWARDS are a unique tribute to the abilities, to the successes, and to the boxoffice worth of their recipients.

Ladies and gentlemen, our congratulations!

Jay Emanuel

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Watch the results of 20th's Western Saturation late this month!

from 20th CENTURY-FOX

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BROADWAY GROSSES

(As of this Monday)

"War And Peace" Opens Big

New York—At the Paramount, minus Sinatra in person, business was off. The Capitol opening of "War And Peace" was sensational.

According to usually reliable sources reaching Motion Picture Exhibitor, the break-down was as follows:

"Johnny Concho" (UA). Paramount (45,000)*—Second and last week was expected to reach $29,000.

"The King And I" (20th-Fox). Roxy ($40,000)—Ninth and last week still great at $60,000. Usual stage show.

"High Society" (MGM). Radio City Music Hall ($144,000)—Third stanza heading toward a fine $192,000, with $113,650 for Thursday through Sunday. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—Eighth week okay at $25,000.

"War And Peace" (Paramount). Capitol ($49,800)—Opening week sensational at $123,000.

"The Fastest Gun Alive" (MGM). Globe ($14,800)—Seventh week down to $10,000.

"Pardners" (Paramount). Mayfair ($15,600)—Fifth and last week off to $12,000.

"Autumn Leaves" (Columbia). Astor ($29,000)—Fourth week dropped to $20,000.

"The Burning Hills" (Warners). Victoria ($20,400)—Opening satisfactory at $25,000.

"Away All Boats" (U-I). Loew's State ($28,700)—Second week dropped to $23,000.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

N. J. Allied Pays COMPO Dues

New York—Allied Theatre Owners of New Jersey will pay its dues to COMPO, it was announced last week by president Sidney Stern following a membership meeting here. The exhibitor organization feels COMPO "has earned" its support, Stern said, describing the membership as "thrilled" by the recently successful COMPO campaign for admissions tax relief, "despite the need for reorganization" of the all-industry's group's operation. The ATONJ head added that many members plan to put the new tax saving into the improvement of their theatre properties.

I N D E X

Volume 56, Number 18 August 29, 1956

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The NEW YORK Scene

By Mel Konecoff

"GIANT" NOTES: George Stevens, director of "Giant" who also produced same in conjunction with Henry Ginsberg, was in town last week for campaign conferences with Warners officials and reported to the trade press that the film will run three hours and 15 minutes when released.

He opined that it looks as though we are getting into a period of long films which permit the full telling of a proper subject. He named Cinerama as being responsible for the trend since they operated with a limited number of showings and prints and are drawing audiences to it instead of going out and saturating audiences with a large number of prints. What this has to do with longer films, we couldn't quite determine.

Stevens hopes to operate with a lesser number of prints on "Giant" and maybe play longer in each situation. Whether the film will be shown on a twice-a-day schedule or more will depend on the individual situation. The Roxy will probably play continuous with a short stage show when they bow with the film on Oct. 11. They will set aside 900 seats daily on an advanced sale basis. Intermissions will be optional with individual theatres.

Three sneak previews were held on the coast with no intermissions, and there were no walkouts during the showings. One sneak was held that did have an intermission, and this came off well, too. Audience reaction was the same in both cases, and cards returned indicated that they thought the running time should be kept as is. Whether admission prices are to be increased is something that will be discussed between Warners and their theatre customers. Incidentally, he warned against the padded and over-stuffed film that could emerge during this "longer film period."

Stevens noted that there has come to pass a tremendous resurgence of activity at Warners that should stimulate the industry as a whole. The company has become more "elaborately" involved in independent production than have other companies, in his opinion, and they have become bolder, which is what the industry needs at present.

Stevens plans to tour the principal cities of the country talking to exhibitors and newspaper people alike about the film come November. He expects that the critics will play a particularly important part in the selling of the film since they can direct the public properly. Both he and Ginsberg expect to return around Sept. 15 with a finished print ready for screening.

THE ITALIAN WAY: A mass interview was held in the grand ballroom of the Pierre Hotel last week for the following visitors from Italy: Dino De Laurentiis; his wife, Silvana Mangano; Italy's Under Secretary for Entertainment, Sports, and Tourism, Giuseppe Brusasca; and Dr. Eitel Monaco, president of ANICA, Italy's equivalent to the MPAA. Here's what they had to say:

Brusasca: He was pleased at public reception to the Italian production of "War And Peace." The Italian film industry has undergone a period of re-evaluation, and this should not be deemed a crisis. He hoped that there would be more co-productions on the order of "War And Peace" which would be to the continued benefit of both countries and their industries. He offered the cooperation of his country in any such venture and also offered his own congratulations and those of his country to De Laurentiis for the making of "War And Peace."

Dr. Monaco: Production is proceeding full blast at Italian studios with 68 films started in the last seven months, 34 in the wide-screen category. The public has been turning out in ever-increasing numbers at the country's theatres, with $200,000,000 taken in at boxoffices during 1955 from 850 million customers. The population of the country is only 45 million. It is expected that 1956 will see one billion people going to the movies. He urged producers to consider seriously the co-production angle if only because the value of such a film is considerably enhanced boxofficewise in all of Europe. He will hold conferences with production and distribution people while he is here.

De Laurentiis: He announced that Dante's "The Divine Comedy," one of the major literary works, will be brought to the screen. It will get under way in 1958 or 1959 and will probably be ready for release in 1960. He is off to Hollywood to discuss the writing of the project as well as to talk to various actors and directors with an eye towards their participation. It will be another co-production venture but with which company has not been decided as yet. The film will be in Technicolor and could be the costliest venture ever filmed. It could be that there will be an American director working side-by-side with an Italian director, with other technical as well as financial assistance also being employed from both countries.

Mangano: She just looked pretty.

MAIL: Dear Mel: Re your column about Clavarack junket item—yes, I am paying attention, M.K., and I am most gratified with your compliment to our New York staff. Kindest personal regards.

Sincerely,
DAVID A. LIPTON
Vice-president in charge of advertising, publicity, and exploitation, Universal Pictures.

(Footnote from Milt Livingston: "My wife likes my jokes.")

THE METROPOLITAN SCENE: Impressive turn-out for the premiere of "War And Peace" at the Capitol with top-ranking diplomats, industry executives, civic and business

(*Continued on page* 15)

TOA Brief Urges Federal Exhibitor Loans

Small Business Unit Told Aid Would Average Under $25,000 Per Theatre For Modernization Of Facilities

WASHINGTON—Government loans to exhibitors wishing to modernize their facilities would, if approved by the Small Business Administration, average under $25,000, it was estimated last fortnight by Theatre Owners of America in a brief to the SBA, prepared by a recently-appointed special committee. The exhibitor group, acknowledging that it is not possible to accurately determine the amount required by the average theatre, based its estimate on the probable cost of $2,500 for screen, lenses, and lighting; $3,000 for sound equipment; $15,000 for air conditioning; and $4,500 for general refurbishing, including seating.

The TOA brief was forwarded to SBA Administrator Wendell Barnes with a covering letter signed by committee chairman Julian Brylawski, and copies were sent to Secretary of the Treasury George M. Humphrey and Secretary of Commerce Sinclair Weeks. The trio comprises the SBA Loan Policy Board, the body to make the final decision concerning the eligibility of theatres for loans. Brylawski's letter referred to the recent report of the Senate Small Business Subcommittee which held hearings on industry problems, in which the SSBS recommended SBA assistance to exhibitors unable to secure credit through private channels, and requested "the opportunity" to present the situation in person to the Board.

It was emphasized in the brief that an SBA loan to revitalize a small theatre operation would serve also to revitalize the business community in which the theatre is situated, and that the loans could further serve to "save the motion picture" since the difference between profit and loss to the entire industry is in the figure which can be realized in small theatres. Reviewing the industry's economic history of the last decade, the brief contended that theatre attendance can be maintined at a "sustaining level" only if it rivals the comfort of the patron's home.

SBA Promises Study Of Exhibitor Loan Request

NEW YORK—Government loans to exhibitors for the improvement of property will be accorded "careful consideration" at next month's meeting of the Loan Policy Board of the Small Business Administration, the body responsible for the allocation of SBA loans, it was assured last week by Wendell Barnes, SBA Administrator, in a letter replying to that of Harry Brandt, Independent Theatre Owners Association president, which earlier had urged such action. Barnes also advised Brandt that he would be informed of the Board's decision on the eligibility of theatre men for financial assistance.

At present, the SBA does not advance funds to finance recreational or entertainment facilities, but the recent report of the Senate Small Business Subcommittee on its spring hearings of exhibition problems recommended that exhibitors be permitted to qualify themselves for such assistance. The Policy Board of the SBA comprises, in addition to Barnes, Secretary of the Treasury George Humphrey and Secretary of Commerce Sinclair Weeks.

20th-Fox Resumes Production Of Improved 2-D Trailers

NEW YORK—Alex Harrison, 20th-Fox general sales manager, announced last week that the production of 2-D trailers for CinemaScope subjects would resume immediately.

Harrison stated that the move was based on advice from the company's technical department to the effect that substantial improvements in the quality of the conventional trailers permitted superior advertising of CinemaScope attractions than heretofore possible.

Benjamin To Head Industry JDA Drive

NEW YORK—Robert S. Benjamin, board chairman, United Artists Corporation, and president, J. Arthur Rank Organization, Inc., will serve as chairman of the industry's 1956 drive in behalf of Joint Defense Appeal, it was announced last week by Harry Brandt, honorary chairman of JDA's Motion Picture Division.

A prominent attorney, Benjamin is a partner in the law firm of Phillips, Nizer, Benjamin, and Krim.

Joint Defense Appeal is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, the nation's oldest community relations agencies fighting bigotry and promoting better interfaith harmony. JDA's 1956 goal is $5,600,000.

In announcing Benjamin's acceptance of the JDA post, Brandt stated, "It is a sincere pleasure to welcome Robert Benjamin to the Joint Defense Appeal leadership. I am certain that his presence at the head of this important undertaking will serve to bring to all members of the motion picture industry an awareness of the vital work being performed by the JDA agencies to protect and advance our nation's democratic heritage."

Benjamin disclosed that plans were under way for an industry-wide dinner in the fall which will launch the JDA drive.

Sinatra Sets Record

NEW YORK—The $150,000 rolled up by United Artists' "Johnny Concho" and the stage appearance of its star and producer, Frank Sinatra, is the greatest non-holiday week's gross in the 30-year history of the Paramount, Broadway. The record was announced by Robert K. Shapiro, the managing director of the theatre, late last week.

UA Business Best In Company History

NEW YORK—Nineteen fifty-six will be the best year in the latest United Artists financial history. This was pointed up in the progress report of UA president Arthur B. Krim, who announced that the United Artists Corporation grossed $28,330,000 in the first 27 weeks of this year for an all-time company record which goes back to 1919.

The figure represents an increase of $4,130,000 over the returns of the same period in 1955, which totaled $24,200,000. The record UA gross includes film rentals from both the domestic and foreign markets. The receipts for the United States and Canada are $3,000,000 ahead of last year. Overseas returns are about $1,000,000 ahead of the first 27 weeks of 1955.

On the basis of these returns, Krim forecast an annual gross of $65,000,000 for 1956, the greatest in the company's history, and $10,000,000 above the business done last year. Krim disclosed that during the first two weeks of July UA gross film rentals in the U.S. and Canada amounted to $3,640,000 for another all-time company record. In the week of July 1-7 alone more than 18,000 UA features were played in this market area.

In the five years since the new group headed by Krim and board chairman Robert S. Benjamin took over operation of United Artists, the company's annual world-wide gross earnings have shown the following progress: 1951, $18,000,000; 1952, $28,000,000; 1953, $36,000,000; 1954, $44,000,000; and 1955, $55,000,000.

Referring to the company's backlog of feature films, the United Artists president reported that, as of now, 41 motion pictures representing a cash investment of approximately $35,000,000 are completed, editing, or shooting. With $15,000,000 in features recently put into release, United Artists now has an actual cash inventory of $50,000,000.

Krim said that production of features for United Artists release will continue at the average rate of four starts a month. There were 12 UA films before the cameras in June and two more projects went into shooting the first week of July. The release rate will be maintained at the average of four a month for at least the next year. Under its present program of multiple commitments with producers, directors, and stars working in the independent field, United Artists had a reservoir of product for the next three years in various stages of preparation.

MGM-TV Names Two

NEW YORK—Charles C. Barry, vice-president in charge of television for Loew's new TV division, last week announced two staff appointments. Maurie Gresham has been named west coast sales manager, and Miss Ruth Kyle has been named assistant manager of TV operations, working under Richard Harper in MGM-TV's New York office.

Walsh Says Labor Backs Tax Repeal

Kansas City—Organized labor is behind the industry's campaign for the complete elimination of the Federal admissions tax, it was disclosed last week by Richard F. Walsh, IATSE president, in his report to the biennial convention of the Alliance in the Municipal Auditorium here. Walsh told the delegates that the struggle for complete elimination of the levy will continue as part of efforts to create a more favorable atmosphere for management reception of union demands. He further informed the convention that an organizing drive is now being conducted in Washington as a result of the heavy amount of film work there in which the government is engaged.

Walsh went on to say that IATSE, "through diligent organizing," has continued to improve its status in the television industry, in which certain phases of growth have been advantageous to the Alliance, the most significant being the percentage increase of filmed programs. He said that IATSE currently has agreements with more than 300 Hollywood TV film producers and approximately 100 in New York. It was disclosed that a contract has been negotiated and signed with Sheraton Closed Circuit TV, Inc.

Delegates were reminded that IATSE locals now number 985, the greatest number in history. Thirteen have been chartered in the last two years, and in Hollywood there are 22 locals, a new record for that location.

Technical Revolution Slows; Standardization Seen Near

Kansas City—The technical status of the film industry today was comprehensively analyzed and personal opinions on industry troubles were advanced in an address by Merle Chamberlin, MGM studios' projection chief, to biennial convention of IATSE. Chamberlin contended that the technical revolution of the past decade has subsided enough to permit clarification of a future course for the industry, one in which the standardization of processes appears to have arrived at a wide-screen ratio of 1:85 to one for non-anamorphic pictures.

After touching on other technical advances and developments, Chamberlin discussed the industry's current predicament from several viewpoints. He stated that he is inclined to sympathize with the producer and distributor complaints that the elimination of block booking and the divorcement of exhibition have eliminated partly guaranteed income on product, and agreed with the theory that exhibitor attempts to guarantee profit through legislation indicate a lack of showmanship. "On the other hand," Chamberlin went on, the theatregoer "is not too far wrong when he or she objects to the deplorable condition of many neighborhood or metropolitan theaters."

Bela Lugosi Dies

Hollywood—Bela Lugosi, 71, celebrated for his characterization of "Dracula," died last fortnight. The star of a host of horror films was last seen in United Artists' "The Black Sleep."

Code "Watchdogs" Study Appeals Setup, Hint At Seats For Indies

New York—Expansion of the Appeals Board of the Production Code Administration of the Motion Picture Association of America to include public representatives appeared to have been ruled out last fortnight when the MPAA board, at a meeting led by president Eric Johnston, discussed a report submitted by the Code "watchdog" committee. While action on the report's recommendations was deferred, discussion progressed far enough to establish that the committee members, Barney Balaban, A. Schneider, and Daniel T. O'Shea, saw no reason to include non-industryites on the Appeals Board as a step toward increasing its efficacy.

The Appeals Board now is restricted in membership to the MPAA board, but it was hinted that it would be enlarged to include representatives of independent production and of exhibition. The numerical composition remained to be determined, with the committee suggesting several alternatives of varying representation for industry segments, one of which would be six MPAA directors, three independent producers, and three exhibitors.

As drafted, the committee report dealt only with Code procedural and administrative changes, making no attempt to suggest Code amendments. It recommended that the $25,000 fine for the distribution of pictures without a PCA seal be discontinued, but sought retention of the obligation to withold a seal-less picture. Any new appointments to the board would be made by Johnston with the director's approval, for two year terms, and the reconstituted body would be restricted to hearing appeals, specifically powerless to change or amend Code provisions by interpretation. The committee further suggested that study of the Code be continued and that special handling for foreign product be devised.

Iron Curtain Dealings Under MPEA Supervision

NEW YORK—The Motion Picture Export Association agreed last week to extend for one year a resolution authorizing the MPEA to handle motion picture dealings with iron curtain countries.

Two countries, Czechoslovakia and Poland, have indicated an interest in acquiring U. S. product, and the MPEA was authorized to begin negotiations with these two countries.

At the same time, it was announced that Eric Johnston, MPEA president, would visit European iron curtain countries this fall to discuss film matters.

United Artists, which agreed to the new policy, will handle its own sales to Czechoslovakia and Poland in coordination with the MPEA.

Talent Will Out

New York—Three roles of star importance and some 17 others in forthcoming Otto Preminger productions may be cast with young actresses currently competing in the contest to find a new and unknown talent for the title role in Preminger's celluloid version of Shaw's "Saint Joan," the producer's office revealed last week. Although Preminger's "Saint Joan" contest, which closed last week, was devised primarily to find an unknown talent to portray Joan of Arc, Preminger, it was said, is seeking at the same time to fill roles in his forthcoming "Bonjour Tristesse" and "The Wheel," among other productions, with new young talent.

Thrillarama Openings Set

Dallas—Thrillarama Productions, Inc., will open its first release in a new widescreen process, "Thrillarama Adventure," in situations across the country as rapidly as Technicolor can provide prints, it was stated last fortnight by Albert R. Reynolds, Thrillarama president.

Hal R. Makelim, right, with James R. Velde, United Artists general sales manager, recently announced at a New York trade press conference that UA will release his production of "The Peacemaker," previously scheduled for distribution under the Makelim Plan.

AA Shuts Portland Exchange

New York—Distribution of Allied Artists product in the Pacific northwest will be handled by the Seattle exchange, effective Sept. 1, Morey R. Goldstein, vice-president and general sales manager, announced last week.

Although bookings, billings and shipments of the company's Portland and Seattle branches will be consolidated in the Seattle office, Richard C. Carlson, manager, Portland exchange, will be retained in Portland as sales representative. Edmond D. Cruea will remain in Seattle as exchange manager.

"Oedipus Rex" Filmed

New York—The "Oedipus Rex" of Sophocles has been filmed by noted director Tyrone Guthrie for a company headed by Leonid Kipnis, it was learned last week. The screen version of the classic Greek tragedy features the cast of the Shakespeare Festival of Statford, Ontario, and was lensed in Eastman Color at Toronto. It will be distributed by Motion Picture Distributors, Inc., following its New York premiere in the fall.

New York Exhibs Plan New Battle To Kill "Discriminatory" City Tax

New York—Removal of the city's five per cent tax on admissions tickets will be pressed by exhibitors in an intensified campaign slated to get underway next week, it was announced last fortnight by Emanuel Frisch, president, Metropolitan Motion Picture Theatre Association, and Harry Brandt, president, Independent Theatre Owners Association. The exhibition leaders pointed out that the local tax committee which has been fighting the levy from its inception two years ago is armed now with recommendations made by the Senate Small Business Subcommittee following its spring hearings on industry conditions.

Describing the amusement impost as "discriminatory," Frisch said that theatremen are willing to share the burden of city taxes in fair amounts, although warned by City Controller Lawrence Gerosa that new "nuisance" taxes may have to be enacted to foot the city's construction bills. Mayor Robert Wagner, however, recently expressed confidence that the city would arrive at a balanced budget for the next fiscal year, without recourse to new levies.

Exhibitors have opposed the amusement tax not only as a discriminatory one but also on the grounds that the Enabling Act authorizes the collection of a tax which in certain instances is in excess of the five per cent limitation imposed by the statute. As of June 30 last, the city had collected $20,022,415 from all sources of amusement revenue since the levy was initiated Aug. 1, 1954, according to a City Tax Office official.

RKO Expands TV Interests

New York—Four RKO Teleradio executives have been named to the board of directors of Donn Bennett Productions, Inc., Philadelphia television production firm, it was announced here last fortnight. Elected were Peter Robeck, also appointed executive vice-president; Charles G. Drayton, also named treasurer; Paul J. Quinn, also named secretary; and Robert Manby, temporary chairman for the Bennett organization.

The Bennett directors also appointed John Redmond, executive assistant to the RKO Pictures president, a vice-president of Bennett. It was disclosed further that option arrangements have been made for the purchase of a substantial Bennett stock interest by RKO at a future date.

Financial Plan Hailed

Des Moines—The industry financial conference proposed by Sam Pinanski, American Theatres president, Boston, was described as a "marvelous" enterprise last week by Theatre Owners of America president Myron N. Blank, who pointed out that exhibitors need financial assistance immediately, the reason TOA already has sought the cooperation of the Small Business Administration. The TOA head said that Pinanski's suggestion probably will be one of the topics discussed at the exhibitor organization's board meeting in New York on Sept. 19.

Russell V. Downing, president, Radio City Hall, New York, recently signed the contract for the showing of William Wyler's "Friendly Persuasion," Gary Cooper starrer, the first Allied Artists' film to play that theatre, as William F. Rodgers, AA sales consultant, seated, and Morey R. Goldstein, AA vice-president and general sales manager, looked on.

Stock Options Set For Warners Execs

New York — Serge Semenenko and Charles Allen, Jr., joint owners of the investment group which recently bought Warners, are the second and third largest individual stockholders in the film company, owning 160,000 shares and 155,750 shares, respectively, while Jack L. Warner, president, is the largest, with 212,399 shares, it was disclosed last fortnight in a statement sent to Warners stockholders.

Subject to the approval of stockholders at their next meeting, several officers and employees of the company have been granted restricted, non-transferrable options to purchase stock in the company, including Warner, 60,000 shares; Benjamin Kalmensen, 40,000 shares; Samuel Schneider, 20,000 shares; Herman Starr, 15,000 shares; Wolfe Cohen, 10,000 shares; and Steve Trilling, 5,000 shares.

The statement further disclosed that Warners is establishing a credit agreement with a group of banks, headed by the First National Bank of Boston, which will extend for a period of three years, aggregating $20 million, with interest at the rate of four per cent per annum and at a commitment fee of one half of one per cent annually on the unused portion of the credit. The company has agreed to maintain the net consolidated working capital at all times equal to $25 million.

Earthquake Victims Aided

New York—Leading exhibitors in all parts of the country have accepted regional chairmanship posts in an industry drive to raise funds for the 20,000 survivors of the July 9 earthquake on the Greek island of Thera, it was announced last week.

The campaign, initiated at the recommendation of 20th-Fox president Spyros P. Skouras and directed by W. C. Gehring, vice-president, is seeking to provide immediate assistance.

Foreign Film Fair Highlights TOA Meet

New York—Theatre Owners of America's recent announcement of a Foreign Film Fair, to inject an international aspect into its forthcoming fall convention, has created such wide-spread interest and attention that the planning committee finds it has a feature attraction on its hands and is treating it accordingly. Already, 23 films have been made available for screenings by foreign distributors in the New York area, but most significant were cables and long-distance requests from the Philippines and China to enter their product in competition for the six coveted spots just prior to the organization's convention dates, Sept. 20-24, in New York's Coliseum.

To make certain that all have an opportunity to participate in the film fair, each distributor may submit his most outstanding foreign-produced films for the screening committee's consideration. Only those films which will be ready for distribution in the relatively near future will be considered and screened.

Walter Reade, Jr., executive convention chairman, stated, "The primary purpose of the Foreign Film Fair was to dispel any thought of prejudice on the part of the American exhibitor toward foreign-made films. This is not a new conclusion inasmuch as it was previously defined in a survey conducted by TOA."

When advised of the interest shown in this phase of the convention, Myron N. Blank, TOA president, stated, "We are elated at the acceptance of the Foreign Film Fair. It is an effort on our part to re-introduce the showing of foreign film to our American exhibitors who operate outside the metropolitan areas. We are also attempting to acquaint them with another service to the community, and another source of revenue at the boxoffice."

Welcoming Group Includes Top Metropolitan Exhibitors

New York—TOA's president, Myron N. Blank, announced the organization's convention reception committee, which, in the capacity of host, will welcome visiting exhibitors and their guests at the fall convention.

The special committee of well-known theatre executives, named by Samuel Rosen, honorary convention chairman, consists of Joseph R. Vogel, Loew's; Sol A. Schwartz, RKO; Russell V. Downing, Music Hall; Harry Brandt, Harry Brandt Theatres; Emanuel Frisch, Motion Picture Theatres Association; Sam Rinzler, Randforce Amusement Corporation; Robert C. Rothafel, Roxy; Solomon M. Strausberg, Interboro Circuit; Donald Rugoff, Rugoff and Becker; Leo Brecher, Leo Brecher Theatres; and Charles B. Moss, B. S. Moss Circuit.

Zukor Aide Mourned

New York—Funeral services were held last week for Frank Meyer, 79, motion picture industry pioneer who became one of Adolph Zukor's chief aides when the latter founded Famous Players Films in 1912. Meyer died at his Bronxville, N. Y., residence.

Theatre Charges U-I With Forcing Films

PHILADELPHIA—The Viking, independent first-run theatre, last week denied charges in a suit filed by U-I that it owes the company for film rental on four features and filed a counter claim that a conspiracy exists to deny top product to the theatre and that they were forced to book the four features as a block in order to get the one desired.

The film desired, according to owner Harry Sley, was "All That Heaven Allows." He charges that he was forced to take "The Second Greatest Sex," "There's Always Tomorrow," and "Never Say Goodbye." Sley claims that as a result of this illegal action, U-I is barred from any recovery in the suit; that the forcing of the features and the filing of its suit are part of a conspiracy on the part of the major distributors to make it impossible for the Viking to compete with Stanley Warner and William Goldman Circuits first-run houses in violation of anti-trust laws.

It is also charged that the exhibition of the films resulted in a total loss to the theatre of $35,636.72, none of which despite previous assurances on the part of the plaintiff, has been returned to the defendant. Sley claims that U-I subsequently refused to license "Away All Boats" to the Viking, although such action had been agreed upon previously.

Sley asks in his counterclaim the sum of $53,286.49 and an amount to be determined as due with respect to "Away All Boats" after an accounting from the plaintiff.

It was emphasized throughout the counterclaim that alleged illegal practices on the behalf of the film company made it impossible for them to collect the monies reportedly due from the theatre.

Gold Medal Production Upped

NEW YORK—The formation of a special division of Gold Medal Productions for the filming of industrial, television, and television commercial product, as well as subjects for theatres and telecasting, was announced last week by Martin H. Poll, president. Marc Daniels has been named producer-director of the division, under Poll's executive direction.

Filming will be at Gold Medal Studios, of which A. W. Schwalberg is board chairman and Poll president. The theatrical films division of the company currently is working on "The Big Fun Carnival," a series of juvenile matinee variety packages to be distributed by Schwalberg's Artists-Producers Associates.

Chesapeake Earnings Increase

NEW YORK—Operating earnings of the Chesapeake Industries for the first half of this year tallied $567,657, representing a 40 per cent increase over the $405,884 earned by the company in the same period of 1955, it was reported recently. The stockholders were advised, however, that the mid-year earnings will be reduced by $400,000 because of an inventory adjustment within a subsidiary company. It was noted that this non-recurring adjustment will cut Chesapeake's earnings to $167,657 for the initial half of this year.

RKO Latin American Billings Rise 20 Per Cent Ahead Of 1955 Figure

NEW YORK—RKO's billings in Central and South America are running more than 20 per cent ahead of last year's, Michael Havas, RKO's Latin American supervisor, disclosed last week.

Havas is in from Mexico City for talks with Walter Branson, vice-president in charge of world-wide distribution.

A roseate picture of Latin America was presented by Havas, who pointed out the territory is still expanding economically. New theatre construction and refurnishing of older film houses were listed as signs of this growth.

The Latin American supervisor cited "The Conqueror" and Walt Disney's "20,000 Leagues Under The Sea" as two RKO releases in his territory which met with tremendous success. Low government-controlled admission prices and the devaluation of currency which has occurred during the last two years in many of these countries were considered by Havas as the two basic problems facing the American film industry in Latin America at this time.

Television, according to Havas, is hardly touching the boxoffice, but a new competitor, the French and Italian film, is being felt somewhat by the American film majors. The imports, however, have the good effect of keeping the American distributors on the alert, he added.

Baltimore Mayor-Censor Challenged By ACLU

BALTIMORE, MD.—The censorship activities of Mayor Thomas D'Alesandro, Jr., will be challenged in the Maryland Court of Appeals, it was revealed last fortnight by the American Civil Liberties Union and its affiliated Maryland Civil Liberties Union. The action was to follow a Baltimore Superior Court ruling that the Mayor was acting within his rights as "conservator of the peace" in removing a painting from the municipal Peale Museum on the grounds that it was "obscene" and "indecent."

Glenn F. Walker, whose water color painting, "In A Room," was the subject of forced removal, sued, contending that in common law and Maryland law a "conservator of the peace" has no authority to censor. However, Superior Court Judge ruled against the painter, holding that D'Alesandro derived ample authority from the city charter and that he was immune from civil suits against him for acts undertaken in his official capacity.

Greene-Rouse, UA Sign Pact

NEW YORK—A long-range, multiple picture deal for a continuing program of films has been signed between United Artists Corporation and Greene-Rouse Productions, headed by Clarence Greene and Russell Rouse, it was announced recently by Arthur B. Krim, president of United Artists.

Two films have been set for immediate production by Greene-Rouse with a third to be selected shortly. The first, "Pistolero," by Horace McCoy and Bernard Smith, is a drama about a gun-fighter. The second, "Line Of Duty," is based on a television play by Rod Serling.

Part of a shipment of 20,000,000 feet of film reached its destination recently at the Bonded Film Storage Company, Inc., facility at Ft. Lee, N. J., after being transported from Warners' operation in Brooklyn. The films, valued at $21,000,000, were sold to Associated Artists Productions by Warners for use on television. It was said to have been the largest shipment of film ever made.

AA Plans Busy Schedule

NEW YORK—With 20 completed films awaiting release, Allied Artists is preparing nine new properties for production in what is expected to be the busiest season in the company's history, it was disclosed last week by Walter Mirisch, executive producer. The nine titles, which, according to Mirisch, will be backed with top star casts "of proved boxoffice value," are "Typee," "7th Fleet," "The Victor Riesel Story," "Legionnaire," "Counterpunch," "Yellow Knife," "Plunder," "Fancy Dan," and "Queen Of The Universe."

In addition to those properties, screen plays have been completed, it was learned, on "Chicisera," "Dusty," and "Desert Empire." "Hunchback Of Paris," lensed on location in France, has been completed, and "Love In The Afternoon" and "Jeannie" are in production. The backlog includes also "Friendly Persuasion."

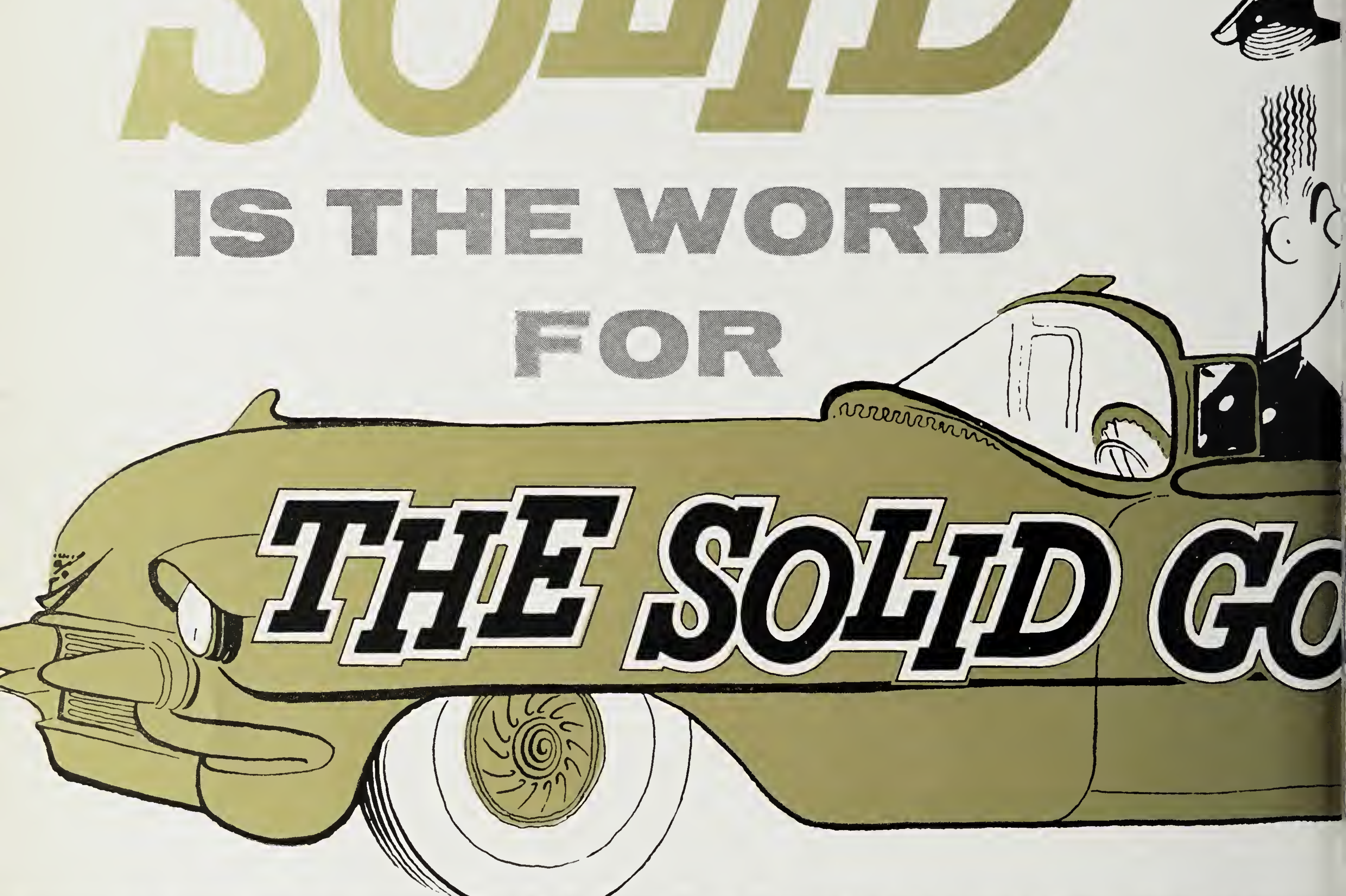
"Persuasion" Albums Set To Boost Opening Dates

NEW YORK—One of the most ambitious record promotion campaigns ever planned for a non-musical Hollywood production was launched last week with national release of the first albums and records of the score from William Wyler's "Friendly Persuasion."

Some of the top orchestras and vocalists in the country have recorded the tunes in a program coordinated by Leo Feist, Inc., publishers of the music; Dimitri Tiomkin, composer and conductor for the Allied Artists picture; and lyricist Paul Francis Webster.

SOLID

IS THE WORD FOR

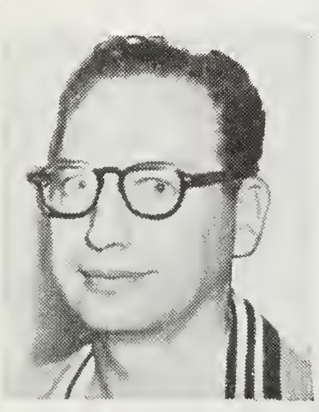


JUDY HOLLIDAY

with FRED CLARK · JOHN WILLIAMS · HIRAM SHERMAN

Screen Play by ABE BURROWS · From the play by GEORGE S. KAUFMAN & HOWARD TEICHMA

NATION-WIDE PREVIEW AUDIENCES ALL AGREE.



Russ Rosendahl, 5632 Ave. S., Minneapolis, Minn.: "The picture even exceeded my expectations. Judy Holliday was absolutely tremendous. I was a tired businessman when I went in. I came out laughing uproariously. I've seen all of Judy's films, and I think this tops them all."

Miss Georgia Ann Schuller, 4111 Naragansett, Chicago, Ill.: "It was packed solid with laughs. I wouldn't miss any performance by Judy Holliday. I think Judy is the best comedienne. All I could do was laugh through the whole picture. I wish the picture would have lasted longer!"

James L. Hitch
400 Woodland Dr
Fairfax, Va.: "On
the funniest pictur
have seen in man
year. Judy's perfo
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ing all around me. I
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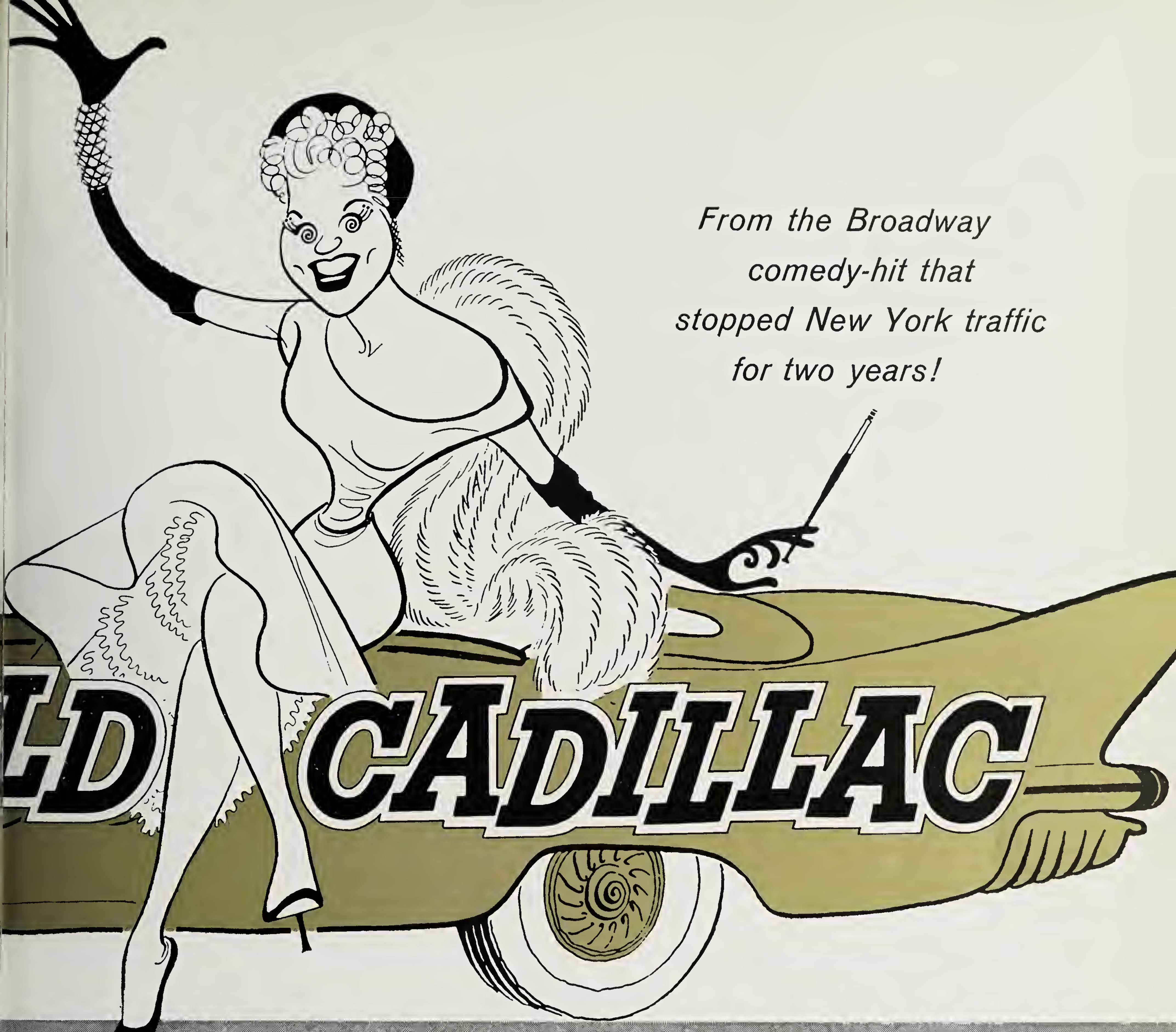


From the Broadway comedy-hit that stopped New York traffic for two years!

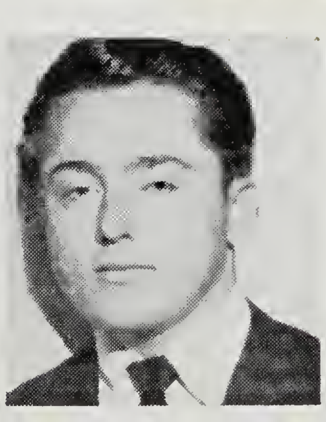
PAUL DOUGLAS

EVA PATTERSON · RAY COLLINS · ARTHUR O'CONNELL

duced on the stage by MAX GORDON · Produced by FRED KOHLMAR · Directed by RICHARD QUINE

olumbia's GOT THE SOLID HIT OF THE CENTURY!

Kitty L. Thomas, 804 Argonne Ave., N.E., Atlanta, Ga.: "Much better than 'Born Yesterday'! I laughed so much, I was shaking the seat. It was funny all the way through. I liked especially the way they introduced the characters, and I liked the narration throughout the movie."



Mr. John Blanda, 2456 Glebe Ave., Bronx, N. Y.: "Tremendous! Real funny satire about big business. Judy Holliday ought to get an Academy Award again for this film. Best one I've seen since 'You Can't Take It With You.' No doubt about it. There should be more like it!"

Mrs. Armand G. Loch, 518 South 46th St., Philadelphia, Pa.: "I enjoyed the play—I loved the picture. The scope is much wider—it has universal appeal. It's just chock full of laughs. Even the little child next to me laughed just as hard as I did. I recommend it to everybody!"

The International Scene.........

Canada

Odeon Admen Find Way To Rural Heart

Toronto—With a tug at the patrons' heart-strings, as well as their purse-strings, Ralph Dale and James Harrison, Odeon Theatres' Regional Circuit, believe that they have sensed the type of showmanship required in the small towns.

Their ads were composed with dramatic usage of good art and soft-spoken copy in a combination that has made average motion pictures into important boxoffice films.

The ads were launched by Harrison when he was projectionist-manager, Roxy, Mount Forrest, Ont. His natural flair for drawing, though without any training, was spotted by Dale when Dale left Odeon to join Sam Fingold's National Theatres in 1945. He liked Harrison's ads. Now with Dale supplying the ideas, a winning advertising combination began.

Their ads reveal an understanding of the religious appeal, yet have an eye for the dramatic and artistic as well. This unique appeal is necessary for the small towns in which the circuit houses are located.

First creation of the talented duo was their campaign for the reissue of "One Foot In Heaven." A whole new set of ads, based on the religious feelings of small-town audiences, were made up by Harrison, slanted to the average church-goer, rather than the average movie fan. When the film ended, rather than breaking into a cartoon, a newsreel, or a candy-counter trailer, a special "Lets Go To Church" trailer went on the screen.

Other similar campaigns were developed with "I'd Climb The Highest Mountain" and "The Country Parson." For the latter, a new title developed by Harrison and Dale, terrific grosses were picked up in the small towns, while an organ recording was played to maintain the mood between shows.

Realizing that a title like "Scandal At Scourie" might go well with large city audiences, but grate against their patrons, Harrison and Dale changed it to "Heart Of My Heart." An extra-special title was developed for the Greer Garson starrer, "Strange Lady In Town," when the catchline read: "Greer Garson as 'The Country Doctor' in 'Strange Lady In Town'." Columbia's reissue of "Boots Malone," a meaningless title in the small town, became "A Saddle And A Prayer."

First step in developing any campaign is screening, with booker Bill Monroe sitting in with Harrison and Dale. Then all three kick ideas around. If the picture is adaptable for the special treatment, it is booked into one or two houses first for six days, and a test made of audience reaction. If successful, the full scope of the campaign is put into high gear, based on a full week's run.

Dale believes it is better to extend the run of a film a small-town audience will like than force down their throats a film they don't like for even as short a period as two days.

Republic Pictures president Herbert Yates, center, recently hosted some Philippine officials on a visit at the film studio. He is seen with, left, Angel Castano, Congressman, and Fidel V. Giron, Consulate General in Los Angeles.

The picture must have "heart" appeal, says Dale. "We try to give our patrons a feeling of hope, knowing that if they leave the theatre with that kind of inspiration, we are creating theatre-goers, not just selling tickets."

Dale bemoans the lack of "family-type" films. This lack was noted in the last annual report of Ontario Board of Censor Chairman O. J. Silverthorne. "The small town theatres must be kept alive, for the theatre-going habit is developed in the small town, and there spread further with population shifts to the cities," claims Dale.

Other gimmicks playing on the family trade have been worked out by Dale and Harrison. Special shows for Mother's Day, Father's Day, Hallowe'en, Valentine's Day, etc., are given extra attention, especially in the booking.

Canadian Comment

The national board of directors of the Canadian Picture Pioneers recently approved the applications for membership of 25 persons. The largest share came from Montreal, while six came from Alberta, and the remainder from various parts of the country. The applicants were Murray Briskin, Edmund B. Noonan, Francois Doucet, Emile Paquette, William J. Hynes, Frank N. Alexander, James Weatherby, Isadore Levitt, R. A. M. Craig, Earl McClintock, Lionel Forest, Norman Charlton, Gerard Tremblay, and Napoleon Vaillancourt, all of Montreal; Kenneth D. Kremer, Hector Hodgkinson, and Norman C. McDonald, all of Edmonton; Cy Brown and Ted Little, Calgary; and R. V. Kiefer, Hardisty, Atla; Charles Coombes, Lloydmonster, Saskatchewan; Irving Stern, Toronto; J. E. Delaney, Brockville, Ont.; and L. J. F. Vandersande, Lac Beauport, Que.

CINE CHATTER: The Ontario Board of Censors classified nine films in the adult category during June. . . . Theatres in Oshawa were successful in a recent campaign to have the local seat tax reduced. The campaign, spearheaded by Jack Weiser, Plaza; Al Hartshorn, Regent; Bill Payne, Marks; and Pop L. Osier, Biltmore, changed the tax of 25 cents a seat to a straight $50 a year per theatre. This means an average saving per theatre of $150 per year. . . . Niagara Peninsula Theatre Managers Association raised $325 for Variety Village. The presentation was made on behalf of members of the association by Bill Cupples, Park, Welland. . . . New members joining the Motion Picture Theatres Association of Ontario included the Hi-Way Drive-In, Renfrew, and Ski-Hi Drive-In, Arnprior, both units of the Ottawa Valley Amusement Company. . . . Ten veteran employees of Famous Players Canadian Corporation were inducted into the company's 25-Year Club at the annual picnic, with ceremonies conducted by eastern division manager Morris Stein. . . . Part of a promotion by drive-ins in Winnipeg, the Eldorado, Airport, Pembina, and Starlite, was the issuance of a free season pass to all who purchased a used car or truck from a local firm. . . . First in the district is the 350-car drive-in in Kirkland Lake, Ont. It is named the Mel-Ron and operates six days a week.

—Harry Allen, Jr.

Olivier Honored

Edinburgh—Sir Laurence Olivier has been selected to receive this year's Golden Laurel Trophy, presented annually by David O. Selznick, it was announced last week during the 10th International Film Festival here. The presentation will be made at special ceremonies next week by the Right Honorable Walter Elliot.

The Selznick award winner is selected each year by an American jury whose task is to choose an individual, other than an American, whose cinematic work has been distinguished and has contributed to international good will. Jurors this season, under the direction of Richard Griffith of the Museum of Modern Art Film Library, New York, included Eleanor Roosevelt, Gardner Cowles, Otto Harbach, Ellis Arnall, Dr. Ralph J. Bunche, Herbert Bayard Swope, Supreme Court Justice William C. Douglas, and Rene d'Harroncourt.

Loew's Shifts Personnel

New York—A series of shifts in managerial assignments for MGM foreign branches was announced recently by Morton A. Spring, Loew's International first vice-president.

The realignment of personnel moves Eddie O'Connor from Japan to Cuba; F. W. N. Beckett from Cuba to Venezuela; Richard Blair from Venezuela to Japan; Bronislau Landau from Singapore to Manila; and Al Cassell from Manila to Singapore.

The resignation of Adolph Judall, administrative manager for MGM in Brazil, for reasons of health, was announced also by Spring.

RKO Anniversaries Abroad

New York—Two RKO offices in Latin America are celebrating anniversaries this month. The Brazil office commemorated the completion of its 20th year, while the Panama branch observed its 25th anniversary.

Both offices are using the occasion as an opportunity to publicize the story of the new RKO throughout their respective countries.

Paramount Completes Nine 1957 Releases

HOLLYWOOD — Paramount's production pace in recent months has resulted in nine of the pictures the company will release next year already completed or in the final editing stage.

These are apart from Cecil B. DeMille's production of "The Ten Commandments" and Ponti-DeLaurentiis' "War And Peace," both of which will figure importantly in Paramount's 1957 release schedule.

The nine films in the vanguard of Paramount's 1957 release build-up are Hal Wallis' "The Rainmaker" in VistaVision and Technicolor, starring Burt Lancaster and Katherine Hepburn; "The Buster Keaton Story" in VistaVision, starring Donald O'Connor and Ann Blyth; Alan Pakula's "The Jim Piersall Story" in VistaVision, starring Anthony Perkins and Karl Malden; Bruce Odlum's "Flamenca," in VistaVision and Technicolor; Shavelson-Rose's film biography of the most dashing of New York's mayors, James J. Walker, with Bob Hope in the title role; "Beau James," in VistaVision and Technicolor; "The Lonely Man," a VistaVision western top-billing Jack Palance and Anthony Perkins; Hal Wallis' "Gunfight At The OK Corral" in VistaVision and Technicolor, starring Burt Lancaster and Kirk Douglas; Frank Freeman, Jr.'s "The Loves Of Omar Khayyam" in VistaVision and Technicolor, with a cast including Cornel Wilde, Debra Paget, Raymond Massey, John Derek, and Michael Rennie; and Audrey Hepburn and Fred Astaire in "Funny Face," shot in VistaVision and Technicolor.

Six major productions have been slated for release during the remainder of 1956, Dean Martin and Jerry Lewis' "Pardners"; Oreste and Kathryn Grayson in "The Vagabond King"; Louis Hayward and Teresa Wright in "The Search For Bridey Murphy"; Spencer Tracy, Robert Wagner, and Claire Trevor in "The Mountain"; Charlton Heston, Anne Baxter, and Gilbert Roland in "Three Violent People"; and Martin and Lewis' "Hollywood Or Bust."

Engel Joins 20th-Fox

PHILADELPHIA—Samuel Diamond, branch manager, 20th Century-Fox, announced last week that Joseph Engel had joined his area sales force effective at once.

Engel, well known and well liked in the territory, was last with Screen Guild as a special representative.

COMPO Readies Audience Awards; One Nominating Period Approved

NEW YORK—A national campaign chairman for COMPO's Audience Awards Poll in November will be named shortly, it was announced last week by Robert W. Coyne, special counsel and triumvirate member, who said that the appointment would be made at a COMPO meeting which would consider also modifications of the Audience Awards machinery.

Coyne pointed out that the pressure of time would necessitate changes in conducting the 1956 Poll campaign, one of which would be the designation of a single exhibitor nominating period for all honors to be voted by the general public. Last year, the first Poll had three nominating periods.

Coyne stated that the Audience Awards project is only one of several currently under study by COMPO. The advertisement campaign in "Editor and Publisher" is being continued, he disclosed. Also, a research project, the public relations program for Theatre Owners of America, and the industry financial conference proposed by American Theatres president Sam Pinanski will be followed up. Other projects were on the agenda, he said, but could not be disclosed.

Queried about the possibility of National Allied rejoining COMPO, Coyne said the matter would be taken up at a forthcoming executive committee meeting in the light of the conditions Allied has stated under which it would rejoin.

Variety Executives Tour

DALLAS—Variety Clubs International chief barker John Rowley and International executive director George Hoover recently undertook a tour of domestic and foreign tents.

The duo was to attend a screening of "Show Business," sponsored by Variety International, in Los Angeles. They also will attend the dedication of the $900,000 hospital building at the Roselia Foundation, Pittsburgh.

Ricketson Foresees Bright Theatre Future

HOLLYWOOD—The future of exhibition as a business and as a potent factor in the lives of Americans was viewed with enthusiasm last week by Frank H. Ricketson, Jr., newly-appointed National Theatres general manager, speaking to managers and executives of the circuit's Southern California division. Ricketson noted a definite improvement in public response to new Hollywood product and cited outstanding future releases as reason for expecting the favorable picture to continue.

The proper selling of the finished motion picture to the public, the executive said, depends on an effective partnership from the producer through the distributor to the exhibitor, based on good stories, good pictures, and good showmanship.

Ricketson reported that he is making a complete study of all admission prices, adding that where prices were advanced for 20th-Fox's "The King And I" there had been no complaints from patrons. An outstanding engagement for that film, he said, was chalked up in Portland, where it was then in its ninth week, an unprecedented run for the northwest.

Since assuming his new position at the beginning of this month, Ricketson has met with the Fox Intermountain, Evergreen, Northern, and Southern California divisions of the circuit. Last week, he continued from here to Fox Midwest conferences in Kansas City, St. Louis, and in Wichita, Kans., accompanied by NT president Elmer Rhoden and head buyer Bert Pirosch. He will return from Milwaukee to Los Angeles next week.

Konecoff *(Continued from page 7)*

leaders, and top stars of stage, screen, and radio in attendance. . . . Roxy being swamped, they say, with phone calls regarding the forthcoming "Bus Stop" date. Incidentally, MM, according to campaign plans, will be featured on more buses (fronts, sides, and tops) across the country just to remind the public she's coming in the film. . . . We were sorry to hear about the death of Bob Wronker, feature writer in the 20th Century-Fox publicity department. He always impressed us as a nice guy. . . . Dorothy Malone in to work on U-I releases, "Pillars Of The Sky" and "Written On The Wind." . . . Fox out with a special section in its pressbook on "Bus Stop" for the drive-in and small town operation. . . . Cold weather note: Kim Novak has been set to appear on a 1957 calendar for Chesterfield with two million copies throughout the world plugging her next film, "Pal Joey." . . . Ed Rosenfield is now in the field exploitation end. . . . Patrons at the Baronet, where the nature-drama "Secrets Of The Reef" is holding forth, receiving a booklet labeled "Principal Members of the Cast of Characters," a glossary of habits, etc., concerning the creatures who are the protagonists of the film. It makes up into a cute souvenir and as useful reference material for school-age youngsters.

Distribs Win Suit

LOS ANGELES—Judgments against Sidney A. Kurstin in three percentage actions brought by distributors were signed last fortnight by U. S. Judge Peirson M. Hall in Federal Court here. The actions by Paramount, Columbia, and Universal against the former operator of the Boulevard, Belvedere Gardens, Cal., resulted in judgments aggregating $2,899.35 including costs assessed against the exhibitor defendant to the date of the judgment.

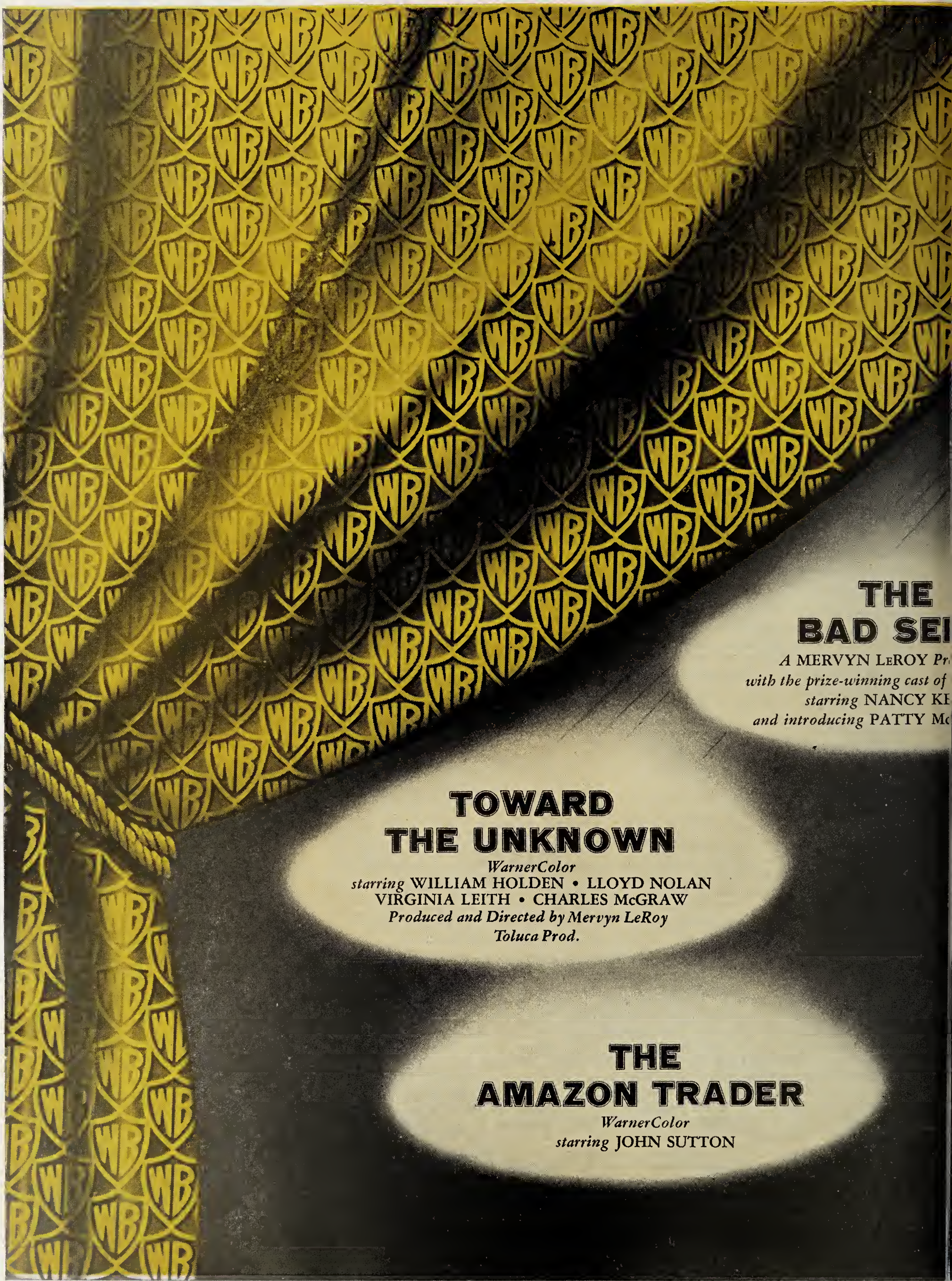
The actions were filed in August of 1954 and sought the recovery of additional rental due on percentage pictures claimed to have been underreported. The entry of judgments was consented to on pretrial before Judge Hall who had been expected to set the trials for early September. Defendant was represented by Fred A. Weller, Los Angeles. Plaintiffs were represented by Freston and Files, Los Angeles, with Sargoy and Stein of counsel.

Loew's Circuit Shifts

NEW YORK—Succeeding Leopold Friedman, Loew's Theatres financial vice-president, in the post of secretary of the company, which Friedman held in conjunction with the vice-presidency, is Archie Weltman, formerly assistant secretary and attorney, it was announced recently. Friedman, meanwhile, became treasurer, to replace the late Harold J. Cleary, in what was interpreted as a consolidation of duties for each executive.

Loew's Theatres directors also appointed Leonard O'Donnell, who recently joined the company as comptroller.

Behind the



THE BAD SE

A MERVYN LEROY *Pr*
with the prize-winning cast of
starring NANCY K
and introducing PATTY Mc

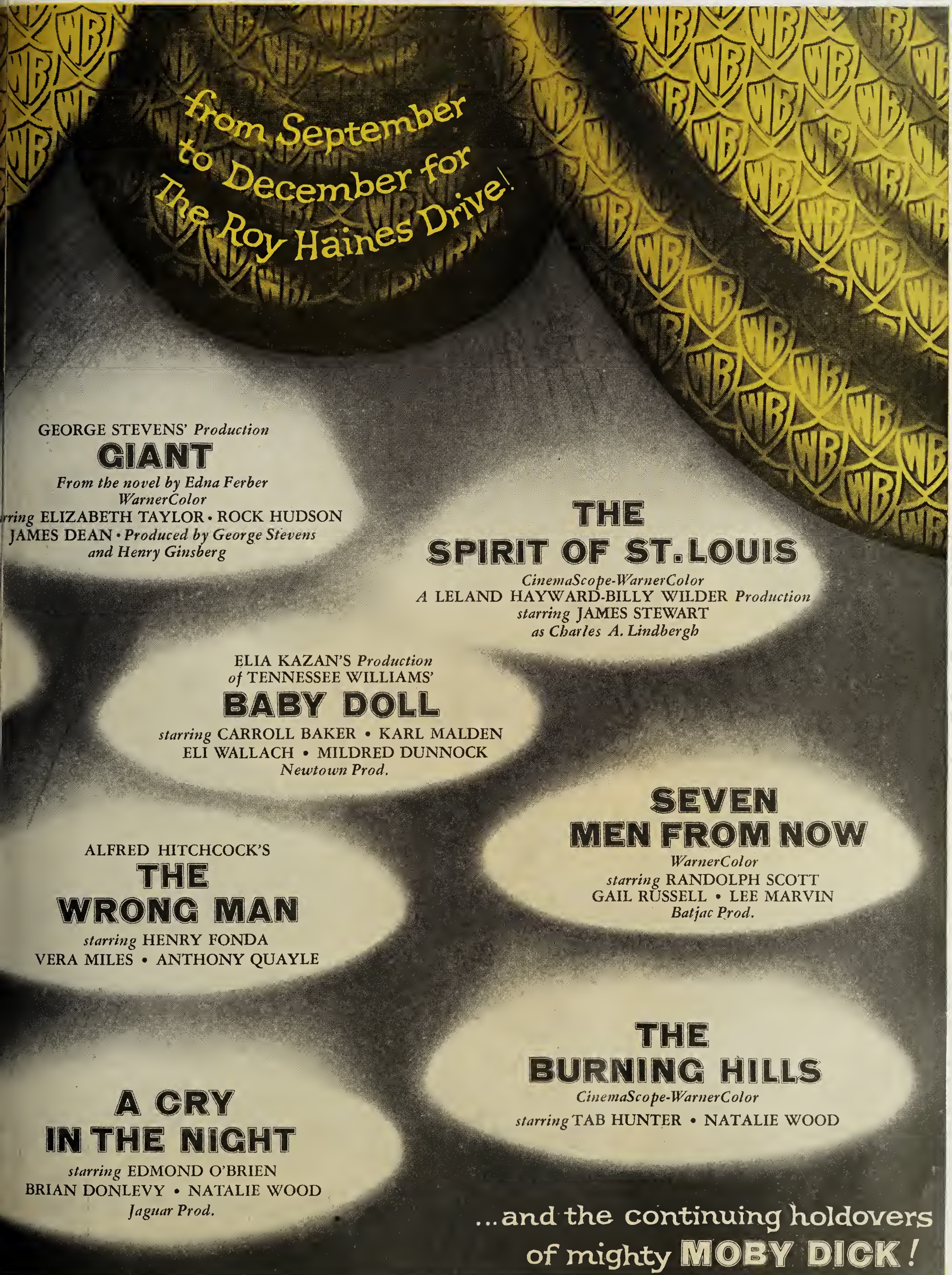
TOWARD THE UNKNOWN

WarnerColor
starring WILLIAM HOLDEN • LLOYD NOLAN
VIRGINIA LEITH • CHARLES McGRAW
Produced and Directed by Mervyn LeRoy
Toluca Prod.

THE AMAZON TRADER

WarnerColor
starring JOHN SUTTON

lden Curtain!



from September to December for The Roy Haines Drive!

GEORGE STEVENS' *Production*

GIANT

From the novel by Edna Ferber
WarnerColor
rring ELIZABETH TAYLOR • ROCK HUDSON
JAMES DEAN • *Produced by George Stevens and Henry Ginsberg*

THE SPIRIT OF ST. LOUIS

CinemaScope-WarnerColor
A LELAND HAYWARD-BILLY WILDER *Production*
starring JAMES STEWART
as Charles A. Lindbergh

ELIA KAZAN'S *Production*
of TENNESSEE WILLIAMS'

BABY DOLL

starring CARROLL BAKER • KARL MALDEN
ELI WALLACH • MILDRED DUNNOCK
Newtown Prod.

SEVEN MEN FROM NOW

WarnerColor
starring RANDOLPH SCOTT
GAIL RUSSELL • LEE MARVIN
Batjac Prod.

ALFRED HITCHCOCK'S

THE WRONG MAN

starring HENRY FONDA
VERA MILES • ANTHONY QUAYLE

THE BURNING HILLS

CinemaScope-WarnerColor
starring TAB HUNTER • NATALIE WOOD

A CRY IN THE NIGHT

starring EDMOND O'BRIEN
BRIAN DONLEVY • NATALIE WOOD
Jaguar Prod.

...and the continuing holdovers of mighty **MOBY DICK**!

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 61

George Nonamaker
Editor

Safe Driving Effort Wins Sweeps Cash

Philadelphia—By recently joining with civic officials, various automobile clubs and agencies in a safe driving campaign, Robert Cooley, State, Spokane, Wash., not only reached a lot of "hot rodders" with an extra show pointing up safe driving, but garnered quite a few extra bucks in doing it.

He also garnered SHOWMANSHIP SWEEPSTAKES' first prize in contest 61, and his check for $100 has been forwarded to him.

WINNING ENTRY

HOT ROD SHOW

Submitted by Robert Cooley
State, Spokane, Wash.
930 seats • $1.25 top admission
General patronage.

Taking a cue from the tremendous campaign for "safety" in the State of Washington, I got together with our Commissioner of Public Safety and Spokane County Sheriff for a special late evening show. Working closely with the leaders of the Spokane Associated Road Club, we organized a hot-rod program based on safety, called Dust Eaters Roundup.

Newspaper and civic cooperation was terrific. The road clubs "sponsored" the show for me, selling all tickets, and I cooperated with them in getting favorable publicity and talking up their members into a lot of enthusiasm about the show. The kids want a new "drag strip" in town, and his show was right up their alley to secure favorable public interest in their project.

The total expense to me, other than film rental and extra pay for theatre help was a four inch ad in the daily papers, and the cost of printing tickets.

The evening's events, as they happened, were as follows: parade of hot rods in downtown area by the road clubs, starting at 8:30 p.m.; this terminated in front of theatre with all entries parked diagonally into the curb for public display; judging at 9:30 p.m. of two winning (best looking) cars. The judges were Commissioner of Public Safety, Spokane County Sheriff and AAA member, a member of the Timing Association, and a Spokane stock car driver. This was followed by a stage program at which trophies were awarded to the winning cars. These were impressive awards furnished by the Timing Association and an auto supply shop. Sheriff Betlach and Commissioner Canwell were introduced and gave short talks on public and highway safety.

Cheryl Stoner, from Penna., grand prize winner of the 1956 National Bugs Bunny Coloring Contest, recently visited the Warners studio, where she is with Edward Selzer, Warners cartoons.

Stock car driver Schubach answered questions and talked on his personal experiences in racing.

The local Studebaker agency handled a drawing and gave away a '46 DeSoto "jalopy" from the stage.

I wound up the stage program with a pitch to the kids about developing this show into an annual event, and the idea was well received.

On screen we had a "hot rod" short, some automobile racing films, and 20th-Fox's "The Racers."

An outstanding feature of the show was a beautiful customized '55 Chevy mounted on a revolving turntable in front of the theatre all evening. This turntable was obtained gratis from our Mercury dealers, and caused terrific interest.

A lot of the show was made possible only with the cooperation of Commissioner Canwell, who gave us the go-ahead on the traffic barriers, the diagonal parking, turntable in the street, and help on publicity.

Admission to this extra show was a buck. I am sure it will become an outstanding yearly event.

RUNNER-UP NUMBER 1

TWO-BUCK CRAZY

Submitted by Robert Retzer
Solano Drive-In, Fairfield, Cal.
460 speakers • 70 cents top admission
General patronage.

A spell of hot weather prompted my campaign on Columbia's "Rock Around The Clock," which was sold as a July 3rd midnight "Rock 'N' Roll Revue."

My first stop was the local bank where I purchased $2,000 in two-dollar bills. To these I attached a slip of paper the same size as the bill. At the top of the paper was an illustration of a cowboy with a smoking gun in his hand; and copy reading: "Hotter Than A $2.00 Pistol. The Solano Drive-In Theatre Midnite Show ROCK 'N' ROLL REVUE, TUESDAY, JULY 3RD." It went on to say "SPEND A SAFE AND INSANE 4TH AT THE DRIVE-IN." This was followed by a listing of all the names in the cast of the "Rock" film plus a couple of musical shorts we booked along with it for extra name value of the bands and soloists.

Our cashier gave out the $2.00 bills in change. We paid our employees in $2.00 bills, and every purchase that was made by the theatre locally was putting the "deuces" to work for us. The town's juke boxes were sniped with "Rock 'N' Roll" stickers and the "Hotter Than A $2.00 Pistol" line was used in newspaper ads.

The theatre staff wore "Rock 'N' Roll" beanies purchased from Volk Brothers, New York.

The entire campaign was topped off with a local music store tie-in whereby if recipients of the $2.00 bills spent them at the drive-in they would qualify for a drawing for rock 'n' roll albums, eight of which were donated in exchange for mention of the store in our advertising.

In all ad copy on the midnite show we featured the line: "Come in as early as 10.00 p.m. Buy one ticket and stay for Rock 'N' Roll." We are confident that this helped swell receipts.

Well, it is still "Hotter Than A $2.00 Pistol" here, and I intend to keep it that way if I can. So far as "boxoffice boosting" is concerned, that is.

RUNNER-UP NUMBER 2

BABY POPULARITY CONTEST

Submitted by Charles Butler
Boulevard Drive-In, Deland, Fla.
412 speakers • 50 cents top admission
General patronage.

Here is a stunt I pulled that was very successful and one that any town large or small can utilize without any cost to their theatre.

Deland has a population of about 12,000 people and, naturally, many beautiful babies. When I decided to hold a baby popularity contest, I took great care in all copy to suggest that all babies are beautiful; and that the winning baby would be selected on the greatest number of votes cast. This, plus placing the judging in competent hands, removed all jealousies from us.

We ran the contest for two weeks with over 5,000 votes being cast by our patrons. The voting ballots were given with the purchase of each ticket at the boxoffice; and also with each 50 cent purchase in our concession stand. These ballots were also given by each participating merchant.

We had four merchants go along with us on the stunt. They were a children's ready wear shop, which gave a complete child's wardrobe; a furniture store, which gave us a nice baby high chair; a drug store, which gave us a six months' supply of baby food; and a photo shop, which gave us a portrait photograph of the winning baby. We gave a six months' pass to the baby's parents. The second and

The most talked-about movies are coming from

THE NEW RKO!

Put them
all together
they spell
B-O-X
O-F-F-I-C-E!

Strip teaser
murdered in
lover's lane!

A man frames himself
into the
electric chair!

The one man who
can save HIM dies
in a fiery auto wreck

She bets her love
she'll save him from
the hot seat!

He bets his life
he could
cheat the chair!

A SUPER-SURPRISE ENDING
that'll have the whole
town talking!

Woman's stocking
found in
murderer's car!

"BEYOND A REASONABLE DOUBT"

Distributed by
RKO
RADIO
PICTURES

STARRING
DANA ANDREWS · JOAN FONTAINE

FEATURING
SIDNEY BLACKMER · PHILIP BOURNEUF · SHEPPERD STRUDWICK · ARTHUR FRANZ

Story and Screenplay by DOUGLAS MORROW · Produced by BERT FRIEDLOB · Directed by FRITZ LANG third place winners were given smaller photographs by the photo studio and a month's free pass to the drive-in. As a good will gesture, the family of each child entered also received a week's pass.

The age limit we set for contestants was from six months to two years. We had 25 babies enter the contest.

All merchants were very pleased over the results of our contest, and made the statement to me that we had more participation in this contest than anything that was ever pulled in this town before. We received nice space in local newspaper of winning babies with photo and story.

The contest was worked out without any cost to the drive-in. All that was needed was a little extra work. The night of the crowning of the winner we did good business despite inclement weather—the first rain in six weeks.

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500.00 on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$500.00 on—

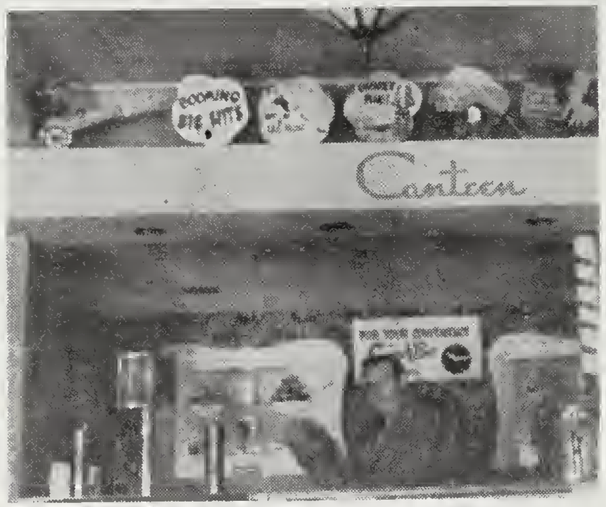
"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

BOMBURSTS—NEW AD ACCESSORY

Submitted by Dale Zamzow
Rainbow, Milwaukee, Wisc.
780 seats • 50 cents top admission
Neighborhood patronage.



Nearly everyone wants to know what's coming. Each patron likes to plan on seeing his favorite picture or star; and relishes knowing that a film he has heard lauded is coming to his favorite theatre.

As a rule we only post advertising for the coming week; but about a year ago we inaugurated an idea for displaying coming attractions for six to seven weeks in advance of our playdate.

Being a sub-run neighborhood house our advertising budget is somewhat limited. We utilized a space over our vending stand for our coming attractions. The series of coming attractions are in the form of bombursts or explosions cut out of a compoboard and headed off by a cartoon sketch of our mascot "Randy Rainbow" shooting a cannon. The "bursts" follow this sketch in the order of their playdate. Each of the "bursts" measures approximately one foot in diameter; and is made colorful and eye catching by using colored cut outs from pressbooks, magazines or ads in the trade papers. A background color is painted on first in show card color and the cut outs pasted on. Finally, the title is lettered in.

Proof of the attention this display gets is evidenced by the crowds of people staring at the row of bursts during intermission. They really like 'em.

So all you showmen looking for a different slant in selling your coming attractions . . . get a pair of scissors and some paste and paint and make use of the flood of colored advertising the studios are sending you.

RUNNER-UP NUMBER 4

A FATHER'S DAY IDEA

Submitted by Rod B. Hartman
Coulee Dam, Coulee Dam, Washington
350 seats • 70 cents top admission
Small town patronage.

Since we show only one film a week, being open on weekends only, our possibilities and budget for exploitation is very limited.

However, on Father's Day weekend, we deviated from our regular policy and booked two changes, placing U-I's "Weekend With Father," a 1951 release, on Sunday only.

This was advertised as a "Special Program for Father's Day" on our regular monthly heralds, and readers were advised to "Watch for more information on this special Father's Day film."

We distribute 3,500 of these monthly heralds and they constitute the majority of our advertising costs. For this special weekend I contacted our few town merchants and sold six of them space on a herald which would appear in the neighboring town's weekly newspaper with 3,400 reprints to be distributed throughout the other neighboring small towns within a radius of about 50 miles.

Naturally the theatre ad took the predominant position, at upper right, with a "Free Movie Coupon" which would admit dad free of charge when accompanied by any member of his family to the theatre on Father's Day. The customer was told to bring the entire herald, not just the coupon, with him to be countersigned, which pleased the merchants.

In addition, we ran a special National Screen Service Father's Day trailer in addition to our regular trailers two weeks in advance. It was then moved to the neighboring small theatre, which I also operate, for a week just preceding Father's Day, when the Coulee Dam Theatre is closed.

All the cooperating merchants mentioned the movie coupon in their radio advertising over the station which covers our area, and displayed use of the heralds, together with 11x14's on the movie, in their windows.

The total cost to the theatre for advertising was $9.47.

The stunt gave us a better than average Sunday and the cooperating merchants were all satisfied.

Showmanship Knows No State Boundaries

PHILADELPHIA—The honor list of winners in the second group of 30 contests in SHOWMANSHIP SWEEPSTAKES was tabulated last week and reads as follows:

Sam D. Wormus, Rialto, Loveland, Colo.; Edwin Pettett, Paris, Greenville, S. C.; Norman Kessler, DeWitt, Bayonne, N. J.; James B. Myers, Jr., Bluebird, Petersburg, Va.; George Langbart, Savoy, Brooklyn, N. Y.; William F. Call, Jasper, Jasper, Ala.; J. Baker, Keith's, Washington; Robert T. Murphy, Century, Buffalo; W. T. Hastings, RKO Orpheum, Denver; Bob Walker, Unitah, Fruita, Colo.

Also, Ed Farmer, Ayres, Corpus Christi, Texas; A. J. Kalberer, Indiana, Washington, Ind.; Bill Butler, Turnage, Washington, N. C.; John W. Godfroy, Paramount, Ashland, Ky.; H. G. Boesel, Palace, Milwaukee; Dudley Dumond, Westwood, Islington, Ontario, Canada; Paul W. Blumer, SW Liberty, New Kensington, Pa.; Edward F. Meade, Shea's Buffalo, Buffalo; Charlie Jones, Northwood, Northwood, Iowa; Robert Harvey, Capitol, North Bay, Ontario, Canada.

Also, Charles Wallace, 4-Star, Scottville, Mich.; A. C. Hartshorn, Regent, Oshawa, Ontario, Canada; Jim Cameron, Capitol, Fort William, Ontario, Canada; Bill Burke, Capitol, Brantford, Ontario, Canada; Sam Fritz, Jr., Hilliard Square, Lakewood, Cleveland; Fred Curtice, Tower, Roseville, Cal.; W. N. Hanson, Gaylynn, Beaumont, Tex.; John E. Tucker, Center, Salisbury, N. C.; Sam H. Northington, Century, Petersburg, Va.; and Joe Murdock, Ohio, Mansfield, Ohio.

Myers, Jr., was the winner of the $500 RKO posted for the best campaign on "The Treasure Of Pancho Villa." Meade, by winning contest 48, has "a leg to stand on" toward winning the $750 United Artists has posted on "Alexander The Great." Northington, by winning contest 59, now has his sights on winning the $500 Columbia has posted on "The Harder They Fall."

NEWS OF THE TERRITORIES . . .

Seen recently planning the opening of Todd-AO's "Oklahoma!" at the new Saxon, Boston, Mass., are, left to right, owner Benjamin Sack; Sam Richmond, manager; and Gael Sullivan, vice-president, Magna Corporation. The Saxon was formerly Shubert's Majestic and is being rebuilt.

Harry Unterfort, Schine zone manager, Syracuse, N. Y., unmasks "Miss Fair Weather Days" in the Paramount there following his successful contest promotion with the Carrier Corporation. The grand prize, a central air conditioner, was awarded at a Paramount drawing.

Albany

Donald Schine, Schine circuit executive, and Mrs. Schine became the parents of their first son. The grandfather is Louis W. Schine. . . . Variety Club held a special meeting to discuss final details of the Eastern U. S. Boxing Olympics finals at Hawkins Stadium, which were scheduled for last week, with proceeds earmarked for Variety's Camp Thacher. . . . Charlton Heston was here for a round of press and radio meetings in connection with Cecil B. DeMille's "The Ten Commandments."

Atlanta

Herb Roller, Edgewood manager, Jacksonville, was hospitalized for an emergency appendectomy. . . . Jimmy Cheney, formerly at Martin Theatres' Forrest Drive-In, Valdosta, Ga., was promoted to manager, Martin Drive-In there, replacing Hugh Watson, resigned. . . . Mack Williams, formerly with National Theatre Supply, joined Howco as sales representative. . . . Ralph M. Holland, formerly of Springfield, O., has taken over the Lookout Drive-In, Chattanooga, Tenn., on which he will spend between $15,000 and $20,000 for remodeling, it was disclosed by Jay Sadow Theatre Company. . . . Miss Clyde B. Brooks, accounting department head, Capital City Supply Company, died after a long illness.

Nat Williams, Interstate Enterprises president, Thomasville, Ga., suffered a heart attack while visiting here. . . . William Sphect, familiar on Film Row for 40 years, was very ill.

Henry B. Glover, branch manager, Allied Artists Southern Exchanges, New Orleans, has been appointed president of the company, succeeding the late Arthur C. Bromberg, who died at his home in Bayou La Batre, Ala., last month.

Boston

After two years of litigation and appeals, the Board of Selectmen of Danvers, Mass., voted a drive-in license to Philip D. Bloomberg, who operates the Orpheum there. The temporary name for the theatre is the Danvers 128 Drive-In, and construction will start after Labor Day for April, 1957, opening. . . . Monday of this week was Jimmy Fund Night at seven drive-ins, when admission was a Jimmy Fund container. Theatres involved were the Neponset and VFW Parkway, Boston; Revere, Natick, Dedham, and Meadow-glen, Medford; and Quintree, Braintree. Ted Williams, chairman of the 1956 drive, Curt Gowdy, Red Sox announcer, and Big Brother Bob Emery made personal appearances at each theatre. . . . Two area conventional theatres underwent complete remodeling this summer, each costing over $100,000. The first to reopen is the Stadium, Woonsocket, R. I., owned and operated by Arthur Darman, with Ben Greenberg as manager. The second is the Saxon, here, formerly the legitimate Majestic, which Benjamin Sack has leased from the Shuberts. This theatre is being refitted for Todd-AO and other projection processes, with the theatre reopening Sept. 17 for a road show engagement of "Oklahoma!" Samuel Richmond is the manager.

PROVIDENCE, R. I., NEWS—Fire broke out in the mezzanine promenade of Loew's State, but quick work on the part of some of the theatre's employees quickly extinguished the blaze, and William Trambukis, manager, reported that only two persons left his house. . . . The Avon Cinema, continuing a popular policy of presenting request films, profitably played an All-Hitchcock Show. . . . E. M. Loew's Providence Drive-In is offering a series of one-night vaudeville presentations.

LOEW'S GRAND
THE BATTLE CRY OF THE SOUTH PACIFIC! "AWAY ALL BOATS" WITH JEFF CHANDLER-GEO. NADER-JULIE ADAMS
JEFF CHANDLER GEORGE NADER AWAY ALL BOATS
Feminine Apparel
JOAN'S

Boyd Fry, manager, Loew's Grand, Atlanta, is seen recently in front of the theatre with Chief Petty Officer Simpson and the U. S. Navy Band from Charleston, S. C., who attended the opening of U-I's "Away All Boats."

Reade Sole Operator Of Saratoga Houses

ALBANY—Continuing its expansion in this area, Walter Reade Theatres, Inc., will become sole owner and operator of the Community and Congress, Saratoga, N. Y., on Sept. 1. The circuit, which recently took back operation of the Community, Hudson, N. Y., notified exchanges in telegrams that it was assuming full control of Saratoga's two indoor houses and that it desired to discontinue bidding, but was ready to negotiate for all available product through buyer and booker Jack P. Harris. The wires were signed by Walter Reade, Jr., James E. Benton, and Saratoga Theatres, Inc.

The Benton and Reade interests pooled in Saratoga after the late Walter Reade, Sr., built the 1250-seat Community in 1937. Saratoga had been for some years the home base of Northeastern New York Theatres, operated by the late William E. Benton. His son, Jim, continued the operation, with Frank Williams as buyer and booker, after the senior Benton died in 1951. Some months ago, a controversy between the Reade and Benton groups broke out, and litigation followed. In recent months, buying and booking of the Community and Congress had been handled by Benton and Williams. Reade's wires led to the inference he had bought out Benton, because he was known to have been negotiating for control.

Buffalo

Teresa Mary Bodami, United Artists booker, became engaged to the man who saved her from drowning in Lake Erie last month, John G. Suozzi. . . . Richard Perry, sales manager, Principal Film Exchange, New York, was in to confer with exhibitors on six reissues. . . . Manager Ben Dargush, Center, recommended Warners' "The Bad Seed" for adults only. Exploiteer Art Moger was in to assist Dargush, Charley Taylor, and Arthur Krolick on promotion. . . . Phil Engel, 20th-Fox exploiteer, was in for "Bus Stop" promotion. . . . Thomas J. McCarrick was elected general comptroller, Eastman Kodak Company, Rochester, N. Y., by the board of directors, succeeding Cornelius J. Van Niel, soon to retire. . . . Ben Felcher, Columbia branch manager, and George H. Mackenna, general manager, Basil's Lafayette, held a combined sneak preview and trade showing of "The Solid Gold Cadillac." . . . Robert Carbone is remodeling the old Roxy, Rochester, which he will reopen as the Fine Arts.

Charlotte

Nancy Wilson and Vera Ledbetter were elected alternate delegates to the WOMPI national convention in Atlanta next month

CASH IN ON LABOR DAY WITH A FIREWORKS DISPLAY
SELL IT WITH A SPECIAL TRAILER FROM FILMACK
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th St.

R.K.O.
IN ACTION
Welcomes
Herb GREENBLATT

Herbert H. Greenblatt, RKO's western sales manager, recently held a meeting in Chicago in preparation for the "Dan O'Shea Drive," which honors the RKO president, and seen, left to right, are Sam Gorelick, midwestern district manager; Greenblatt; Ray Nolan, Chicago branch manager; and Mike Poller, Greenblatt's home office assistant.

at the club's regular monthly luncheon here. . . . A Dominant Pictures exchange, to handle Warners reissues, has been opened here at 217 West Third Street. Harry Kerr is branch manager. . . . Sam A. Saunders, 76, retired motion picture executive, died recently at Salisbury, N. C. A native of Alabama, he had been an executive in the industry for 40 years at the time of his retirement last year.

Chicago

Glenn C. Burt, 75, former theatre manager, died. . . . Where its admissions are under one dollar, B and K is passing on a 10 per cent reduction as a result of the Federal admissions tax revision. . . . Dick Lennartz was named manager, South Drive-In, Anderson, Ind. . . . William Loos, 70, retired film actor, died. . . . Edward Moore, veteran chief clerk, Chicago Police Censor Board, was transferred to the Police Record Department. Dan J. Maloney succeeds him. . . . William Keeton was named Ferndale manager, Ferndale, Mich.

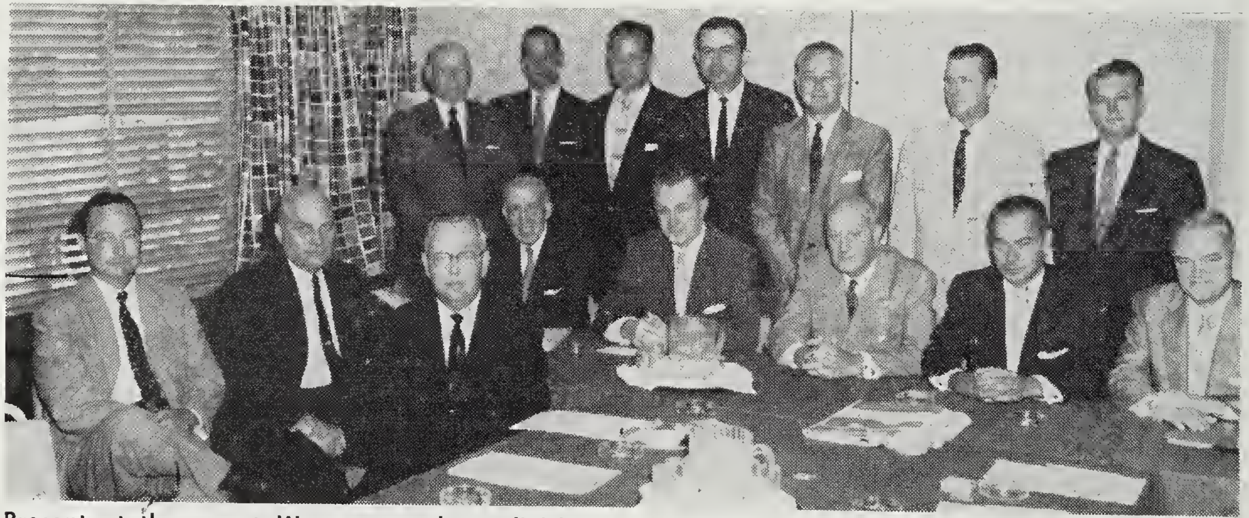
Paul Back, Buena Vista salesman, New York, was transferred here to work under Harris Dudelson, midwestern district manager. . . . The Chicago will present a Midsummer Festival tomorrow (Aug. 30) with Natalie Wood, Tab Hunter, and Howard Miller on the stage. Two premiere features offered will be Warners' "The Burning Hills" and "Seven Men From Now." . . . William Loos, 70, active with the nickelodeons in pioneer movie days, died. . . . Publicist Victor Weinshenker is recovering from surgery. . . . J. David Jones, advertising director and supervisor, Kerasotes Theatres, was chosen chairman, Springfield, Ill., Airport Authority. . . . A new outdoorer is under way near Jeffersonville, Ind. Owners are John J. and Shirley Ree Woehrle, Jacob and Ethel Woehrle, and Evelyn Payne, who recently filed incorporation articles for the Lakeview Drive-In, Inc. . . . Businessmen of Granville, Ill., backed the reopening of the house. . . . Frank Nardi, formerly with Republic, joined Teitel Film Company. . . . Jerry Field, former U-I press agent, opened his own publicity office. . . . Mike Todd scouted the town for a theatre to house his "Around The World In 80 Days." He was negotiating with the Selwyn for two-a-day performances, starting around Christmas. . . . When meetings are resumed at the Variety Club in September, the members will find the clubrooms resplendent with new decorations.

Cincinnati

More than 150 industry executives and salesmen, including 25 from this city, attended a picnic supper at the Springfield, O., home of Phil Chakeres, president, Chakeres Circuit. The affair followed a day-long meeting of circuit house managers. . . . Screen Classics, Edward Salzberg, president, has area distribution rights for Warners reissues handled by Dominant Pictures. . . . Murray Baker, former area representative, IFE, is now area sales representative for Safer Film Distributors. . . . Richard Wilson has been transferred from MGM's Omaha branch to the local office as salesman. . . . Wayne Evans is a new student booker, RKO. . . . Elsie Cravens, 20th-Fox bookers' clerk, resigned.

Realart will distribute American International's "Hot Rod Girl" and "Girls In Prison." . . . Seventeenth Avenue Drive-In, Columbus, O., Milton Yassenoff, owner, was scheduled for an early opening. . . . The Variety Club annual Newsboys Drive is set for mid-September.

COLUMBUS, O., NEWS—Rhonda Fleming, star of 20th-Fox's "The Queen Of Babylon" now at the RKO Grand, was honor guest at the Port Columbus Naval Air Station for a review. . . . Regular adult admissions of Loew's Ohio and Loew's Broad have been increased from 50 cents to 60 cents. . . . The annual convention of the Independent Theatre Owners of Ohio will be held Nov. 13-14 at the Deshler-Hilton Hotel here, according to secretary Robert Wile.



Present at the recent Warners southern division sales conference at the Hotel Statler Hilton, Dallas, were, seated, left to right, Joe S. Young, Memphis branch manager; H. C. Vogelpohl, Dallas; D. J. Tullius, Oklahoma City; Norman H. Moray, short subject sales manager; W. O. Williamson, Jr., southern division manager; Roy H. Haines, general sales manager; Ed Williamson, southwest district manager; Grover Livingston, southeast district manager; and, standing, Luke Conner, New Orleans; John B. Tomlinson, Jacksonville; John Sklar, Charlotte sales manager; John W. Kirby, Charlotte; Barney Ross, Atlanta sales manager; Carroll Ogburn, Atlanta; and J. C. McCrary, Dallas sales manager.

City Amusement Board Will Sample Movies

GREENSBORO, N. C.—The Board of Public Amusements last fortnight voted to require theatre managers to provide the board with lists of forthcoming pictures and to conduct a "sampling" of local movies for the next several weeks. It was stated that members of the board will attend motion picture showings to deterbine if any of the films are objectionable, but that selections of pictures is to be left up to individual members.

As a basis for deciding which films they will see, the board members are to be guided by titles, advertising, and anything they may hear or read.

Two board members, the Reverend Carl F. Harman and Eugene E. Pfaff, told the board they saw a French film, "Tempest In The Flesh," in the State and that, in their opinion, it is "objectionable."

A group of citizens recently presented a petition to the City Council asking for an investigation "of the type of movies currently being shown in some of our downtown theatres," singling out the State for criticism and declaring that it "does constantly project films that are, in nature, of a demoralizing influence." The petition named no specific films, and the request was turned over to the Amusements Board, which recommends to the City Council.

Cleveland

Jack Zide, head, Allied Film Productions, Detroit, was in to hold conferences with Irwin Pollard, Imperial Pictures president, on policies for the release of Dominant Pictures in this territory. . . . Buena Vista has outgrown its space in the Film Building and is expanding to include several adjacent offices. Ted Levy, district manager, negotiated the lease. . . . Steve Keider joined MGM as booker, succeeding Bob Dittrick, resigned. . . . Leonard Jefferson has taken over the Strand, Fremont, O., and plans to reopen it the end of September. . . . Joe Robins is converting the Ohio, Warren, O., into a furniture store. . . . The new owners of the Uptown, who bought it to convert it into a supermarket, sold equipment and fixtures at public auction last week. . . . Correction: Otto Preminger will be in

Plans for the recent three-theatre Miami engagement of Warners' "The Bad Seed" were recently discussed by, left to right, J. D. Woodard, Warners southern field exploiteer; Gil Golden, Warners new executive assistant to the vice-president in charge of advertising and public relations; Harry Botwick, FST district manager; and Matty Tylak, advertising department.

Sept. 13 to hold auditions for the title role in his forthcoming "Saint Joan."

Federal admission tax repeal on tickets up to 90 cents is estimated to save about $225,000 a month to the theatre owners of northern Ohio. . . . Lights, Camera, Questions, said to be the only weekly movie quiz show on the air, starts its fifth season on Sept. 18. It will be heard and seen every Saturday from 6:30 to 7:00 p.m. over KYW-TV. The panel of experts includes Jack Silverthorne, manager, Hippodrome; Max Mink, manager, RKO Palace; Dick Wright, Warner Theatres district manager; and Frank Murphy, Loew's Theatres division manager. The show is sponsored by first-run theatres, Loew's State, Stillman, O.; RKO Palace; Warners' Allen; and the Hippodrome. . . . Imperial Pictures, headed by Irwin Pollard, is handling distribution of the Jam Handy featurette, "American Engineer," which is free to exhibitors. . . . Joe Krenitz, Republic salesman, is resigning to join another film company, which he will shortly announce. . . . Bob Dittrick, MGM booker, is going into business for himself in North Olmsted, O. . . . Rhonda Fleming was in to promote 20th-Fox's "Queen Of Babylon," which was playing in the RKO Palace.

Dallas

Bob Wilkes has resigned from Tower Pictures to go into the distributing business for himself under the name of Texas Pictures. . . . Bill Burns is the new manager, Variety, replacing Frank White. . . . Jim Skaggs, formerly at the Esquire, has been named assistant manager, Tower, currently playing "Oklahoma!" . . . The annual Variety Club Turtle Derby for the benefit of the Variety Boys Ranch is slated

Watch for them!

NEXT!

Indianapolis Territory

Issue of September 5

Omaha Territory

Issue of September 12

Save them!

Man Eating Fish Key

MIAMI, FLA.—Live, man-eating piranha fish were obtained from local pet shops for display in the concession buildings of the 27th Avenue, Boulevard, Coral Way, and North Dade Drive-Ins for ballyhoo on the run of "Naked Amazon."

"Naked Amazon" Bally

Burton Clark, assistant district manager, Wometco Circuit Dade County Drive-Ins, handled an impressive campaign, which included truck signs, tabloid heralds, and other features directed to the run of the film.

Film Exchange and Dealer Listing for the

CHARLOTTE FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 225 West Fourth St.—EDison 3-9261
Br. Mgr.: F. E. Dyer. Office Mgr.: E. Johnston. Sales: J. E. McLeroy, Sam Sanders. Bookers: Johnnie Johnston, James Holcomb. Cashier: Mack Wess. Emerg. Phone: FRanklin 7-2431.

ASTOR, 300 W. Third St.—FRanklin 5-5512, EDison 3-4459
Owner & Br. Mgr.: R. F. Pinson, T. Melvin Cook. Booker: Robert C. Pinson. Cashier: L. Little. Field Exp.: W. E. Thrush. Emerg. Phone: Pinson, EDison 2-1736.

BUENA VISTA (Disney), 222 S. Church—FRanklin 6-9304
Br. Mgr.: H. L. Robinson, Jr. Emerg. Phone: FRanklin 5-8978.

COLUMBIA, 226 S. Church St.—EDison 2-2156
Br. Mgr.: R. D. Williamson. Office Mgr.: Carl Patterson. Sales: Jim deBerry, Charles J. Leonard, J. D. Murphy. Bookers: Virginia Porter, David Phillips, J. P. McManus. Cashier: Betty Kerr. Emerg. Phone: Patterson, EDison 2-5615.

DOMINANT, 213 W. Third St.
Br. Mgr.: Harry Kerr.

HOWCO, 300 West Third St.—EDison 4-6426
Office Mgr.: Verdah Looper. Sales: Jimmy James, John Sellers. Booker: Irene Monahan. Cashier: Ann Underwood. Emerg. Phone: Looper, EDison 4-6675.
(Dist. Mgr. in residence: Scott Lett)

KAY, 225 South Church St.—FRanklin 5-5771
Br. Mgr.: J. W. Bishop. Sls. Mgr.: E. B. (Bill) Simpson. Office Mgr.: Peggy Rogers. Sales: Bill Simpson. Booker: L. D. Smith. Cashier: Frances Brown. Emerg. Phone: FRanklin 6-1148.

METRO-GOLDWYN-MAYER, 301 S. Church St.—EDison 2-5147
Br. Mgr.: Richard L. Huffman. Ass't Br. Mgr.: John Allen. Office Mgr.: Hugh McDonald. Sales: C. H. Autry, Amos Boyette. Bookers: Frank Savage, Dot Mitchell, Walter Thomas, Bobby Lynch. Cashier: Claude Carr. Field Exp.: Thomas W. Baldridge. Emerg. Phone: McDonald, FRanklin 6-3796.

PARAMOUNT, 305 S. Church St.—EDison 2-5101
Br. Mgr.: Lawrence D. Terrell. Sls. Mgr.: B. A. Slaughter, Jr. Office Mgr.: C. Weber Howell. Sales: Joe Cutrell, R. L. Hames. Bookers: Jerry Helms, Jake Neil, Max Price. Cashier: Mildred Hoover. Field Exp.: Leonard Allen. Emerg. Phone: Howell, EDison 2-5644.

RKO, 215 W. Fourth St.—EDison 3-7717
Br. Mgr.: Rovy F. Branon. Office Mgr.: Jack Webb. Sales: J. W. Sims, Dean Lynch, Harry Rogers. Bookers: Robert Saxton, James M. Burton, Jr., Earl Blake. Cashier: Virginia Kidd. Field Exp.: Spencer Steinhurst. Emerg. Phone: Webb, EDison 3-8264.

SOUTHERN ATTRACTIONS, Chatham Bldg.—FRanklin 5-8474
Br. Mgr.: T. D. Kemp, Jr. Sls. Mgr.: Philip M. Smith. Cashier: Nell Becker. Emerg. Phone: EDison 3-2865.

20TH CENTURY-FOX, 308 S. Church St.—EDison 2-7101
Br. Mgr.: J. E. Holston. Office Mgr.: J. O. Mock. Sales: G. E. Ebersole, G. M. Martin, S. Y. Cloninger. Bookers: C. W. Mincey, Douglas Baisey. Cashier: Mildred Warren. Emerg. Phone: Mock, EDison 3-2090.

UNITED ARTISTS, 231 S. Church St.—EDison 2-5109
Br. Mgr.: Harold Keeter. Sls. Mgr.: Charlie Hunsuck. Office Mgr.: Jack King. Sales: R. M. Boovy, R. W. McClure. Bookers: Gene Gregory, Karl Hargett. Cashier: Josephine Donnelly. Emerg. Phone: King, EDison 2-4859.

UNIVERSAL-INTERNATIONAL, 313 S. Church St.—EDison 2-3159, EDison 2-8047
Br. Mgr.: J. W. Greenleaf. Sls. Mgr.: W. A. McClure. Office Mgr.: Willard Ayers. Sales: J. L. Williamson, George A. Royster, John H. Griffith. Bookers: Robert M. Boovy, Jr., W. S. Briggs, Austin Roberson, Jr., Jimmy Dinkins, Jack Sims. Cashier: Hazel Miller. Field Exp.: Ben Hill. Emerg. Phone: Ayers FRanklin 7-6626.

WARNER BROS., 311 S. Church St.—FRanklin 6-5611
Br. Mgr.: J. W. Kirby. Sls. Mgr.: Arthur Sklar. Office Mgr.: Robert E. Heffner. Sales: M. V. McAfee, M. R. Holder, D. E. Roper. Bookers: A. W. Bell, Kirkland Broom, Kenneth Hall, Edward Hinchy, Gus Heffner. Cashier: Thelma Culp. Emerg. Phone: None.

• *Supply Dealers*

CHARLOTTE THEATRE SUPPLY, 227 S. Church St.—EDison 3-9369
Emerg. Phone: FRanklin 5-6578.

NATIONAL THEATRE SUPPLY, 304 S. Church St.—EDison 2-7753
Emerg. Phone: FRanklin 6-2850.

SOUTHEASTERN THEATRE EQUIPMENT, 209 S. Poplar St.—EDison 4-3093
Emerg. Phone: EDison 4-1804.

STANDARD THEATRE SUPPLY CO., 219 S. Church St.—FRanklin 5-6008

THEATRE EQUIP. CO., 1220 E. Seventh St.—FRanklin 5-8481

WIL-KIN THEATRE SUPPLY, INC., 229 S. Church St.—EDison 3-6101

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 300 West Third St.—EDison 3-6628
Br. Mgr.: R. M. Simril. Office Mgr.: R. N. Young. Sales: Charles Gregory, Murray Starr. Bookers: Mildred McGee, Mary Geel, Emilie Lowe. Cashier: R. N. Young. Emerg. Phone: Young, EDison 4-6712.

• *Signs, Advertising and Printing*

BENTON CARD CO., Benson, N. C.—3071

CHARLOTTE POSTER EXCHANGE, 327 S. Church St.—EDison 4-3321

NATIONAL SCREEN SERVICE, 300 West Third St.—EDison 3-6628

• *Messenger Services*

OBSERVER TRANSPORTATION CO., 600 South Tryon St.—EDison 4-1651

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

GRACE KELLY
FRANK SINATRA
Low-down

Leading area exhibitors were present en masse at the recent sneak preview of MGM's "High Society" at the Adams, Detroit, and seen, left to right, are Ray Schreiber, Schreiber Theatres; Lou Mitchell, Mitchell Theatres; Carl Buermele, general manager, General Theatres; Sol Krim, Krim Theatres; and Art Robinson, circuit operator.

for Sept. 9 at the State Fair Ice Arena. Julius Schepps, past chief barker, is head of the Turtle Derby committee. . . . Bob Pedretty has been transferred from Oklahoma City to the local office of United Artists as salesman. . . . Norman Katz, executive vice-president, Dominant Pictures, announced that the company has opened a new branch office here. Walter Penn, industry sales veteran, has been appointed manager of the branch, located at 310 South Harwood Street. Formerly on the MGM sales staff, Penn will be handling the Warners reissues for Dominant, as well as additional product the company is distributing.

Denver

Variety Club, Tent 37, held the annual golf tournament and picnic at the Lakwood Country Club, and more than 250 attended. Harry Ferguson won the golf with low net, while Father Monihan was winner with low gross. The evening was given over to the dinner and dance and the awarding of prizes, with Ralph Batschelet as master of ceremonies. George Hoover, past International Chief Barker, was present and gave a talk on the aims and accomplishments of Variety. . . . Mitchell and Ann Kelloff, Trinidad, Colo., exhibitors, became the parents of a son. . . . In for a meeting were Buena Vista salesmen J. R. Pierce, St. Louis; Pat Holloran, Omaha; Tommy Thompson, Kansas City; and Tommy McMahon, Salt Lake City. The meeting was presided over by Marvin Goldfarb, district manager.... Chapter 10, WOMPI, held its first annual luncheon with members' bosses as guests. Attorney General Duke Dunbar was the guest speaker.

Texas COMPO, WOMPI Seek To Attract Femmes

DALLAS—Kyle Rorex, executive director, Texas COMPO, and R. J. O'Donnell, general manager, Interstate Circuit, are heading a project to devise ways and means to stimulate motion picture attendance by women. A committee was appointed following a meeting with O'Donnell and officers of the local chapter of WOMPI.

Grace Folsom, WOMPI president, has established a committee to investigate ways and means of boosting female attendance. The organization is offering a $25 savings bond to the individual who submits the best short, catch slogan to be used in the campaign.

Pat McGee and Robert Patrick are partners in the handling of a package of 21 Warners reissues. Several of them already have been sold for use in the Tabor and Aladdin here. . . . Artlin Zeigler has leased the Community, Saratoga, Wyo., and has renamed it the Zeigler. . . . Mr. and Mrs. Manuel have leased and reopened the Aladdin, Minatare, Neb. . . . John Allen, MGM district manager, was in from Dallas for conferences.

Houston

F. W. Stillwel, who recently leased the Lamar, LaMarque, Tex., from Moran McDaniel, has remodeled and repainted the theatre and expects to have it open in about three weeks. . . . Milt Overman, formerly with Cinerama, Dallas, was in. He is associated now with Thrillarama, which had its world premiere showing here at the Metropolitan. . . . Jack Groves, Post Oak Drive-In, reports that remodeling should be finished in several weeks. . . . Variety Club, Tent 34, staged a money-making party on behalf of the Variety Boys Club by charging $100 for three swings at a baseball before the regular Houston Buff-San Antonio Mission baseball game of the Texas league at Buff Stadium. A plaque is to be awarded the person hitting the longest ball. Mack Howard, entertainment chairman, announced that plans are being made for the annual Bill Williams dinner, to be held Oct. 23, and the automobile show, which is slated for Jan. 26-Feb. 3. Tent 34 staged a stag smoker, with about 80 members and guests in attendance for the affair.

WOMPI Expansion Campaign Underway

New Orleans—Mrs. Gene Barnette, WOMPI publicity chairman, announced last fortnight that all chapters of the organization have a campaign underway for the establishment of new clubs in exchange centers throughout the United States and Canada, in a move preceding the third annual convention, scheduled to be held in Atlanta, Sept. 28-30.

The current association of 10 clubs, Dallas, New Orleans, Memphis, Atlanta, Charlotte, Jacksonville, Houston, Washington, Toronto, and Denver, is being extended by the addition of Des Moines, which completed the process of organization a few months ago and will receive a charter prior to the convention.

Areas interested in organizing should contact Gertrude Davis, local extension committee chairman, Loew's, Inc., 150 South Liberty Street, New Orleans. Extension committee members presently have contacts with sister industry workers in Oklahoma City and Boston.

Jacksonville

Tom Sawyer, FST, and Mamie Newman, Talgar, are planning to accommodate 1,000 industry merrymakers at a joint Variety Club-WOMPI dance in the Duval County Armory the night of Oct. 27, as a kick-off celebration in advance of the MPEOF annual convention to be held in the Hotel Roosevelt, Oct. 28-30. . . . An advance showing of "The Eddy Duchin Story," arranged by Martin Kutner, Columbia branch manager, was held in the Studio. . . . Southeastern exhibitors were treated to a new edition of "Leo's Sunshine Info," which was crammed full of exploitation ideas on MGM pictures, developed by Norm Levinson, MGM publicity man. . . . Independent booker Danny Deaver has been appointed coordinator of MPEOF convention plans by Elmer Hecht, MPEOF president

MIAMI, FLA., NEWS—Van Myers, head, Wometco confection department, reported the completion of a successful confection contest. Winners in each group were, Group One, Center; Group Two, Ace; Group Three, Park, Tampa, Fla.; Group Four, Cameo, Miami Beach, Fla.; and Drive-Ins, Skydrome, Lake Worth, Fla. The Park was the over all winner, maintaining highest average.

FRANK SINATRA
TOMMY'S JIMMY DORSEY & ORCH
ON SCREEN JOHNNY CONCHO
FRANKIE FOR PRESIDENT

It was like old times at the New York Paramount at the opening of Frank Sinatra in person and in United Artists' "Johnny Concho" with a long line of loyal fans gathered in front of the theatre as early as three a.m. On the right, the loyalty of the fans is being recognized by sympathetic ushers who served coffee to chase away the early morning chill and keep them awake.

RKO PANTAGES
BING CROSBY GRACE KELLY FRANK SINATRA
IN VISTAVISION HIGH SOCIETY BY TECHNICOLOR
LOUIS ARMSTRONG AND HIS BAND
CROSBY KELLY SINATRA HIGH SOCIETY

MGM's gala world premiere of "High Society" was held recently in the RKO Pantages, Los Angeles. Among the celebrities present were producer Sol C. Siegel, witnessing the presentation of an ASCAP Award to composer Cole Porter, center, by ASCAP west coast head L. Wolfe Gilbert and, right, Dore Schary, MGM studio head, and George Putnam, master of ceremonies. The occasion marked the 40th anniversary of Porter as a composer.

Los Angeles

Tom Muchmore, manager, Park, Canoga Park, Cal., has engendered much community good will by freely lending the house for civic and religious projects. . . . Al Rice, operator with his brother, Earl, of the Admiral, Hollywood, was recuperating from surgery in Cedars of Lebanon Hospital. . . . New Allied Artists booker is Walter Reilly. . . . Ralph Carmichael, Stanley Warner booker, resigned.

Minneapolis

Jack Cohan, formerly sales manager, 20th-Fox, Kansas City, has been named branch manager here, replacing Sol Malisow, resigned. . . . The lease on Paramount's exchange building at 12th and Currie will expire on Nov. 1, and E. H. Ericsson, in charge of real estate for the home office, has been scouting around for new quarters. . . . Harry Ressler, 68, Park Rapids, Minn., one of the three original directors, Home Theatres circuit, died in an ambulance enroute from Rochester, Minn., where he had undergone surgery, to his home. . . . Avron Rosen, Buena Vista sales representative, attended a district meeting in Chicago. . . . North St. Paul, Minn., has reduced theatre license charges from $10 to five dollars. . . . The 64-year-old Biwabik Theatre Building, Biwabik, Minn., is being wrecked to make way for a filling station. . . . Bruce Miller leased his Vita, Spearfish, S. D., to Leonard Steele.

Michigan Allied Slates Meeting, Golf Party

DETROIT—Allied Theatres of Michigan slated a regional meeting and a golf party for this week at the Grand Rapids Green Ridge Country Club, Grand Rapids. The business meeting was to hear a report on Michigan Allied's activities in the recent successful industry admission tax relief campaign and on other projects, including the current fight against a "confiscatory" theatre air conditioning tax proposed for this city and Grand Rapids.

Golf and luncheon were to follow the meeting, with the use of the swimming pool available also to those attending in addition to other recreation and entertainment facilities. The membership was urged, when advised of the meeting at Grand Rapids, to plan to attend the November convention of National Allied at Dallas.

New Haven

Chester Pickman, Paramount salesman, was given a farewell luncheon at Kaysey's by friends in the industry. Pickman has been transferred to New York. . . . Frank O'Connell, Poli veteran employee died. . . . Lee Rosenberg, Poli maintenance supervisor, has taken a position with Arnold Constable in New Jersey. . . . Lou Brown, Loew Poli publicity director, attended the 25th wedding anniversary celebration given Bob Considine, columnist, at his home in Allenhurst, N. J. . . . Irving Hillman, Roger Sherman, cooperated with the Hamden, Conn., Red

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (AUGUST 29)

🚶🚶🚶🚶	**Registering grosses in the highest brackets.**	🚶🚶	**Just fair, nothing out of the ordinary, average.**
🚶🚶🚶	**Good, although not breaking down the walls.**	🚶	**Disappointing, below what was expected.**

THE KING AND I (20th-Fox)	🚶🚶🚶🚶	SOMEBODY UP THERE LIKES ME (MGM)	🚶🚶🚶
THE EDDY DUCHIN STORY (Columbia)	🚶🚶🚶🚶	JOHNNY CONCHO (UA)	🚶🚶🚶
MOBY DICK (Warners)	🚶🚶🚶🚶	REBEL IN TOWN (UA)	🚶🚶
TRAPEZE (UA)	🚶🚶🚶🚶	AWAY ALL BOATS (U-I)	🚶🚶🚶
THE FASTEST GUN ALIVE (MGM)	🚶🚶🚶	BHOWANI JUNCTION (MGM)	🚶🚶🚶
PARDNERS (Paramount)	🚶🚶🚶	HIGH SOCIETY (MGM)	🚶🚶🚶🚶
THE PROUD AND PROFANE (Paramount)	🚶🚶🚶	RUN FOR THE SUN (UA)	🚶🚶
AUTUMN LEAVES (Columbia)	🚶🚶	WALK THE PROUD LAND (U-I)	🚶🚶

Shown recently as the contract was signed to bring Todd-AO's "Oklahoma!" to the Midtown, Philadelphia, were, left to right, Douglas Netter, Todd-AO vice-president; E. K. O'Shea, vice-president, Magna Corporation; George T. Beattie, vice-president, William Goldman Theatres; David Supowitz, architect; William Goldman; and Jack Platt, manager, RCA sales.

Among those present at the recent opening of the new 303 Drive-In at Orangeburg, N. Y., were, left to right, Larry Morris, general manager, B. S. Moss Company; Spyros S. Skouras, president, Skouras Theatres Corporation; Harold Rinzler, executive, Randforce Circuit; and Seymour Seider, executive, Prudential Circuit, seen enjoying the festivities.

Tulsa Circuit Appoints Patton General Manager

TULSA, OKLA.—Warren Patton has been promoted to general manager, Tulsa Downtown Theatres, replacing Jack Hull, resigned. Patton has been serving as operations manager of the four houses, the Ritz, Orpheum, Rialto, and Majestic, since 1946. Hull had been general manager since the circuit was bought by Williams Brothers Pipeline Company in September, 1955. He will now devote full time to Hull Brothers Booking Service, which he operates with his brother in Oklahoma City.

Patton, whose appointment was announced by John H. Williams, owner and president of the Williams circuit has been with the firm since 1936.

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Gala Throng Attends "War And Peace" Bow

NEW YORK—A foremost entertainment event of the summer season took place last week when Paramount's Ponti-DeLaurentiis production "War And Peace," based on Leo Tolstoy's novel, had its gala international premiere at the Capitol on Broadway. A turnout of top-ranking diplomatic representatives of the United Nations, film industry executives, civic and business leaders, as well as top stars of screen, stage, radio, and television, witnessed the VistaVision and Technicolor spectacle film.

Heading the gathering of distinguished notables and celebrities in attendance was Miss Alexandra Tolstoy, daughter of the author, who was guest of honor. Miss Tolstoy aided her father in copying and transcribing many of his great literary works and was his closest companion in his later years. Radio and television afforded unprecedented coverage of premiere activities. Coast-to-coast network television programs highlighting the event included NBC-TV's "Home Show," on which Arlene Francis interviwed celebrities, and Steve Allen's NBC-TV "Tonight" program, which featured additional interviews by Bill Wendall. On radio, the NBC "Tex and Jinx" program recorded interviews for broadcasting later in the evening.

Among the diplomatic dignitaries at the premiere were Egidio Ortona, Minister to the United States from Italy, and Dr. Leonardo Vitetti, Permanent Representative of Italy to the United Nations. "War And Peace," made entirely in Europe, was filmed chiefly in Italy.

The assemblage of screen, stage, and television personalities included Elaine Aiken, Wendy Barrie, Anne Baxter, Tony Bennett, Janet Blair, Myron Cohen, Vic Damone and Pier Angeli, Oscar Homolka, Tab Hunter, Joni James, Ted Lewis, Jayne Mansfield, Robert Merrill, Edward G. Robinson, Martha Scott, and Sophie Tucker. Paramount was represented by president Barney Balaban and board chairman Adolph Zukor. Also in the audience was co-producer Dino DeLaurentiis, accompanied by his wife, Sylvania Mangano.

Cross Blood Bank by giving guest tickets for U-I's "Away All Boats" to blood donors. . . . The third anniversary of the Southington Drive-In was to be highlighted with a celebration show and fireworks.

HARTFORD, CONN., NEWS—Fred R. Greenway, Loew's Poli Palace, will serve again as amusement chairman, Hartford Fire Prevention Show, in Bushnell Memorial Auditorium during October. . . . Arline Momm, advertising manager, Bercal Theatres, Inc., has resigned. Replacement is Barbara Higgins, formerly on the Parsons house staff. . . . Plainville Drive-In used $500 worth of fireworks to mark its third anniversary.

At the recent Philadelphia sneak preview of Columbia's "The Solid Gold Cadillac," SW Logan, were Columbia division manager Harry Weiner, right, and branch manager Lester Wurtele, third from left, and Birk Binnard, Stanley Warner zone ad head; Sandy Gottlieb, Tri-States Buying and Booking Service; Lou Davidoff, Ellis Theatres; Ted Minsky, SW booker; Elmer Hirth, A. R. Boyd Circuit; Dave Sablosky, Sablosky Theatres; and Byron Linn, AB-Paramount Theatres.

GLENN FORD
ERNEST BORGNINE
JUBAL
MIDSUMMER MOVIE SEASON

Jay King, manager, SW Yorktown, Elkins Park, Philadelphia, recently promoted a Cheltenham Playground Day at the theatre which proved such a big success that a reunion matinee is being planned for sometime during the winter.

UTOO Board Mulls Convention Dates

Oklahoma City—Dates for the 1957 convention of United Theatre Owners of Oklahoma were expected to be selected at the UTOO board meeting here this week. There was a report that a summer convention, to coincide with the opening of Oklahoma's Semi-Centennial celebration next year, would be planned, but a Feb. or April schedule was more likely.

Directors, who were to meet in the UTOO board room at 706 West Grand Avenue, expected to hear a report by B. J. McKenna, Jr., Norman, Okla., UTOO president, on the National Allied board meeting at Louisville, Ky., this month. E. R. Slocum, executive director, was to report on progress of the current membership drive.

Other topics on the agenda included the TOA convention in New York next month, the Allied convention in Dallas next November, the national tax drive, a back-to-school period of promotion to retain summer business, local level advertising as advanced by Abilene, Tex., exhibitors, National Screen Trailers Review, and the problems of defaced, destroyed, and stolen equipment.

New Orleans

The Wayne, Melvin, Ala., closed. . . . Mrs. Sara Waterall Hall temporarily closed the Bayou, Bayou LaBatre, La. . . . A sneak preview of MGM's "High Society" was held in Loew's State. . . . A. S. Johnstone, president, E. L. Beaud, business agent, and W. L. Breitenmoser, board chairman, represented Local 293, IATSE, at the Kansas City biennial convention last week. . . . J. G. Broggi has taken over buying and booking for Lewis Watt's Strand, Oil City, La. . . . Claire Woods, executive vice-president, United Theatres, underwent surgery in Touro Infirmary. . . . Tom Neely, Sr., NTS branch manager, attended a southern division sales meeting at Atlanta. . . . Leo Seicshnaydre, Republic branch manager, was confined to his home with an infection. . . . H. W. Odom, Odom Brothers Theatres, returned to his Durant, Miss., home after being a patient in the Ear, Eye, Nose, and Throat Hospital here. . . . Mrs. Raymond Gremillion, Twin Do Drive-In, Metairie, La., is recovering from pneumonia.

National Allied Suspends Eastern Penna. Group

PHILADELPHIA—It was learned last fortnight that Allied Independent Theatre Owners of Eastern Pennsylvania has been suspended from membership in National Allied at the organization's summer board meeting.

The local unit was alleged not to have paid dues to the national organization for five or six years.

New York

Clayton E. Bond, former 20th-Fox TV and short subjects executive, was named vice-president in charge of sales, Animatic Productions, Ltd. . . . MGM set "Lust For Life" for a world premiere in the Paris, Sept. 17, to benefit Metropolitan Museum of Art's Student Fellowship Program. . . . The Trans-Lux Broadway was featuring reduced admission to "Zanzabuku" for children and students. . . . Continental Distributing opened "The Ship That Died

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Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

New SW Executives Honored In Phila.

PHILADELPHIA—Over 300 exhibitors and distributors last week attended a luncheon in honor of Bernard P. Brooks, new assistant Stanley Warner zone manager, and Ted Minsky, SW booker being transferred to New York. The affair was held under the auspices of the Motion Picture Associates in the Bellevue-Stratford Hotel.

Speakers included Ted Schlanger, SW zone head; Jack Beresin, national executive committee, Variety Clubs International, who paid tribute to the work of MPA; Sam Rosen, executive vice-president, Stanley Warner; and toastmaster Charles Zagrans, MPA president and RKO branch manager. A minute of silence was held in memory of the past year's deceased members, Bill Bethell, Clint Weyer, Bill Quinlivan, and Norman Gaskell.

Among those present from out of town were Hugh Owen, W. J. Heineman, Jim Veldes, Milt Cohen, Leo Samuels, James O'Gara, Irving Wormser, Bob Folliard, Pete Rosian, Lou Golding, Eddie Fabian, Martin Moskowitz, L. E. Goldhammer, and George Trilling.

New York

(Continued from page 27)

Of Shame" in the Little Carnegie. . . . Columbia's import "Papa, Mama, The Maid, and I" was set for an American premiere in the Paris this week.

Philadelphia

Paul Kerrigan's Garden, Frackville, Pa., now is being handled by Tri-State Buying and Booking Service. . . . Jack Levine, son of Herman Levine, Stanley Warner real estate department head, has been released from the service and now is attending law school. . . . James P. Clark, president, National Film Service, Inc., and owner, Highway Express Lines, was a delegate to the Democratic Convention. He has championed the industry in its fight against taxes and censorship on the national, state, and local levels. . . . Ted Schlanger, zone manager, Stanley Warner, announced that a cocktail party will be held Sept. 10 in the ballroom of the Warwick Hotel to welcome Bernard P. Brooks as assistant zone manager. . . . It was reported that William Goldman planned to relight the Erlanger with several legitimate shows, and films, as well.

Area exhibitors turned out en masse for the recent sneak preview of MGM's "High Society," Orpheum, Seattle; and seen here are Morris Saffle, Saffle Theatre Service; Dwight Spracher ,head of Drive-In Theatres and president of the Independent Theatres of Washington, Idaho, and Alaska; Sam Davis, MGM branch manager; Johnny Voorhees, drama editor, Seattle Post Intelligencer; and Mrs. Spracher.

St. Louis

Domenic Frisina, Frisina Amusement Company president, was hospitalized at Springfield, Ill., following a heart attack. . . . George Kerasotes, Illinois circuit executive and Theatre Owners of America vice-president, underwent surgery in the Mayo Clinic, Rochester, Minn. . . . Nick Karakas, Roxy owner, was a patient in Barnes Hospital. . . . The Princess, Steeleville, Ill., will be reopened next month as the result of an agreement between owner Hershel E. Webster and a civic organization. . . . The Esquire, de luxe suburban house at Richmond Heights, Mo., owned by Sam Schucart, Sam Levin, and associates, announced a decision to bid for first run product.

San Antonio

Sumners Theatres manager Bob O'Donnell announced the booking of a number of foreign films for showing in the Josephine. . . . A special showing was held in the Josephine of two new Clasa-Mohme Spanish language releases. . . . James McLarty has taken over as manager, Texas, Austin, Tex. . . . The Liberty here has been closed, according to B. D. Hurst, manager, who said that lack of parking facilities was a major factor in the house's decline in recent years.

Seattle

Jim Bonholzer, branch manager, United Theatres, attended the annual Portland Golf Tournament held at the Columbia Beach golf course. The event also was attended by Zollie Volchok, Northwest Releasing, who had just returned with Jack Engerman from a trip to Anchorage, Alaska, where they visited, Chris Poulsen and other exhibitors. . . . Allied Artists' new booker is Clarena Lonie, formerly of National Screen Service. Effective Sept. 1, the Seattle office of AA will handle all booking, collecting, and shipping for the territory but will continue to maintain an office at 925 N.W. 19th Street, Portland. Salesman Dick Carlson will cover the Oregon territory.

Washington

Elmer Brient is now buying and booking the Fort Hill Drive-In, Petersburg, W. Va. . . . Columbia student booker Gilbert Newman took over as booker following the resignation of Harold Goldstein. . . . The 20th-Fox Dynamo Club held a picnic last week at the Annapolis Country Club. . . . Hy Bettinger, former 20th-Fox salesman, Philadelphia, is the new manager, Equity Pictures, and Bill Gearing, formerly with Independent Theatres Service, is new booker. . . . Leona Weedon, formerly with 20th-Fox, took over as Buena Vista booker. . . . MGM staffers feted Catherine Murphy on her 25th anniversary with the company.

BALTIMORE, MD., NEWS—Howard Wagonheim, vice-president, Schwaber Theatres, was in New York on business. . . . Bill Brizidine, general manager, Schwaber Theatres, and wife left for Europe. . . . John Russ is the new assistant manager, Mayfair. . . . The new Lake Drive-In, Sykesville, Md., opened recently, operated by Monroe Stem and Ted Barnes, owners, indoor Sykes, and Jack Rubey. Equipment was supplied and installed by Elmer H. Brient and Sons, Washington.

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STUDIO SURVEY DEPARTMENT

Paul Manning, Editor

EXHIBITOR
1955-56
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THIS industry of ours is changing, of that there can be little doubt. In many ways, the path of this change is clear. The independent producer's importance, for instance, is greater than ever before. Unburdened by the expense of studio overhead and walking around with an idea up his sleeve and financing in his pocket, he is responsible for an ever increasing percentage of film product.

The reasons for these changes, some still in a nebulous stage, are many and varied. The competition of television is more keen than ever before, and the wholesale disposal of studio backlogs to the small screen medium reached its maximum point in the past year. The effect of this influx of top films, primarily of pre-1948 vintage, is unknown right now, but will be carefully followed by production and exhibition alike.

The war of dimensions has quieted somewhat with the trend surprising no one. It is generally agreed that a good property can be aided by the latest technical achievements; if the right story elements are not present, the medium of presentation is so much window dressing. Latest product lineups, to be sure, indicate a willingness to return to monochrome offerings if the property demands, based on proven public acceptance of good black-and-white films.

Also continuing unabated during the past year was the controversy over fewer-but-bigger production and a return to quantity film making. Each side had its adherents, with each side presenting forceful arguments. Again, the public attitude was one of "buy them if they're good," regardless of how high or low the production nut, with the converse equally true.

Perhaps the biggest news out of Hollywood was the change in ownership of two top studios, RKO and Warner Brothers. The former was taken over by Thomas O'Neil's General Teleradio outfit, and current indications are that it is on the way to regaining its position as a major supplier of film entertainment. Under the new Warners management, brother Jack remains to head production activity with a continuing flow of top product promised.

Indeed, as the philosopher likes to say, "nothing was constant save change." If a constant is desired, however, the place to look for it is in the pictures themselves. Exhibition and distribution might appear to see eye-to-eye on very little these days, but one thing the entire industry appreciates is a good picture. The 1955-56 season had its share, and the eighth annual LAUREL AWARDS balloting proves it.

The persons honored in this issue, some for the first time and others repeating as the favorites of the men who buy, comprise the best entertainment providers in Hollywood, which is to say in the whole world. Both here and abroad, continuing interest in films and film people and continuing success of top pictures proves that motion pictures are still the greatest entertainment medium ever devised.

Presenting, for the eighth time, this great industry's greatest!

THE EDITORS

STUDIO SURVEY appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to editorial director Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street.

Volume 9, Number 9 **August 29, 1956**

TOPLINER

PRODUCER-DIRECTORS

1. CECIL B. DeMILLE
2. ALFRED HITCHCOCK
3. MERVYN LeROY
4. OTTO PREMINGER
5. STANLEY KRAMER
6. MERIAN C. COOPER
   JOHN FORD
7. WILLIAM WYLER
8. GEORGE STEVENS
9. JOHN HUSTON
10. HOWARD HAWKS

CECIL B. DeMILLE

ALFRED HITCHCOCK

MERVYN LeROY

OTTO PREMINGER

STANLEY KRAMER

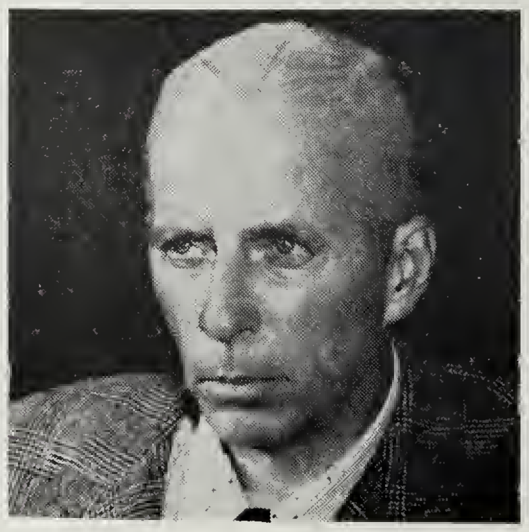
MERIAN C. COOPER

JOHN FORD

WILLIAM WYLER

GEORGE STEVENS

JOHN HUSTON


HOWARD HAWKS

TOPLINER

PRODUCERS

1. WALT DISNEY
2. JOSEPH PASTERNAK
3. SAMUEL GOLDWYN
4. HAL WALLIS
5. HAROLD HECHT
   BURT LANCASTER
6. SOL C. SIEGEL
7. PANDRO S. BERMAN
8. BUDDY ADLER
9. JERRY WALD
10. ARTHUR FREED

WALT DISNEY

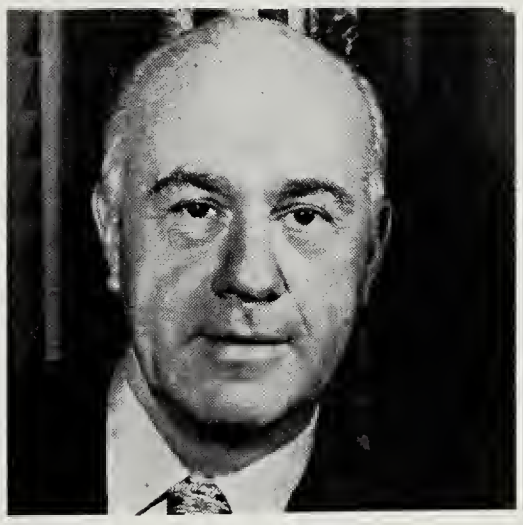
JOSEPH PASTERNAK

SAMUEL GOLDWYN

HAL WALLIS

HAROLD HECHT

BURT LANCASTER


SOL C. SIEGEL

PANDRO S. BERMAN

BUDDY ADLER

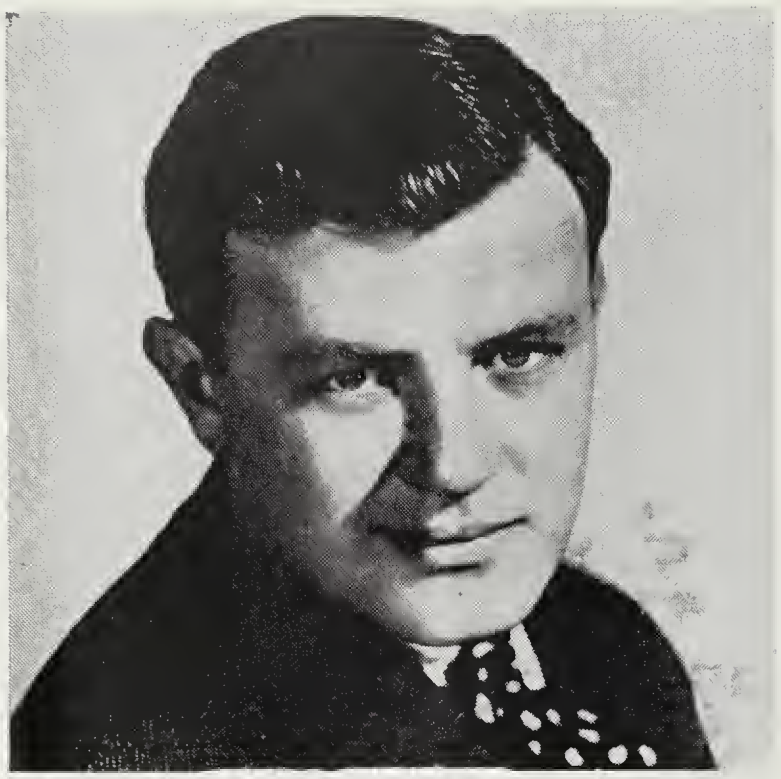
JERRY WALD

ARTHUR FREED

TOPLINER

DIRECTORS

1. JOSEPH L. MANKIEWICZ
2. BILLY WILDER
3. MICHAEL CURTIZ
4. ELIA KAZAN
5. FRED ZINNEMAN
6. RAOUL WALSH
7. GEORGE SIDNEY
8. HENRY KOSTER
9. EDWARD DMYTRYK
10. JEAN NEGULESCO


JOSEPH L. MANKIEWICZ

BILLY WILDER

MICHAEL CURTIZ

ELIA KAZAN

FRED ZINNEMANN

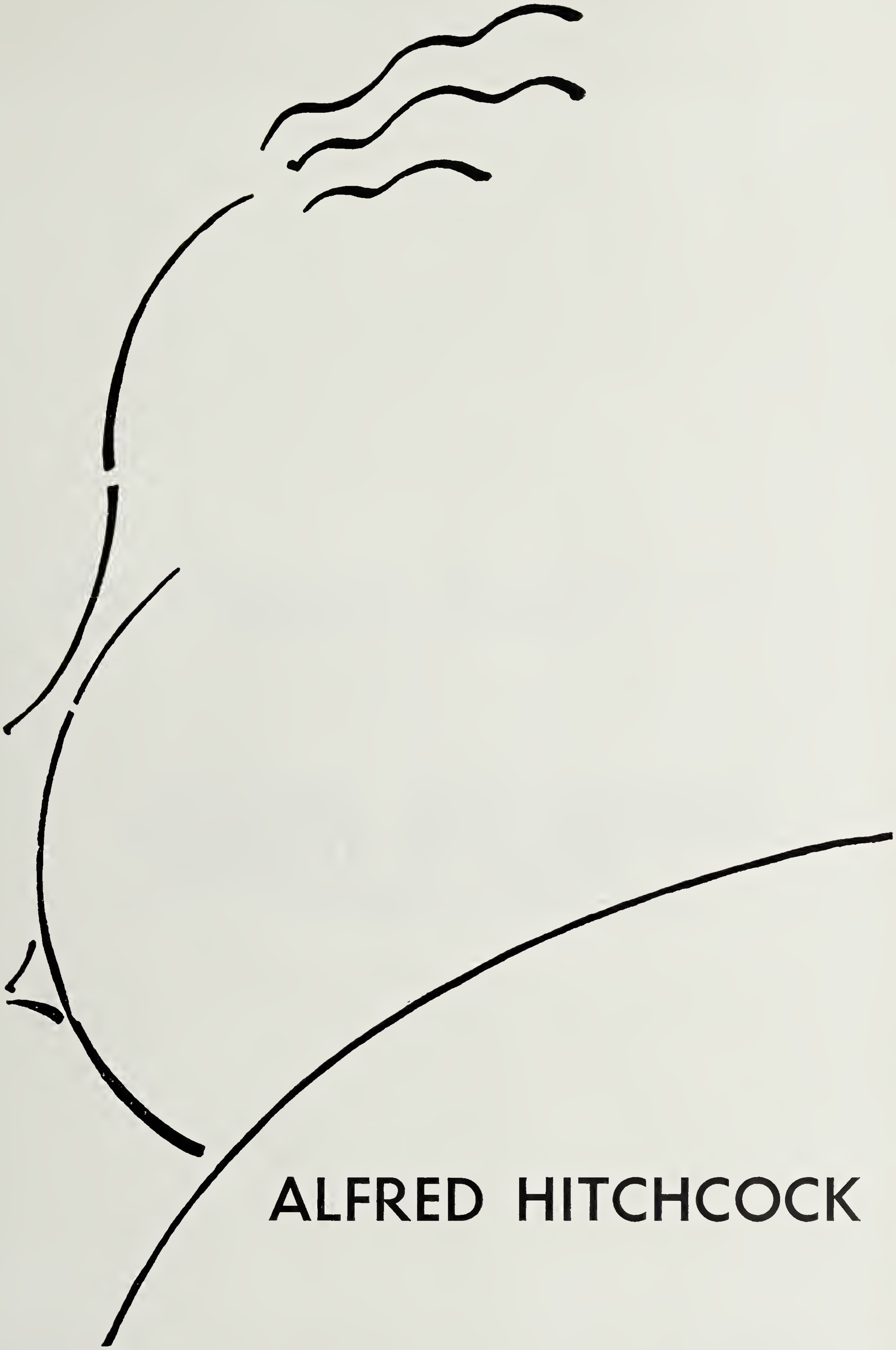
RAOUL WALSH

GEORGE SIDNEY

HENRY KOSTER

EDWARD DMYTRYK

JEAN NEGULESCO



ALFRED HITCHCOCK

NUMBER TWO
PRODUCER-DIRECTOR
OF
THE MOTION PICTURE INDUSTRY

Sincere thanks,

Walt Disney

NUMBER ONE
PRODUCER
OF
MOTION PICTURES

My Deepest Appreciation.

JOSEPH PASTERNAK

– PRODUCER –

A
"TOP TEN"
PRODUCER

PRODUCED
"LOVE ME OR LEAVE ME"
BEST
MUSICAL MOTION PICTURE
OF THE YEAR

Joseph L. Mankiewicz

DORE SCHARY

METRO-GOLDWYN-MAYER

MY SINCERE THANKS,

MICHAEL CURTIZ

A
"TOP TEN"
DIRECTOR

My sincerest thanks

BUDDY ADLER

Executive Head of Production

20TH CENTURY-FOX STUDIOS

A
LAUREL AWARD
"TOP TEN"
PRODUCER

SINCERELY,

JERRY WALD

A
TOP TEN
PRODUCER

SINCERELY,

GEORGE SIDNEY

–DIRECTOR–

☆ "THE EDDY DUCHIN STORY"

A
TOP TEN
DIRECTOR

Sincerely,

FRED ZINNEMANN

A
TOP TEN DIRECTOR
SPECIAL LAUREL AWARD
"OKLAHOMA"

MY SINCERE THANKS,

EDWARD DMYTRYK

A
"TOP TEN"
DIRECTOR

NOW DIRECTING
☆ "RAINTREE COUNTY"
FOR MGM

SINCERE THANKS AND BEST WISHES FROM A FRIEND AT METRO WHO APPRECIATES DEEPLY HIS PAST AND PRESENT LAUREL AWARDS.

THE HECHT-HILL-LANCASTER COMPANIES

CHARLES BRACKETT

20TH CENTURY-FOX

PRODUCED—LAUREL NOMINATIONS
FOR 1956-57
"THE KING AND I"
"D DAY—THE SIXTH OF JUNE"

SINCERE THANKS,

ROY ROWLAND

—DIRECTOR—

METRO-GOLDWYN-MAYER

DIRECTED
"MANY RIVERS TO CROSS"
TOPLINER
ACTION-DRAMA

ALLIED ARTISTS

congratulates

GARY COOPER

ALL TIME NO. 1 POWER STAR AT THE BOX-OFFICE

starred in "THE FRIENDLY PERSUASION"
and "LOVE IN THE AFTERNOON"

WILLIAM WYLER

ALL TIME "TOP TEN" PRODUCER-DIRECTOR

Soon to be released: "THE FRIENDLY PERSUASION"

JOHN HUSTON

ALL TIME "TOP TEN" PRODUCER-DIRECTOR

In preparation: "TYPEE"

BILLY WILDER

ALL TIME "TOP TEN" DIRECTOR

In production: "LOVE IN THE AFTERNOON"

TONY MARTIN

"TOP FIVE" MUSICAL STAR

In production: "JEANNIE"

Allied Artists
PRODUCTIONS, INC.

Allied Artists . . . the Company That's On the Move!

Leland Hayward Productions

CHARLES A. LINDBERGH'S
Pulitzer Prize winning

"THE SPIRIT OF ST. LOUIS"

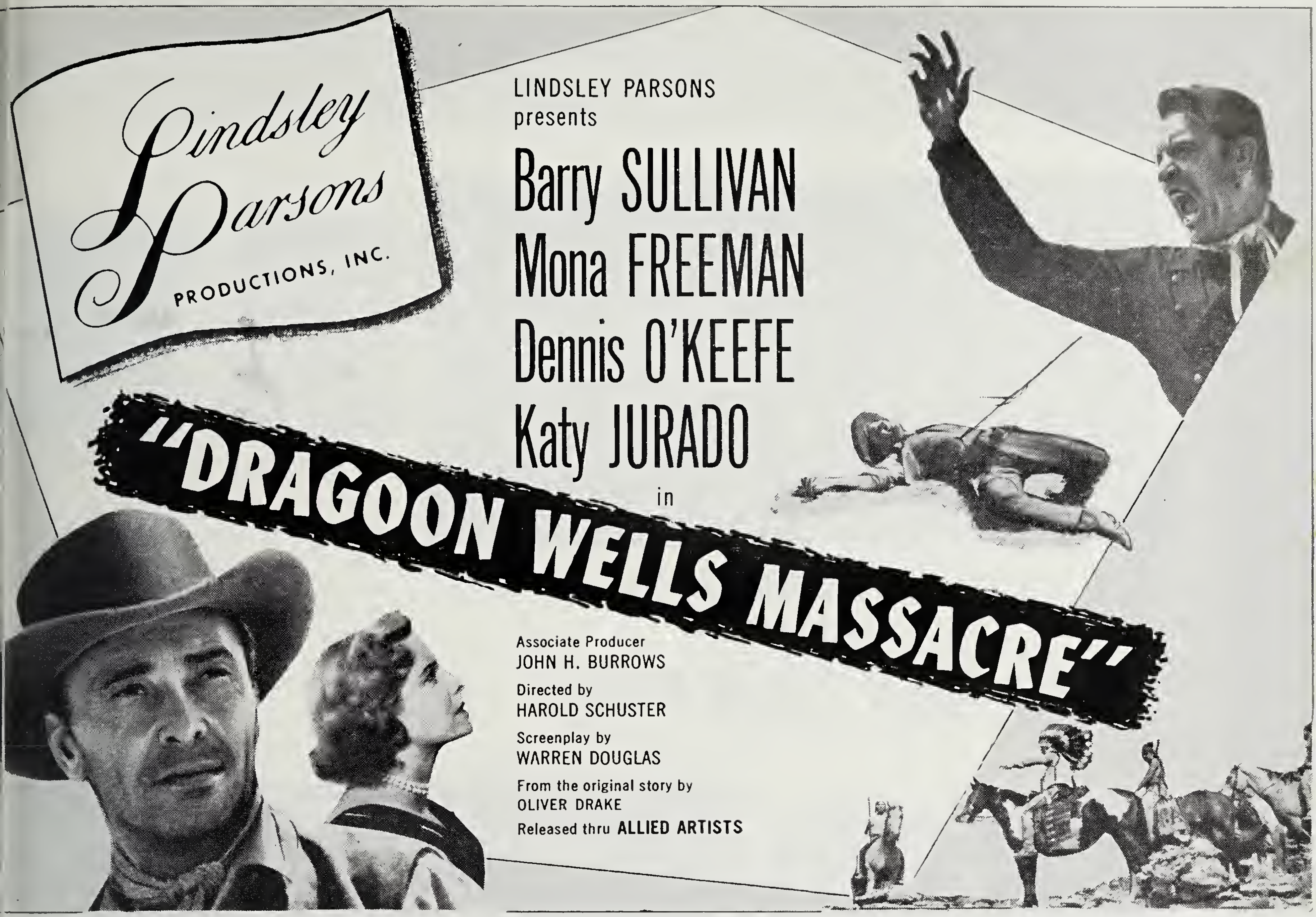
starring
James Stewart

ERNEST HEMINGWAY'S
Nobel and Pulitzer Prize winning

"THE OLD MAN AND THE SEA"

starring
Spencer Tracy

◆ ◆ ◆



Lindsley Parsons
PRODUCTIONS, INC.

LINDSLEY PARSONS
presents

Barry SULLIVAN
Mona FREEMAN
Dennis O'KEEFE
Katy JURADO
in

"DRAGOON WELLS MASSACRE"

Associate Producer
JOHN H. BURROWS

Directed by
HAROLD SCHUSTER

Screenplay by
WARREN DOUGLAS

From the original story by
OLIVER DRAKE

Released thru **ALLIED ARTISTS**

NORMAN TAUROG

—1956—

IN PRODUCTION • • • *"BUNDLE OF JOY"—RKO*
EDDIE FISHER—DEBBIE REYNOLDS
ADOLPH MENJOU—TOMMY NOONAN

IN RELEASE *"PARDNERS"—PARAMOUNT*
DEAN MARTIN—JERRY LEWIS

1956
LAUREL AWARD
NOMINATION
"PARDNERS"

Best General Entertainment

20TH-FOX's

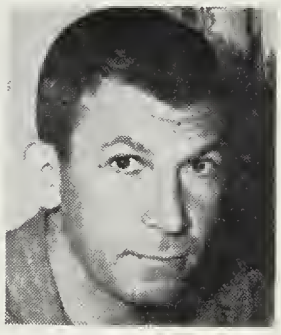
"A Man Called Peter"

Producer:
SAMUEL G. ENGEL

Director:
HENRY KOSTER

Starring RICHARD TODD,
JEAN PETERS
With MARJORIE RAMBEAU, JILL ESMOND,
LES TREMAYNE, ROBERT BURTON
Produced by SAMUEL G. ENGEL
Directed by HENRY KOSTER
Color by De Luxe

Producer:
PANDRO S. BERMAN



Director:
RICHARD BROOKS

Starring GLENN FORD,
ANNE FRANCIS
With LOUIS CALHERN, MARGARET HAYES,
JOHN HOYT, RICHARD KILEY
Produced by PANDRO S. BERMAN
Directed by RICHARD BROOKS

Best Drama

MGM's

"Blackboard Jungle"

Best Comedy

WARNERS'

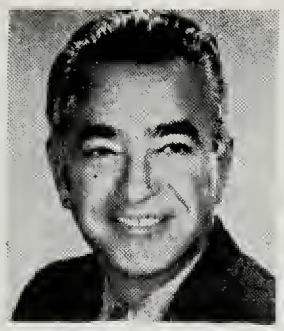
"Mister Roberts"

Producer:
LELAND HAYWARD

Directors:
JOHN FORD
MERVYN LeROY

Starring HENRY FONDA,
JAMES CAGNEY, WILLIAM POWELL,
JACK LEMMON
With BETSY PALMER, WARD BOND, PHIL CAREY
Produced by LELAND HAYWARD
Directed by JOHN FORD and MERVYN LeROY
Color by WarnerColor

Producer:
JOE PASTERNAK



Director:
CHARLES VIDOR

Best Musical

MGM's

"Love Me Or Leave Me"

Starring DORIS DAY,
JAMES CAGNEY,
CAMERON MITCHELL
With ROBERT KEITH, TOM TULLY
Produced by JOE PASTERNAK
Directed by CHARLES VIDOR
Color by Eastman Color

Best Adventure Drama

PARAMOUNT's

"Strategic Air Command"

Producer:
SAMUEL J. BRISKIN

Director:
ANTHONY MANN

Starring JAMES STEWART,
JUNE ALLYSON
With FRANK LOVEJOY, BARRY SULLIVAN,
ALEX NICOL, BRUCE BENNETT
Produced by SAMUEL J. BRISKIN
Directed by ANTHONY MANN
Color by Technicolor

Producer:
LAWRENCE
WEINGARTEN

Director:
DANIEL MANN

OAN
THIS
WE
BUY

MGM's

"I'll Cry Tomorrow"

Starring SUSAN HAYWARD,
RICHARD CONTE, EDDIE ALBERT,
JO VAN FLEET
With DON TAYLOR, RAY DANTON, MARGO
Produced by LAWRENCE WEINGARTEN
Directed by DANIEL MANN

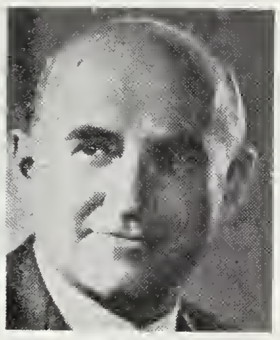
MGM's

"The Tender Trap"

Producer:
LAWRENCE WEINGARTEN

Director:
CHARLES WALTERS

Starring FRANK SINATRA, DEBBIE REYNOLDS, DAVID WAYNE, CELESTE HOLM
With JARMA LEWIS, LOLA ALBRIGHT, CAROLYN JONES, HOWARD ST. JOHN
Produced by LAWRENCE WEINGARTEN
Directed by CHARLES WALTERS
Color by Eastman Color



Producer:
SAMUEL GOLDWYN

Director:
JOSEPH L. MANKIEWICZ

Starring MARLON BRANDO, JEAN SIMMONS, FRANK SINATRA, VIVIAN BLAINE
With ROBERT KEITH, STUBBY KAYE, B. S. PULLEY, JOHNNY SILVER
Produced by SAMUEL GOLDWYN
Directed by JOSEPH L. MANKIEWICZ
Color by Eastman Color

MGM's

"Guys and Dolls"

UNITED ARTISTS'

"The Kentuckian"

Producer:
HAROLD HECHT

Director:
BURT LANCASTER

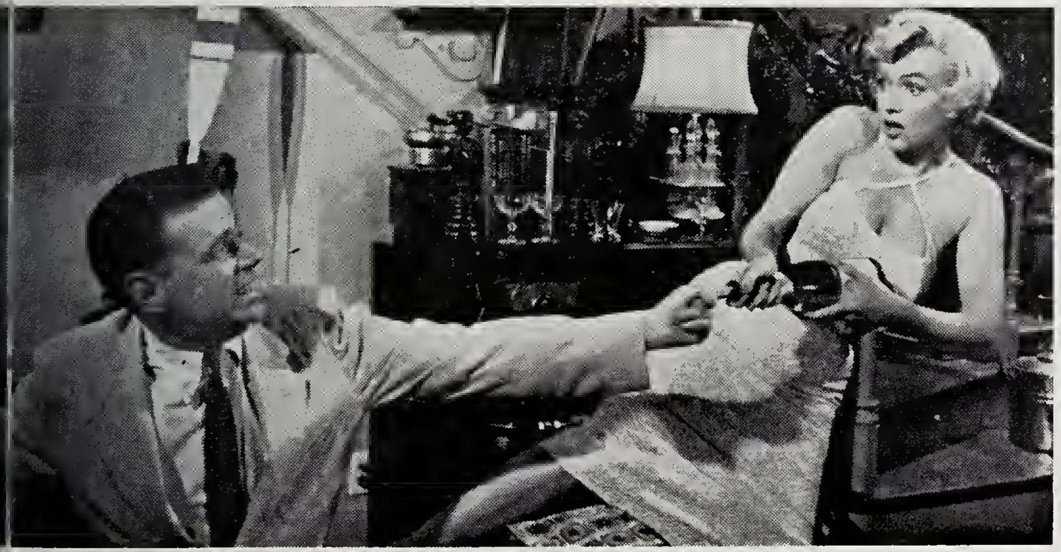
Starring BURT LANCASTER, DIANNE FOSTER
With DIANA LYNN, JOHN McINTIRE, UNA MERKEL, WALTER MATTHAU, JOHN CARRADINE
Produced by HAROLD HECHT
Directed by BURT LANCASTER
Print by Technicolor

Producer-Director:
OTTO PREMINGER

Starring FRANK SINATRA,
ELEANOR PARKER, KIM NOVAK
With ARNOLD STANG, DARREN McGAVIN,
ROBERT STRAUSS
Produced and Directed by OTTO PREMINGER

UNITED ARTISTS'

"The Man With The Golden Arm"



Producer-Director:
BILLY WILDER

Co-producer:
CHARLES K. FELDMAN

20th-FOX's

"The Seven Year Itch"

Starring MARILYN MONROE,
TOM EWELL
With EVELYN KEYES, SONNY TUFTS,
ROBERT STRAUSS, OSCAR HOMOLKA
Produced by CHARLES K. FELDMAN and
BILLY WILDER
Directed by BILLY WILDER
Color by De Luxe

Producer:
SAMUEL G. ENGEL

Director:
JEAN NEGULESCO

Starring FRED ASTAIRE,
LESLIE CARON
With TERRY MOORE, THELMA RITTER,
FRED CLARK, CHARLOTTE AUSTIN
Produced by SAMUEL G. ENGEL
Directed by JEAN NEGULESCO
Color by De Luxe

20th-FOX's

"Daddy Long Legs"

COLUMBIA's

"The Man From Laramie"

Producer:
WILLIAM GOETZ

Director:
ANTHONY MAN

Starring JAMES STEWART,
ARTHUR KENNEDY
With DONALD CRISP, CATHY O'DONNELL,
ALEX NICOL, ALINE MacMAHON
Produced by WILLIAM GOETZ
Directed by ANTHONY MANN
Color by Technicolor

Producer:
FRED KOHLMAR

Director:
JOSHUA LOGAN

Starring WILLIAM HOLDEN,
ROSALIND RUSSELL, KIM NOVAK
With BETTY FIELD, SUSAN STRASBERG,
CLIFF ROBERTSON, ARTHUR O'CONNELL
Produced by FRED KOHLMAR
Directed by JOSHUA LOGAN
Color by Technicolor

COLUMBIA's

"Picnic"

PARAMOUNT's

"Artists and Models"

Producer:
HAL B. WALLIS

Director:
FRANK TASHLI

Starring DEAN MARTIN, JERRY LEV
With SHIRLEY MacLAINE, DOROTHY MALONE
EDDIE MAYEHOFF, EVA GABOR, ANITA EKBE
Produced by HAL B. WALLIS
Directed by FRANK TASHLIN
Color by Technicolor

Producer:
ARON ROSENBERG

Director:
VALENTINE DAVIES

Sirring STEVE ALLEN, DONNA REED
Wi BERTA GERSTEN, HERBERT ANDERSON,
RC ERT F. SIMON, SAMMY DAVIS, SR.
Pr uced by AARON ROSENBERG
Dicted by VALENTINE DAVIES
Cr by Technicolor

UNIVERSAL's

"The Benny Goodman Story"

MGM's

"Many Rivers To Cross"

Producer:
JACK CUMMINGS

Director:
ROY ROWLAND

Starring ROBERT TAYLOR,
ELEANOR PARKER,
VICTOR McLAGLEN
With JEFF RICHARDS, RUSS TAMBLYN,
JAMES ARNESS, ALAN HALE, JR.
Produced by JACK CUMMINGS
Directed by ROY ROWLAND
Color by Eastman Color

Producer:
DAVID WEISBART

Director:
NICHOLAS RAY

Sirring JAMES DEAN,
NATALIE WOOD
Vh JIM BACKUS, ANN DORAN,
RCHELLE HUDSON, WILLIAM HOPPER,
S. MINEO
Pduced by DAVID WEISBART
Dected by NICHOLAS RAY
Cor by WarnerColor

POLICE STATION
DIVISI
JUVENILE ON

WARNERS'

"Rebel Without A Cause"

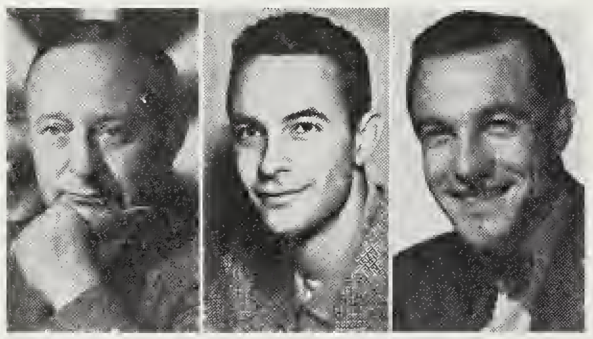
PARAMOUNT's

"The Seven Little Foys"

Producer:
JACK ROSE

Director:
MELVILLE SHAVEL

Starring BOB HOPE, MILLY VITAL
With ANGELA CLARKE, GEORGE TOBIAS,
BILLY GRAY, LEE ERICKSON
Produced by JACK ROSE
Directed by MELVILLE SHAVELSON
Color by Technicolor



Producer: ARTHUR FREED Directors: STANLEY DONEN, GENE KELLY

Starring GENE KELLY, CYD CHARISSE,
DAN DAILEY
With DOLORES GRAY, MICHAEL KIDD,
DAVID BURNS, HAL MARCH
Produced by ARTHUR FREED
Directed by STANLEY DONEN and GENE KELLY

MGM's

"It's Always Fair Weather"

20TH-FOX's

"House Of Bamboo"

Producer:
BUDDY ADLER

Director:
SAMUEL FULLER

Starring ROBERT RYAN,
ROBERT STACK,
SHIRLEY YAMAGUCHI
With CAMERON MITCHELL, BRAD DEXTER,
SESSUE HAYAKAWA
Produced by BUDDY ADLER
Directed by SAMUEL FULLER
Color by De Luxe

ΤΕΧΝΙΚΟΛΟΡ
テクニカラー
TECHNICOLOR
ТЕХНИБОЈЕ
TECHNICOLOR
டெக்னிகலர்
ТЕХНИКОЛОР
TECHNICOLOR
ТЕХНИБОЈИ
彩藝公司
TECHNICOLOR
บริษัทเทคนิคคอเล่อร์
טכניקולור
TECHNICOLOR

The Sun Never Sets on Technicolor . . .

THE GREATEST PLUS VALUE AT THE BOXOFFICE

TECHNICOLOR CORPORATION

HERBERT T. KALMUS, PRESIDENT AND GENERAL MANAGER

Sincerely,

SAMUEL G. ENGEL

PRODUCER

20TH CENTURY-FOX

PRODUCED
"A MAN CALLED PETER"
BEST
GENERAL ENTERTAINMENT FEATURE

— AND —

"DADDY LONG LEGS"
TOPLINER
MUSICAL FEATURE

Sincere thanks,

HENRY KOSTER

DIRECTED
"A MAN CALLED PETER"
BEST
GENERAL ENTERTAINMENT FEATURE

GRATEFULLY,

PANDRO S. BERMAN

A
"TOP TEN"
PRODUCER

PRODUCED
"THE BLACKBOARD JUNGLE"
BEST
DRAMATIC FEATURE
OF THE YEAR

MY SINCERE THANKS,

RICHARD BROOKS

M-G-M

DIRECTED
"THE BLACKBOARD JUNGLE"
BEST
DRAMATIC MOTION PICTURE
OF THE YEAR

C. V. WHITNEY PICTURES, INC.

Sincerely,

CHARLES VIDOR

DIRECTED
"LOVE ME OR LEAVE ME"
BEST
MOTION PICTURE MUSICAL
OF THE YEAR

Sincerely,

DANIEL MANN

DIRECTED
"I'LL CRY TOMORROW"
TOPLINER LAUREL AWARD
DRAMATIC FEATURE

With Sincere Appreciation.

FRED KOHLMAR

PRODUCER

COLUMBIA PICTURES

"PICNIC"
TOPLINER
LAUREL DRAMATIC FILM

DEAR EXHIBITORS:

OUR SINCERE THANKS FOR

THE LAUREL AWARD TO:

"The Benny Goodman Story"

UNIVERSAL-INTERNATIONAL

AARON ROSENBERG

PRODUCER

VALENTINE DAVIES

WRITER-DIRECTOR

TOPLINER
LAUREL AWARD
MUSICAL-DRAMA

Dear Exhibitors:

Thank you for this "double-barrelled" Laurel Award.

Sincerely,

ANTHONY MANN

DIRECTOR

"STRATEGIC AIR COMMAND"
PARAMOUNT
AND
"THE MAN FROM LARAMIE"
COLUMBIA
TOPLINER ACTION-DRAMAS
OF THE YEAR

EXHIBITORS:

We take this opportunity to express our appreciation of this Laurel Award to—

"REBEL WITHOUT A CAUSE"

Sincerely,

DAVID WEISBART
PRODUCER

NICHOLAS RAY
DIRECTOR

"REBEL WITHOUT A CAUSE"
LAUREL AWARD
DRAMA

With Sincere Thanks,

SAMUEL FULLER

PRODUCER–DIRECTOR–WRITER

—R.K.O.—

NOW SHOOTING

☆ "RUN OF THE ARROW"

EXHIBITOR
LAUREL AWARD

"HOUSE OF BAMBOO"

TOPLINER
LAUREL ACTION-DRAMA

TOPLINER

FEMALE STARS

1. DORIS DAY
2. SUSAN HAYWARD
3. JUNE ALLYSON
4. AVA GARDNER
5. MARILYN MONROE
6. JANE RUSSELL
7. KIM NOVAK
8. CYD CHARISSE
9. JANE WYMAN
10. DEBBIE REYNOLDS
11. ELIZABETH TAYLOR
12. GRACE KELLY
13. JENNIFER JONES
14. DOROTHY MALONE
15. BETTY GRABLE

DORIS DAY

AVA GARDNER

MARILYN MONROE

JANE RUSSELL

DEBBIE REYNOLDS

ELIZABETH TAYLOR

GRACE KELLY

SUSAN HAYWARD

JUNE ALLYSON

KIM NOVAK

CYD CHARISSE

JANE WYMAN

JENNIFER JONES

DOROTHY MALONE

BETTY GRABLE

GARY COOPER

TOPLINER

MALE STARS

1. GARY COOPER
2. FRANK SINATRA
3. JAMES STEWART
4. JOHN WAYNE
5. DEAN MARTIN-JERRY LEWIS
6. BURT LANCASTER
7. WILLIAM HOLDEN
8. GREGORY PECK
9. BING CROSBY
10. BOB HOPE
11. GLENN FORD
12. JEFF CHANDLER
13. KIRK DOUGLAS
14. DONALD O'CONNOR
15. RANDOLPH SCOTT

JOHN WAYNE

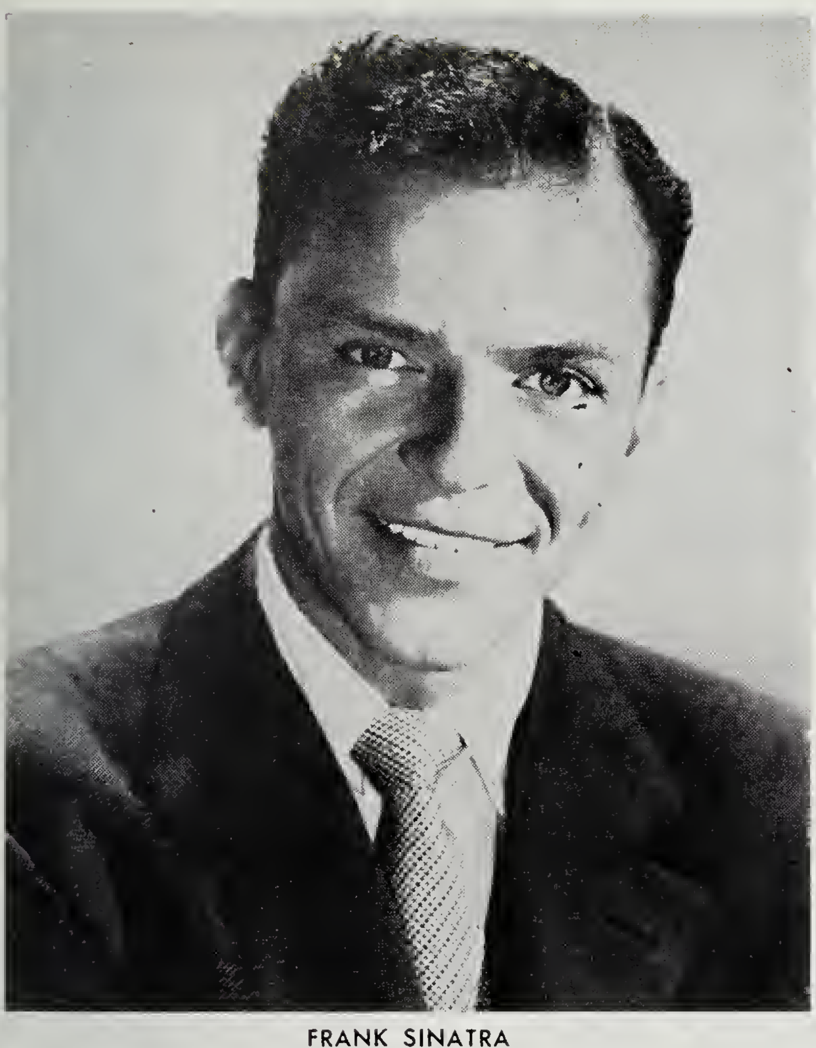
DEAN MARTIN-JERRY LEWIS

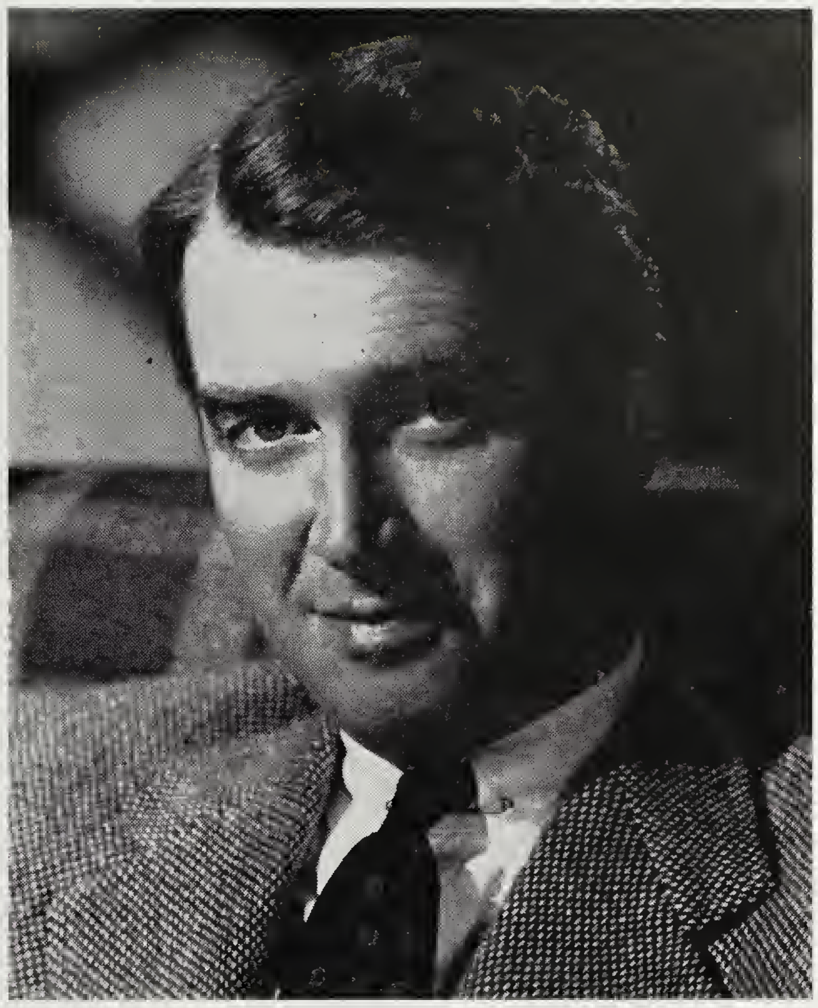
BURT LANCASTER

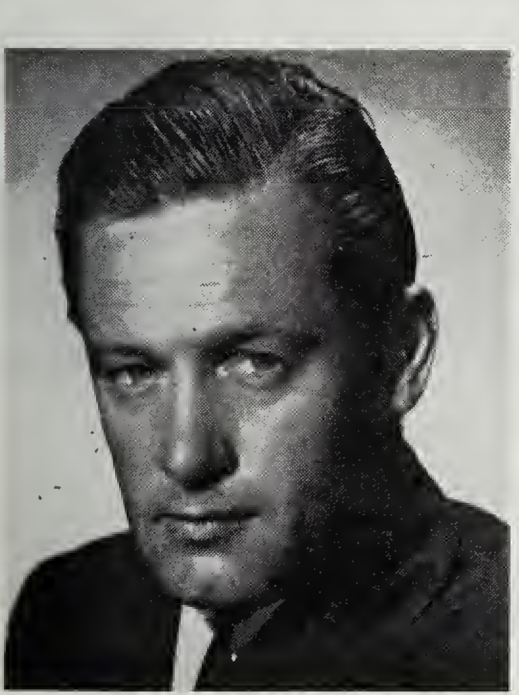
BOB HOPE

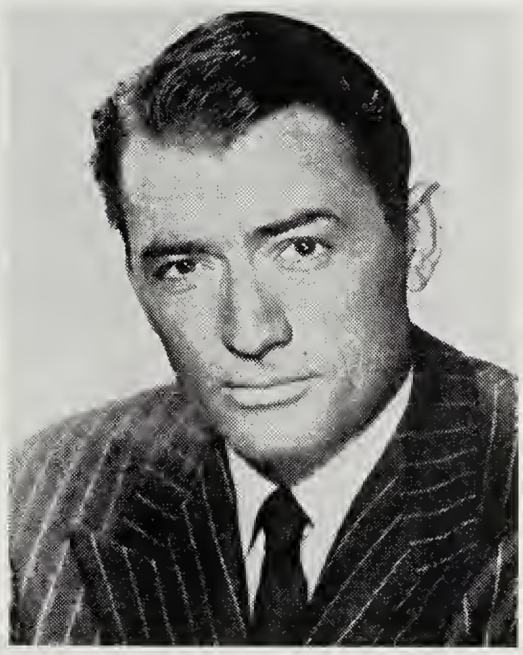
GLENN FORD

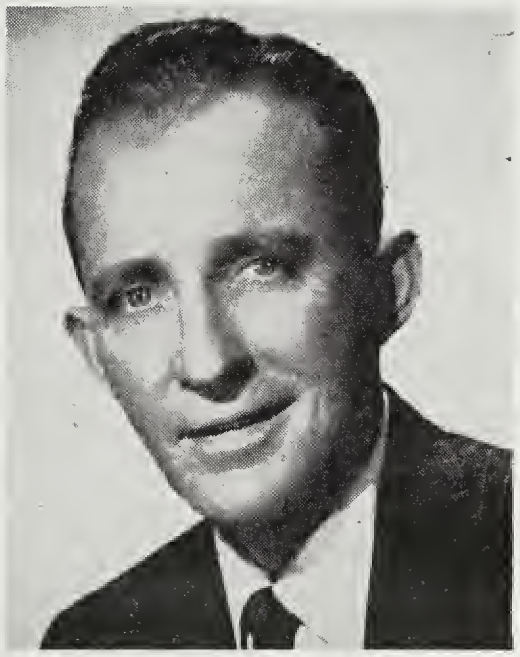
JEFF CHANDLER

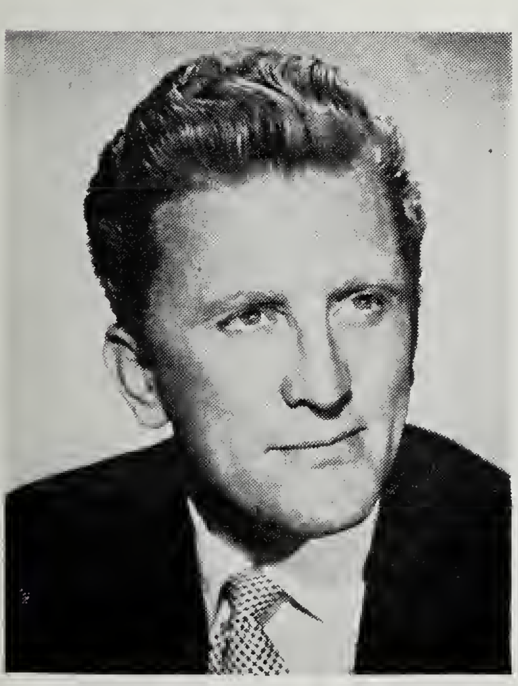

FRANK SINATRA

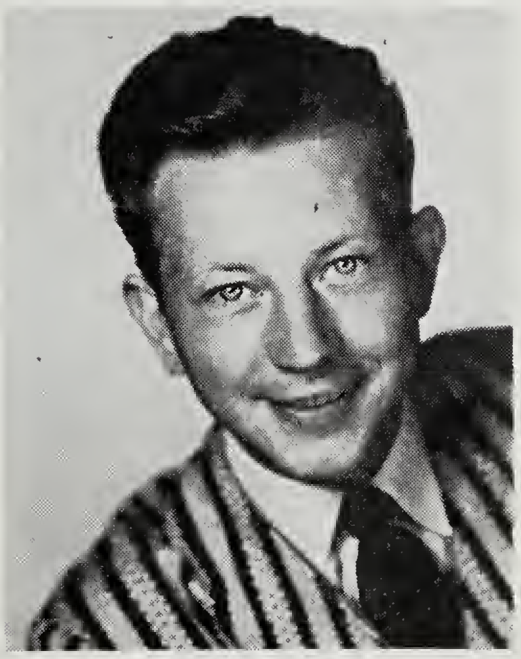

JAMES STEWART

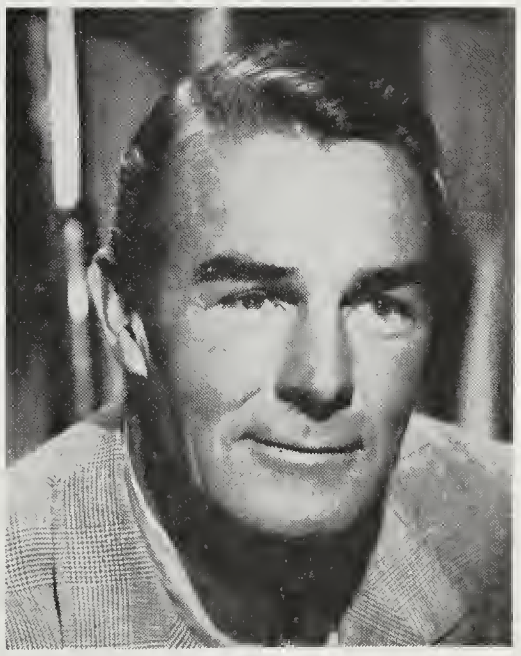

WILLIAM HOLDEN

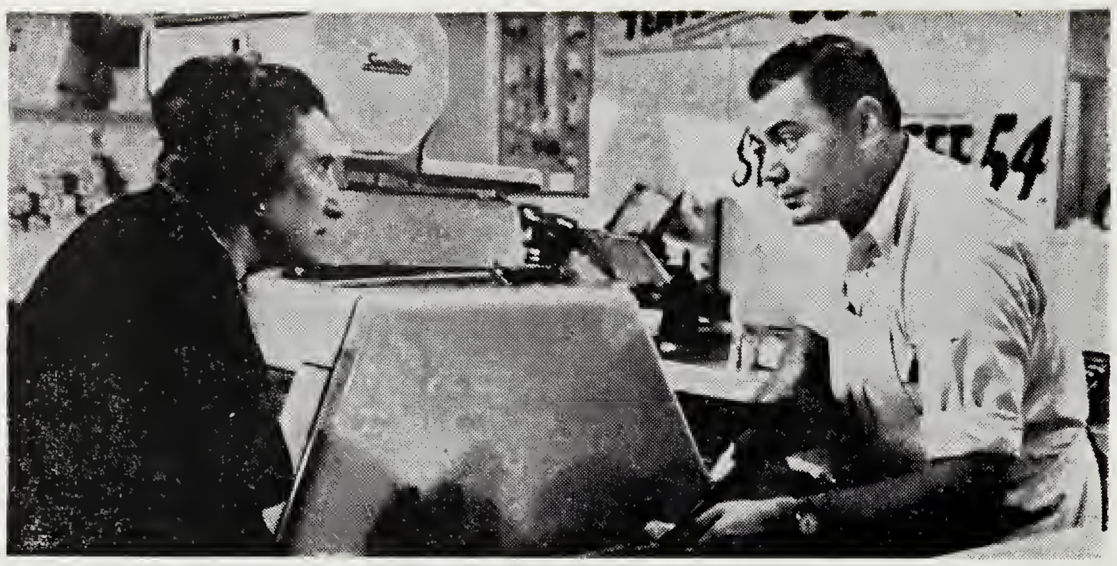

GREGORY PECK


BING CROSBY


KIRK DOUGLAS


DONALD O'CONNOR


RANDOLPH SCOTT

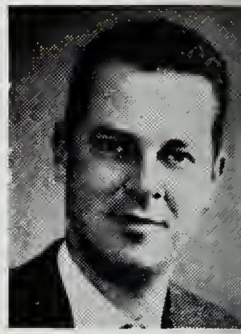


Sleeper of the Year

UNITED ARTISTS'

"Marty"

Producer:
HAROLD HECHT



Director:
DELBERT MANN

That rare combination of production know-how, intellige casting, and energetic sales campaign which results in boxoffice grosses far beyond normal expectations.

Producer:
ARTHUR
HORNBLOW, JR.

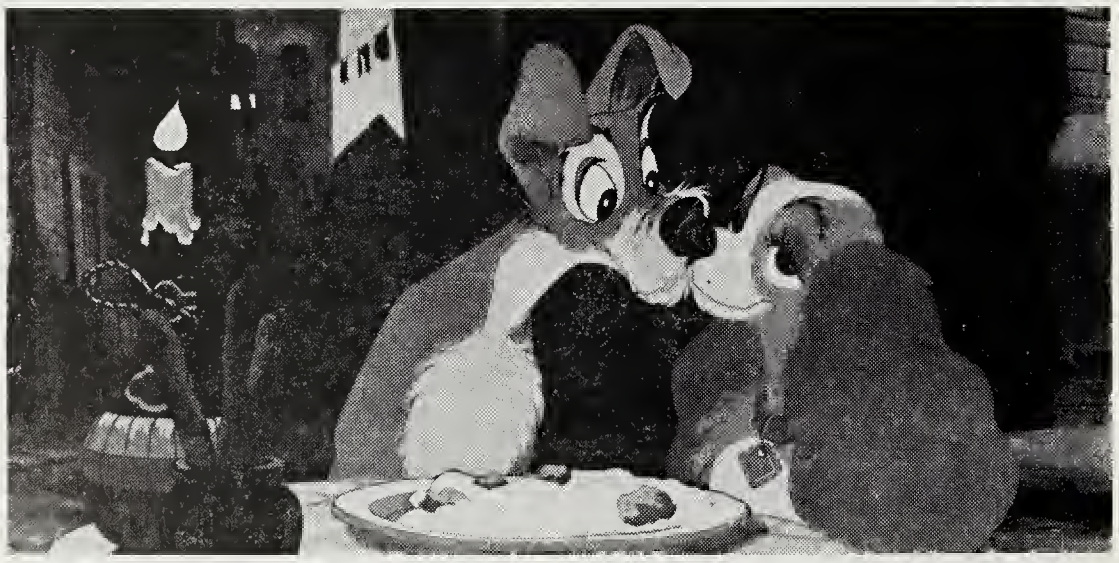
Director:
FRED ZINNEMANN

A new medium offers a new experience in both sight and sound.

Special Award

MAGNA-TODD-AO's

"Oklahoma!"



Special Award

BUENA VISTA's

"Lady and the Tramp"

Producer:
WALT DISNEY

Associate Producer:
ERDMAN PENNER

Directors: HAMILTON LUSKE, CLYDE GERONI
WILFRED JACKSON

Another cartoon triumph to delight both young and old.

With Sincere Thanks.

DORIS DAY

FORTHCOMING

☆☆☆ *"Julie"*

AN ARWIN PRODUCTION
FOR
M-G-M RELEASE

NUMBER ONE
BOX OFFICE STAR

"LOVE ME OR LEAVE ME"
BEST
MUSICAL PERFORMANCE

JAMES STEWART

SOON

William Wyler's

"THE FRIENDLY PERSUASION"

ALLIED ARTISTS

NEXT

William Wilder's

"LOVE IN THE AFTERNOON"

ALLIED ARTISTS

SINCERELY,

JOHN WAYNE

A
"TOP TEN"
STAR

Gregory Peck

In preparation:

"THIEVES MARKET"

A Melville Production
for United Artists release

MANY THANKS,

BING

A
"TOP TEN"
STAR

THANKS AGAIN!

BOB HOPE

A
"TOP TEN"
STAR

"SEVEN LITTLE FOYS"
TOPLINER
COMEDY PERFORMANCE

Gratefully,

Dorothy Malone

TOPLINER
SCREEN
STAR

THANKS AGAIN FELLAS!

JEFF CHANDLER

★★ "AWAY ALL BOATS"
U-I

★★★★ "DRANGO"
FOR EARLMAR PRODUCTIONS
A UNITED ARTISTS RELEASE

A
TOPLINER
LAUREL AWARD STAR

BRYNA PRODUCTIONS, INC.
9235 West Third Street
Beverly Hills, California
CRestview 1-9131

Motion Picture Exhibitor
246 North Clarion
Philadelphia 7, Pa.

Gentlemen:

We are proud that you have selected, as a NAME POWER STAR, the President of Bryna Productions, Kirk Douglas.

Can U.S. Steel or General Motors brag like this about their presidents?

As an actor, Mr. Douglas is definitely deserving of a Laurel Award. As President and executive, he is one helluva actor.

Sincerely,

The Staff

The Entire Staff of
Bryna Productions

Thank You

MR. EXHIBITOR

RANDOLPH SCOTT

SCOTT-BROWN PRODUCTIONS

(Randolph) *(Harry-Joe)*

11th Year

Columbia Release

COCKLESHELL HER
JOSE FERRER / TREVOR H

SA
VICTOR MATURE / JANET

ZA
VICTOR MATURE / ANITA EKBERG / MICHAEL W

ODO
MACDONALD CAREY / RHONDA FL

FIRE DOWN BE
RITA HAYWORTH / ROBERT MITCHUM / JACK LE

INTER
VICTOR MATURE / ANITA E

AN ENGLISHMAN IN LAS VE
NORMAN WISDOM / ANITA EKBERG / GEORGE J

Warwick

EXECUTIVE PRODUCERS: **IRVING ALLEN & ALBERT R. BROCCOLI**

RELEASED THROUGH **COLUMBIA PICTURES**

THE DEATH OF UNCLE GEO
SCREENPLAY BY JOHN

THE GOLDEN
MUSICAL BY JOHN

THE NAKED L
NOVEL BY BERNAR

THE LONG SH
NOVEL BY FRANS BENG

THE BROAD AR
BASED ON THE NOVEL "THE WARDS OF OUTER M

ADAMSON OF AF
BASED ON THE BOOK "AFRICAN BUSH ADVENT

FIGHTER STAT
SCREENPLAY BY JACK

NO TIME TO
BASED ON THE NOVEL BY RONALD
SCREENPLAY BY SY BARTLETT AND TERENCE

Design: Maury Nemoy

Greetings from

BUD ABBOTT
&
LOU COSTELLO

FORTHCOMING

☆☆☆☆ "DANCE WITH ME HENRY!"

PERSONAL MANAGEMENT
EDWARD SHERMAN
BEVERLY HILLS, CALIF.

SUSAN HAYWARD
"I'll Cry Tomorrow"

TOPLINER

FEMALE DRAMATIC PERFORMANCES

1. SUSAN HAYWARD
   "I'll Cry Tomorrow"
2. ELEANOR PARKER
   "The Man With The Golden Arm"
3. ROSALIND RUSSELL
   "Picnic"
4. JEAN PETERS
   "A Man Called Peter"
5. JENNIFER JONES
   "Love Is A Many Splendored Thing"

ELEANOR PARKER
"The Man With The Golden Arm"

ROSALIND RUSSELL
"Picnic"

JEAN PETERS
"A Man Called Peter"

JENNIFER JONES
"Love Is A Many Splendored Thing"

TOPLINER

MALE DRAMATIC PERFORMANCES

1. FRANK SINATRA
"The Man With The Golden Arm"
2. JAMES CAGNEY
"Love Me Or Leave Me"
3. WILLIAM HOLDEN
"Love Is A Many Splendored Thing"
4. RICHARD TODD
"A Man Called Peter"
5. AUDIE MURPHY
"To Hell And Back"

FRANK SINATRA
"The Man With The Golden Arm"

JAMES CAGNEY
"Love Me Or Leave Me"

WILLIAM HOLDEN
"Love Is A Many Splendored Thing"

RICHARD TODD
"A Man Called Peter"

AUDIE MURPHY
"To Hell And Back"

TOPLINER

FEMALE MUSICAL PERFORMANCES

1. DORIS DAY
   "Love Me Or Leave Me"
2. CYD CHARISSE
   "It's Always Fair Weather"
3. PEGGY LEE
   "Pete Kelly's Blues"
4. VIVIAN BLAINE
   "Guys And Dolls"
5. JEAN SIMMONS
   "Guys And Dolls"

DORIS DAY
"Love Me Or Leave Me"

CYD CHARISSE
"It's Always Fair Weather"

PEGGY LEE
"Pete Kelly's Blues"

VIVIAN BLAINE
"Guys And Dolls"

JEAN SIMMONS
"Guys And Dolls"

TOPLINER

MALE MUSICAL PERFORMANCES

1. GORDON MacRAE
   "Oklahoma" and "Carousel"
2. FRED ASTAIRE
   "Daddy Long Legs"
3. GENE KELLY
   "It's Always Fair Weather"
4. HOWARD KEEL
   "Kismet"
5. TONY MARTIN
   "Hit The Deck"

GORDON MacRAE
"Oklahoma" and "Carousel"

FRED ASTAIRE
"Daddy Long Legs"

GENE KELLY
"It's Always Fair Weather"

HOWARD KEEL
"Kismet"

TONY MARTIN
"Hit The Deck"

TOPLINER

FEMALE COMEDY PERFORMANCES

MARILYN MONROE
"The Seven Year Itch"

1. MARILYN MONROE
"The Seven Year Itch"
2. JULIE HARRIS
"I Am A Camera"
3. DEBBIE REYNOLDS
"The Tender Trap"
4. BETTY GARRETT
"My Sister Eileen"
5. THELMA RITTER
"Lucy Gallant"

JULIE HARRIS
"I Am A Camera"

DEBBIE REYNOLDS
"The Tender Trap"

BETTY GARRETT
"My Sister Eileen"

THELMA RITTER
"Lucy Gallant"

TOPLINER

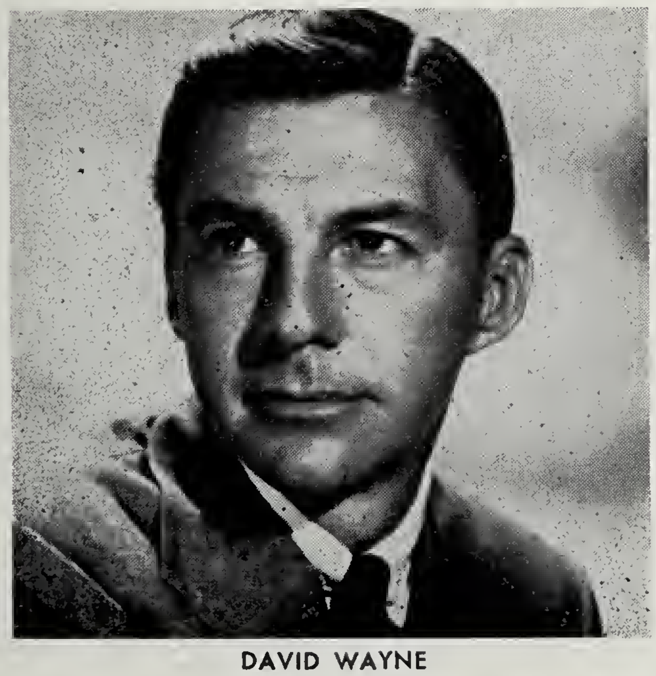
MALE COMEDY PERFORMANCES

1. HENRY FONDA
   "Mister Roberts"
2. TOM EWELL
   "The Seven Year Itch"
3. JACK LEMMON
   "Mister Roberts"
4. DAVID WAYNE
   "The Tender Trap"
5. BOB HOPE
   "The Seven Little Foys"

HENRY FONDA
"Mister Roberts"

TOM EWELL
"The Seven Year Itch"

JACK LEMMON
"Mister Roberts"



DAVID WAYNE
"The Tender Trap"

BOB HOPE
"The Seven Little Foys"

TOPLINER

FEMALE CHARACTER PERFORMANCES

1. JO VAN FLEET
   "I'll Cry Tomorrow"
2. CELESTE HOLM
   "The Tender Trap"
3. AGNES MOOREHEAD
   "The Left Hand Of God"
4. MARJORIE RAMBEAU
   "A Man Called Peter"
5. JESSE ROYCE LANDIS
   "To Catch A Thief"

JO VAN FLEET
"I'll Cry Tomorrow"

CELESTE HOLM
"The Tender Trap"

AGNES MOOREHEAD
"The Left Hand Of God"

MARJORIE RAMBEAU
"A Man Called Peter"

JESSE ROYCE LANDIS
"To Catch A Thief"

TOPLINER

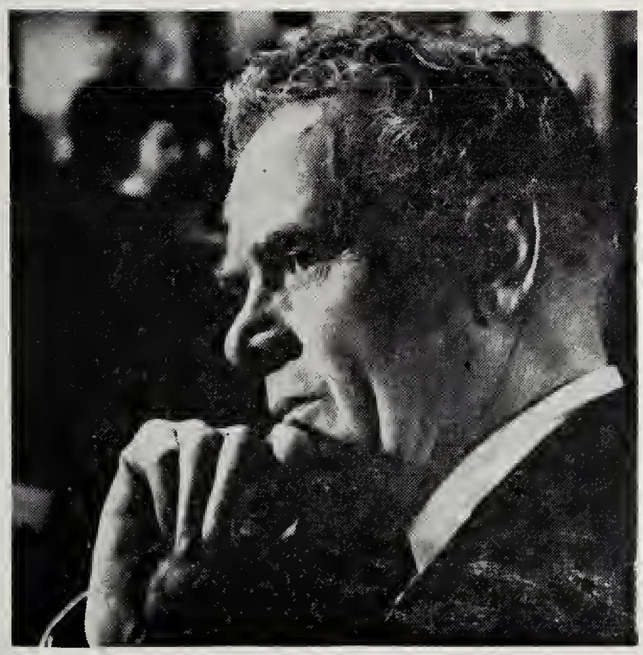
MALE CHARACTER PERFORMANCES

1. CAMERON MITCHELL
   "Love Me Or Leave Me"
2. ROD STEIGER
   "The Big Knife"
3. JOHN CONTE
   "The Man With The Golden Arm"
4. CHARLES BICKFORD
   "Not As A Stranger"
5. CHUCK CONNORS
   "Good Morning, Miss Dove"

CAMERON MITCHELL
"Love Me Or Leave Me"

ROD STEIGER
"The Big Knife"

JOHN CONTE
"The Man With The Golden Arm"



CHARLES BICKFORD
"Not As A Stranger"

CHUCK CONNORS
"Good Morning, Miss Dove"

With All My Gratitude.

SUSAN HAYWARD

— IN —
"I'LL CRY TOMORROW"
BEST
DRAMATIC PERFORMANCE
OF THE YEAR

SINCERE THANKS,

FRANK SINATRA

• • • "HIGH SOCIETY"
MGM

• • • "JOHNNY CONCHO"
A KENT PRODUCTION

• • • "THE PRIDE AND THE PASSION"
STANLEY KRAMER

Exhibitor
Laurel Award

BEST
DRAMATIC PERFORMANCE
OF THE YEAR
— IN —
"THE MAN WITH THE
GOLDEN ARM"

With My Sincere Thanks!

GORDON MacRAE

☆ "OKLAHOMA!"
MAGNA

☆ "CAROUSEL"
FOX

☆ "THE BEST THINGS IN LIFE ARE FREE"
FOX

Exhibitor
Laurel Award

BEST
MUSICAL PERFORMANCE
BY AN ACTOR
"OKLAHOMA!"

THANK YOU, MR. EXHIBITOR!

SINCERELY,

CAMERON MITCHELL

BEST
SUPPORTING ACTOR
OF THE YEAR
"LOVE ME OR LEAVE ME"

With deepest appreciation,

Jo Van Fleet

"I'LL CRY TOMORROW"
BEST
SUPPORTING ROLE
OF
THE YEAR

MY SINCERE THANKS.

JESSIE ROYCE LANDIS

IN RELEASE *"THE SWAN"... MGM*

COMPLETED *"THE GIRL HE LEFT BEHIND"... WB*

IN PRODUCTION *"I MARRIED A WOMAN"... RKO*

TOPLINER
LAUREL AWARD
SUPPORTING ACTRESS
"TO CATCH A THIEF"

SINCERELY,

ELEANOR PARKER

TOPLINER
DRAMATIC PERFORMANCE
"THE MAN WITH THE
GOLDEN ARM"

GENTLEMEN:

THIS LAUREL AWARD IS DEEPLY APPRECIATED.

SINCERELY,

ROSALIND RUSSELL

"PICNIC"

TOPLINER
DRAMATIC PERFORMANCE
BY AN ACTRESS

THANK YOU.

ROD STEIGER

☆ "OKLAHOMA!"

☆ "THE HARDER THEY FALL"

☆ "RUN OF THE ARROW"

— IN —
"THE BIG KNIFE"
A
TOPLINER SUPPORTING ROLE

DEAR EXHIBITORS:

THANK YOU FOR

THIS LAUREL AWARD.

Sincerely,

PEGGY LEE

A
TOP FIVE
MUSICAL PERFORMANCE
"PETE KELLY'S BLUES"

Sincerely,

Vivian Blaine

CURRENTLY:

NEW YORK STAGE PRODUCTION
"HATFUL OF RAIN"

TOPLINER LAUREL
MUSICAL PERFORMANCE
"GUYS AND DOLLS"

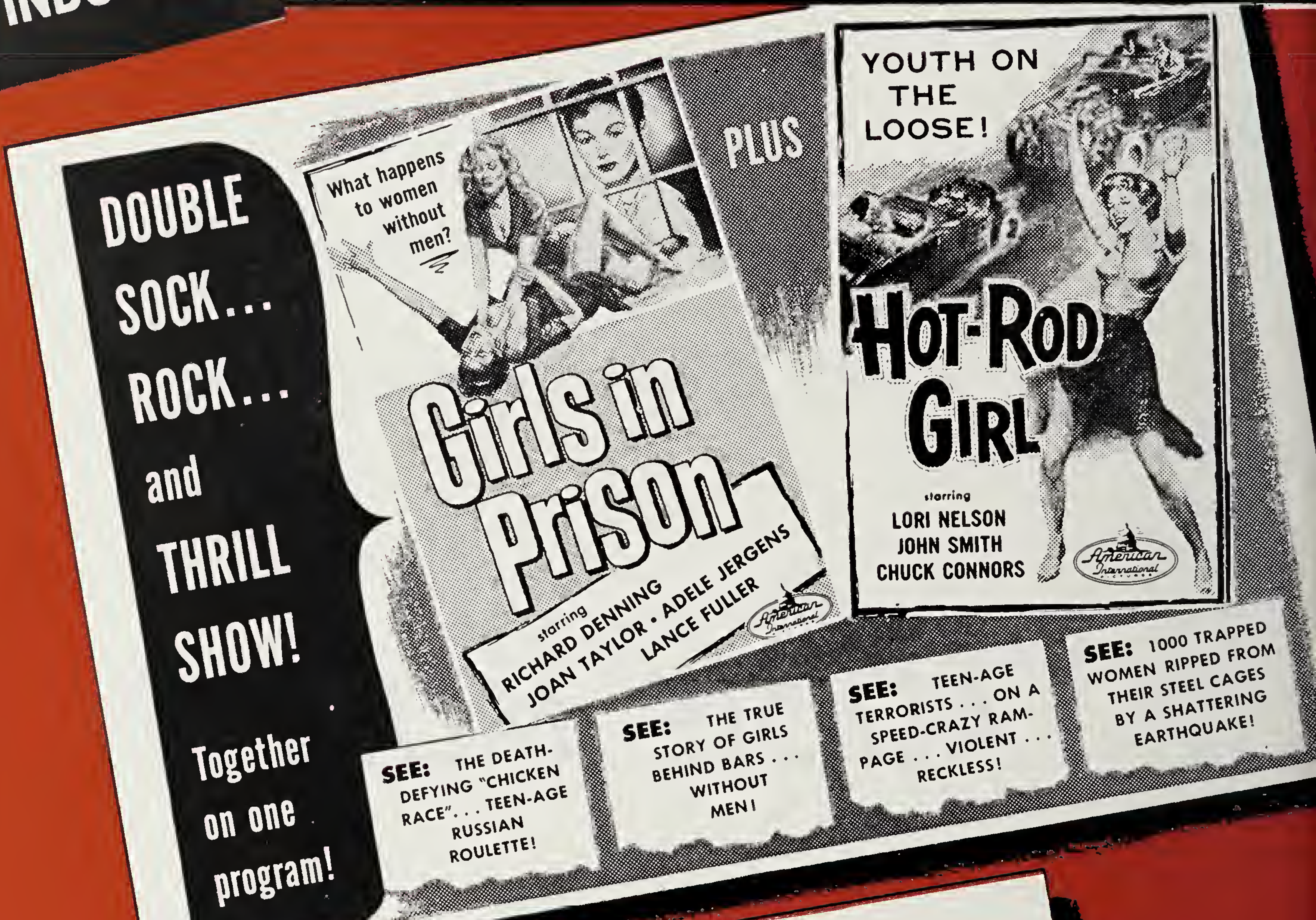
My Sincere Appreciation,

AUDIE MURPHY

A "TOP 5"
LAUREL AWARD
DRAMATIC PERFORMANCE
IN
"TO HELL AND BACK"
UNIVERSAL-INTERNATIONAL

From the
INFANT
of the
INDUSTRY

PICTURES WITH A PURPOSE...



DOUBLE
SOCK...
ROCK...
and
THRILL
SHOW!

Together
on one
program!

What happens to women without men?

Girls in Prison

starring
RICHARD DENNING · ADELE JERGENS
JOAN TAYLOR · LANCE FULLER

PLUS

YOUTH ON THE LOOSE!

HOT-ROD GIRL

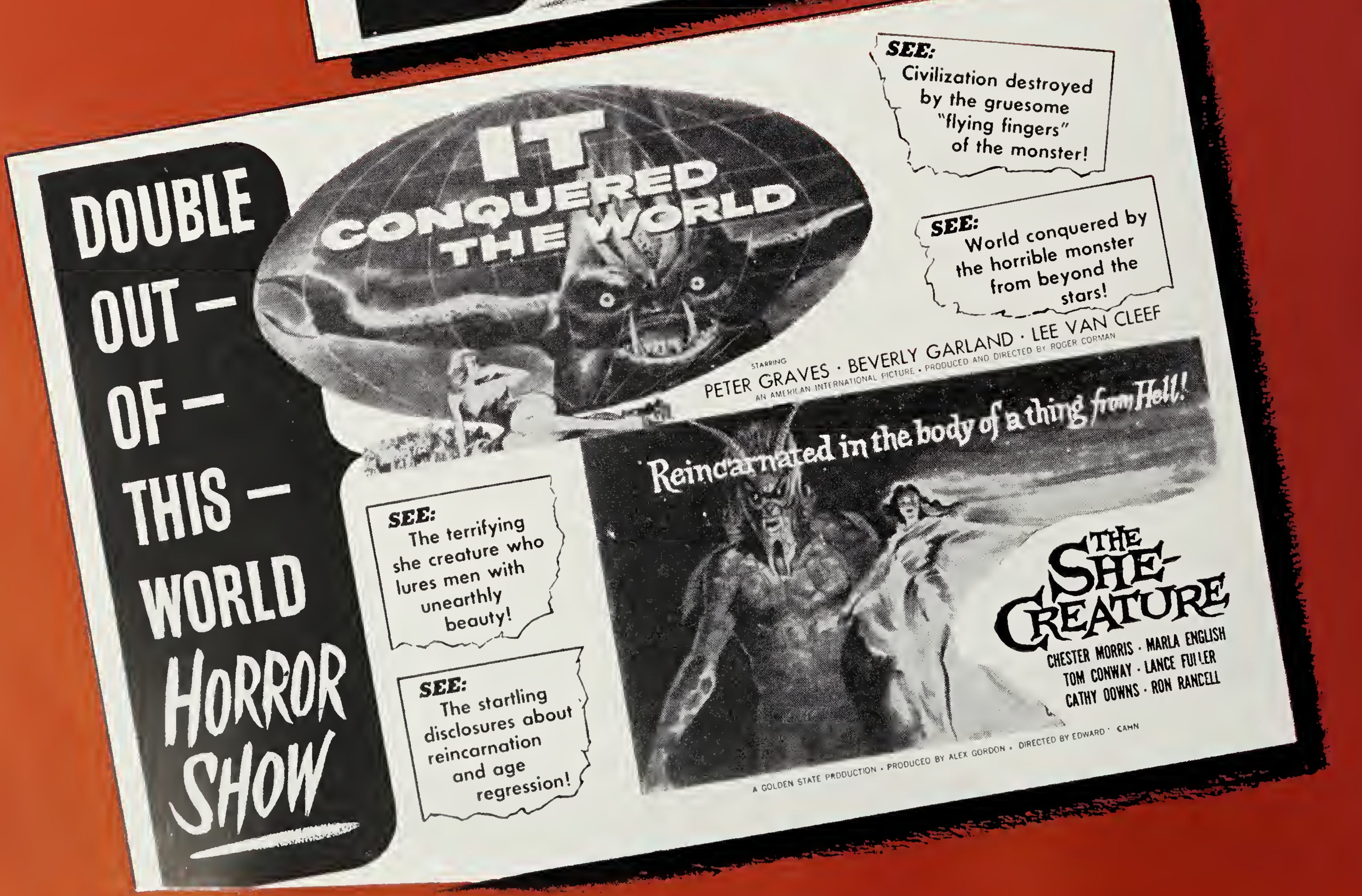
starring
LORI NELSON
JOHN SMITH
CHUCK CONNORS

SEE: THE DEATH-DEFYING "CHICKEN RACE"... TEEN-AGE RUSSIAN ROULETTE!

SEE: THE TRUE STORY OF GIRLS BEHIND BARS... WITHOUT MEN!

SEE: TEEN-AGE TERRORISTS... ON A SPEED-CRAZY RAMPAGE... VIOLENT... RECKLESS!

SEE: 1000 TRAPPED WOMEN RIPPED FROM THEIR STEEL CAGES BY A SHATTERING EARTHQUAKE!



DOUBLE
OUT–
OF–
THIS–
WORLD
HORROR
SHOW

IT CONQUERED THE WORLD

SEE: Civilization destroyed by the gruesome "flying fingers" of the monster!

SEE: World conquered by the horrible monster from beyond the stars!

STARRING
PETER GRAVES · BEVERLY GARLAND · LEE VAN CLEEF
AN AMERICAN INTERNATIONAL PICTURE · PRODUCED AND DIRECTED BY ROGER CORMAN

Reincarnated in the body of a thing from Hell!

THE SHE-CREATURE

CHESTER MORRIS · MARLA ENGLISH
TOM CONWAY · LANCE FULLER
CATHY DOWNS · RON RANCELL

A GOLDEN STATE PRODUCTION · PRODUCED BY ALEX GORDON · DIRECTED BY EDWARD · CAHN

SEE: The terrifying she creature who lures men with unearthly beauty!

SEE: The startling disclosures about reincarnation and age regression!

President, **JAMES H. NICHOLSON;** *Vice-President,* **SAMUEL Z. ARKOFF;** *Treasurer,* **JOSEPH MORITZ;** *Sales Manager,* **LEON B**

FICE RESULTS!

American International PICTURES

COMING THIS YEAR

"FLESH AND THE SPUR"

(WIDE VISION COLOR)

"Shake, Rattle and Rock!"

AND

RUNAWAY DAUGHTERS

NAKED PARADISE

IN COLOR

JET FIGHTER

"HELL RAIDERS"

SEE YOUR LOCAL American International EXCHANGE!!!

Exclusive Foreign Representative

AMERICAN TRADING ASSOCIATION, 723 — 7th Avenue, New York 19, N. Y.

With Sincere Thanks,

Julie Harris

TOPLINER
LAUREL COMEDY ROLE
"I AM A CAMERA"

FROM

A

GOOD

***FRIEND**

* ONE WHO BELIEVES THAT MOVIES ARE HERE TODAY—AND TOMORROW TOO!

It is a privilege and pleasure to take part in bringing these well deserved Laurel Award Honors to our fine Motion Picture Artisans whose splendid contributions serve to keep our great industry always great.

Sincerely,
Paul Manning
Hollywood Editor

REPUBLIC

POINTS THE WAY TO GREAT ENTERTAINMENT!

RAY MILLAND • MAUREEN O'HARA • CLAUDE RAINS • YVONNE FURNEAUX

LISBON IN NATURAMA • **TRUCOLOR** by Consolidated Film Industries

with FRANCIS LEDERER • Screenplay by JOHN TUCKER BATTLE • Story by MARTIN RACKIN
Associate Producer, R. A. MILLAND • Directed by R. MILLAND

LINDA DARNELL • DALE ROBERTSON • JOHN LUND • WARD BOND

DAKOTA INCIDENT **TRUCOLOR** by Consolidated Film Industries

Associate Producer, MICHAEL BAIRD • Directed by LEWIS R. FOSTER • Written by FREDERIC LOUIS FOX

SKIP HOMEIER • KRISTINE MILLER • GEORGE MACREADY • WALLACE FORD

THUNDER OVER ARIZONA

in **NATURAMA** • **TRUCOLOR** by Consolidated Film Industries
Associate Producer-Director, JOE KANE • Written by SLOAN NIBLEY

BRUCE BENNETT • LON CHANEY • FARON YOUNG

DANIEL BOONE, TRAIL BLAZER

TRUCOLOR by Consolidated Film Industries • An ALBERT C. GANNAWAY PRODUCTION • Executive Producers:
BEN CONSTANTEN, C. J. VER HALEN • Directed by ALBERT C. GANNAWAY, ISMAEL RODRIGUEZ
Screenplay by TOM HUBBARD, JACK PATRICK

RALPH MEEKER • JANICE RULE • PAUL HENREID

A WOMAN'S DEVOTION

TRUCOLOR by Consolidated Film Industries • Produced by JOHN BASH • Directed by PAUL HENREID
Story and screenplay by ROBERT HILL

YVONNE de CARLO • CARLOS THOMPSON • RITA GAM • VALENTINA CORTESE • ALAN BADEL

MAGIC FIRE **TRUCOLOR** by Consolidated Film Industries

A WILLIAM DIETERLE PRODUCTION • Produced and Directed by WILLIAM DIETERLE • Screenplay by
BERTITA HARDING, E. A. DUPONT and DAVID CHANTLER • Based upon the novel by Bertita Harding

DAVID BRIAN • VERA RALSTON • SIDNEY BLACKMER

ACCUSED OF MURDER

in **NATURAMA** • **TRUCOLOR** by Consolidated Film Industries
Producer-Director, JOE KANE • Screenplay by BOB WILLIAMS and W. R. BURNETT
From the novel, "Vanity Row" by W. R. Burnett

REPUBLIC STUDIOS • HERBERT J. YATES, President • NORTH HOLLYWOOD, CALIF.

THANK YOU.

SINCERELY,

AGNES MOOREHEAD

TOPLINER
SUPPORTING ROLE
"THE LEFT HAND OF GOD"

SINCERELY,

Marjorie Rambeau

TOPLINER LAUREL
SUPPORTING ACTRESS
"A MAN CALLED PETER"

DEAR EXHIBITORS:

MAY I EXPRESS MY SINCERE APPRECIATION.

JOHN CONTE

TOPLINER
LAUREL AWARD
SUPPORTING ROLE
"THE MAN WITH THE
GOLDEN ARM"

My Sincere Appreciation.

CHUCK CONNORS

TOP FIVE
SUPPORTING ROLES
"GOOD MORNING, MISS DOVE"

WATCH FOR!

"THE BEAST OF HOLLOW MOUNTAIN"

— *PRESENTED BY* **NASSOUR STUDIOS, INC.**

— *RELEASED BY* **UNITED ARTISTS**

☆ *FILMED IN* **CINEMASCOPE**

☆ *COLOR BY* **DE LUXE**

☆☆☆ *AND — INTRODUCING* **"REGISCOPE"**
A NEW AND EXCITING PROCESS

Bel-Air
PRODUCTIONS

AUBREY SCHENCK **HOWARD W. KOCH**

Current Releases:
"THE BLACK SLEEP"
"REBEL IN TOWN"
"EMERGENCY HOSPITAL"
"HOT CARS"

In Production:
"BLACK STOCKINGS"

Completed:
"WAR DRUMS"
"REVOLT AT FORT LARAMIE"
"PHARAOH'S CURSE"
"TOMAHAWK TRAIL"

In Preparation:
"JUNGLE HEAT"
"VOODOO ISLAND"
"GAMBLING MAN"

Released thru United Artists

For

ALLIED ARTISTS Release:—

— In Release —

"YAQUI DRUMS"

Starring

ROD CAMERON

J. Carroll **NAISH** · Mary **CASTLE** · Robert **HUTTON**

Directed by JEAN YARBOROUGH

—In Preparation —

"THE LAST MISSION"

◆

"DARK DOMINION"

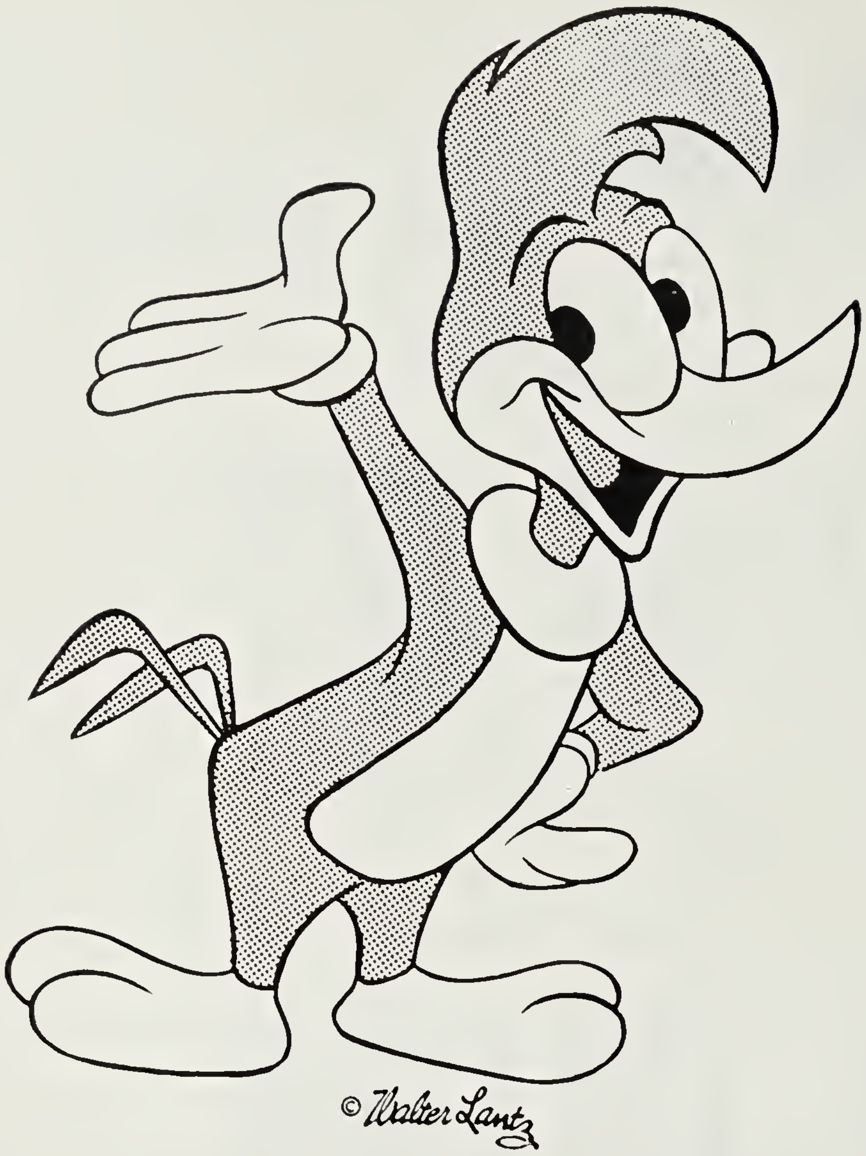
From the Novel by DAVID DUNCAN

Directed by
SIDNEY SALKOW

Produced by

WILLIAM F. BROIDY & Company

5746 Sunset Blvd. • Hollywood, Calif. • HOllywood 3-6844



A Happy "Hello" from

WOODY WOODPECKER

☆

Color by Technicolor

☆

Produced by

WALTER LANTZ

☆

released by UNIVERSAL PICTURES, INC.

Best Wishes

N★T

THE PLACE TO GO

FOX WEST COAST THEATRES CORPORATION
JOHN B. BERTERO, PRESIDENT
EDWIN F. ZABEL, GEN. MGR.

FOX INTER-MOUNTAIN THEATRES, INC.
FRANK H. RICKETSON, JR., PRESIDENT
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FOX MIDWEST THEATRES, INC.
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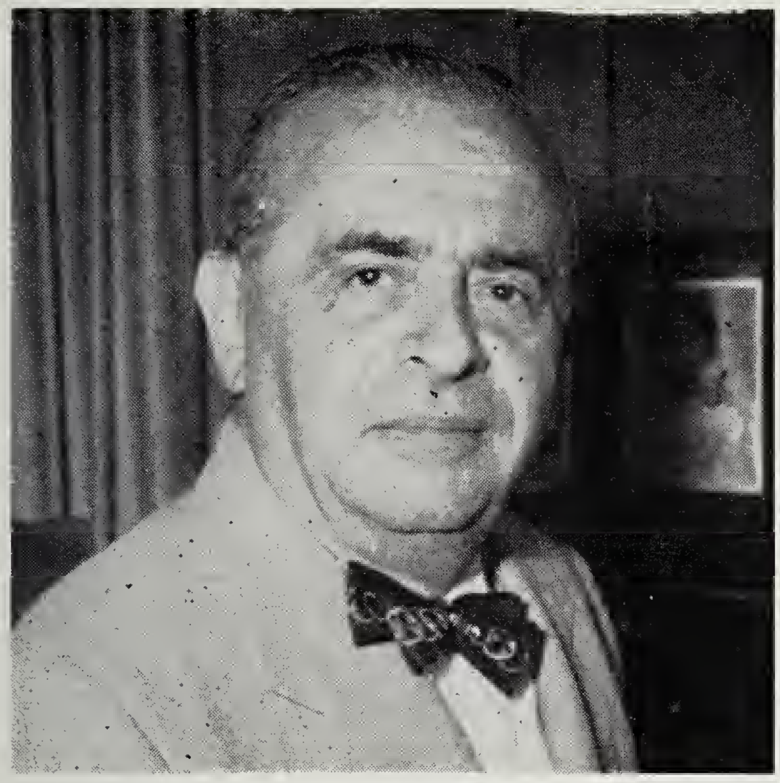
B. L. BOTHWELL, MG. DIR.

FOX THEATRE, PHILADELPHIA
WILLIAM MCCLAIR, MG. DIR

NATIONAL THEATRES, INC.

ELMER C. RHODEN
PRESIDENT



MAX STEINER

JOHNNY GREEN

VICTOR YOUNG

ALFRED NEWMAN

TOPLINER

MUSICAL MEN

MUSIC COMPOSERS

1. MAX STEINER
2. VICTOR YOUNG
3. ELMER BERNSTEIN

MUSIC DIRECTORS

1. JOHNNY GREEN
2. ALFRED NEWMAN
3. RAY HEINDORF

ELMER BERNSTEIN

RAY HEINDORF

DEAR EXHIBITORS:

Greetings and thanks for once again honoring me with this Laurel Award.

SINCERELY,

MAX STEINER

COMPOSER-DIRECTOR

BEST
MUSIC COMPOSER
OF
THE MOTION PICTURE
INDUSTRY

Mr. Exhibitor:

Thank you for this Laurel Award.

Sincerely,

RAY HEINDORF

General Musical Director
WARNER BROTHERS STUDIO

TOPLINER
LAUREL AWARD
MUSIC MAN

MY SINCERE THANKS.

JOHNNY GREEN

NUMBER ONE
MUSIC DIRECTOR
OF THE YEAR

GENERAL MUSIC DIRECTOR
METRO-GOLDWYN-MAYER

WITH SINCERE THANKS,

ALFRED NEWMAN
GENERAL MUSIC DIRECTOR
20TH CENTURY-FOX STUDIOS

TOPLINER
MUSIC MAN

SINCERELY,

VICTOR YOUNG

TOPLINER
MUSIC COMPOSER

SINCERE THANKS.

ELMER BERNSTEIN

SCORED "THE MAN WITH THE GOLDEN ARM"

SCORING COMPLETED FOR:

CECIL B. DE MILLE'S
"THE TEN COMMANDMENTS"

"DRANGO"
FOR
EARLMAR PRODUCTIONS

A
LAUREL AWARD
TOP THREE
COMPOSER

SHIRLEY JONES

TOPLINER

NEW FEMALE PERSONALITIES

1. SHIRLEY JONES	6. JOAN COLLINS
2. SUSAN STRASBERG	7. DANA WYNTER
3. SHEREE NORTH	8. KIPP HAMILTON
4. SHIRLEY MacLAINE	9. VIVIAN BLAINE
5. NATALIE WOOD	10. JOANNE WOODWARD

SUSAN STRASBERG

SHEREE NORTH

SHIRLEY MacLAINE

NATALIE WOOD

JOAN COLLINS

DANA WYNTER

KIPP HAMILTON

VIVIAN BLAINE

JOANNE WOODWARD

TOPLINER

NEW MALE PERSONALITIES

1. FESS PARKER
2. TIM HOVEY
3. STEVE ALLEN
4. VIC MORROW
5. RAY DANTON
6. JOHN FORSYTHE
7. KERWIN MATTHEWS
8. JACK KELLY
9. TOMMY RALL
10. DICK YORK

FESS PARKER

TIM HOVEY

STEVE ALLEN

VIC MORROW

RAY DANTON

JOHN FORSYTHE

KERWIN MATTHEWS

JACK KELLY

TOMMY RALL

DICK YORK

GENTLEMEN:

MANY, MANY THANKS!

FESS PARKER

NUMBER ONE
NEW MALE PERSONALITY
OF THE YEAR

Dear Exhibitors:

Sincere thanks for
voting me this Laurel Award.

SHIRLEY MacLAINE

TOPLINER
NEW SCREEN PERSONALITY
"THE TROUBLE WITH HARRY"

MANY THANKS!

Sincerely,

VIC MORROW

A
TOP TEN
NEW STAR
"BLACKBOARD JUNGLE"

WITH SINCERE THANKS.

JOHN FORSYTHE

☆☆ "THE AMBASSADOR'S DAUGHTER"

☆☆ "THE WORLD AND LITTLE WILLIE"

TOP TEN
NEW STAR
"THE TROUBLE WITH HARRY"

Motion Picture Exhibitor Laurel Awards Nominations

20th CENTURY-FOX's

"Bus Stop"

starring
MARILYN MONROE
co-starring
DON MURRAY
with
ARTHUR O'CONNELL, BETTY FIELD, EILEEN HECKART
Produced by Buddy Adler. Directed by Joshua Logan.
Screen play by George Axelrod, based on the stage play by William Inge.
A CinemaScope production. Color by DeLuxe.

COLUMBIA's

"The Solid Gold Cadillac"

starring
JUDY HOLLIDAY, PAUL DOUGLAS
with
FRED CLARK, RAY COLLINS, JOHN WILLIAMS
A Fred Kohlmar production. Directed by Richard Quine.
Screen play by Abe Burrows, based on the play by George S. Kaufman and Howard Teichmann.

WARNER's

"The Bad Seed"

starring
NANCY KELLY
and introducing
PATTY McCORMACK
with
HENRY JONES, EILEEN HECKART, EVELYN VARDEN, PAUL FIX, JESSE WHITE, GAGE CLARKE, JOAN CROYDEN
A Mervyn LeRoy Production. Directed by Mervyn LeRoy.
Screen play by John Lee Mahin, based on the play by Maxwell Anderson and the novel by William March.

Thanks,

Shirley Jones

ADDITIONAL AWARDS

As a continuing **ANNUAL POLL OF EXECUTIVE OPINION**, each year MOTION PICTURE EXHIBITOR has asked certain pointed questions dealing with entire industry, rather than production, matters. On the 1955-56 OFFICIAL BALLOT, the three important questions were as follows:

QUESTION No. 1

Which person, or what development, do you believe did the most for the industry during 1955?

The Winner: **CINEMASCOPE** with 264 write-in mentions.

NOTE: 868 additional write-ins mentioned 106 other subjects and people including MOTION PICTURE EXHIBITOR itself.

QUESTION No. 2

In the usual order of 1, 2, 3, etc., how would you rate Distributors on "Fairness to their customers"?

The Winners*:	*Firsts*	*Seconds*	*Thirds*	*Total*
1. **20TH CENTURY-FOX**	1068	562	156	1786
2. **MGM**	912	346	138	1396
3. **PARAMOUNT**	204	442	97	743
4. **UNIVERSAL**	429	188	80	697
5. **COLUMBIA**	369	236	37	642

***Weighted on the basis of 3 for 1st, 2 for 2nd, and 3 for 3rd.**

NOTE: While 10,536 actual selections were made, covering from 1st to 11th, among 11 companies, the total for 1st was 1136, for 2nd was 1128, and for 3rd was 1105. Beyond these first three places, and beyond these first five winners, the selections became so spread and varied as to serve no useful purpose.

QUESTION No. 3

(a) Do you play foreign-made features?

YES . . . . 232 NO 559

NO ANSWER, so conclude do not play 441

(b) From what foreign countries?

England . . . . . 161 Italy . . . . . 86 France 54

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clorion Street, Philodelphia 7, Pennsylvanio. New York: 229 West 42nd Street, New York, N. Y. Joy Emonuel, publisher; P. J. Greenhalgh, general monoger; Al Erlick, editor; George Nonamoker, feoture editar; Mel Konecoff, New Yark editor; Mox Codes, business monoger. West Coost Representative: Paul Monning, 8141 Blockburn Avenue, Los Angeles 48, Californio.

SECTION 2
Vol. 56, No. 18

AUGUST 29, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases fram 5601)

AT GUNPOINT—W—Fred MacMurroy, Dorothy Malone, Walter Brennan—Entry has angles for better reactlon—81m.—see Dec. 14 Issue—(Technicolor)—(Clnema-Scope). (5531)

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Mode in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Fronz, Jean Willes—Okay programmer for the dualers—66m.—see Jan. 25 issue. (5532)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bawery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful stary af delinquency and squalar needs selling—91m.—see May 2 issue. (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Forr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue—(Technicolor)—(CinemaScope). (5615)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue. (5621)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Corr—Horror meller far the lawer half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernord Gorcey—Belaw average Bawery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Gaod pragrammer—74m.—see April 18 issue—(Australian-made). (5617)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Averoge series entry—69m.—see Sept. 21 issue. (5518)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Noncy Gates—Standord lower half entry—75m.—see June 13 issue. (5616)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yomaguchi—Comedy has angles—83m.—see June 27 issue. (5611)

NO PLACE TO HIDE—D—David Brian, Morsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue—(Color by DeLuxe)—(Made in The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Marl Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenon Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 Issue. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Doy, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvin—Sex laden drama for lower half—81m.—see Sept. 5 issue—(Made in Spain). (5604)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Coruso—Lower half filler—72m.—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made In Englond). (5523)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see Morch 21 issue—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lonsing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcio Henderson. (5620)

CHAIN OF EVIDENCE—Bill Elliott, Eleanor Tanln.

CRUEL TOWER, THE—John Ericson, Mari Blanchard. (5629)

DRAGOON WELLS MASSACRE — Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys. (5623)

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor). (5657)

HOUSE ON LOOKOUT MOUNTAIN—Bill Eliott, Kathleen Case.

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made In France).

JEANNIE—Vera Ellen, Tony Mortin--(Color)—(CinemaScope)—(Made in England).

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

NAKED HILLS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

OUT OF THIS WORLD—Huntz Hall, Stanley Clements, Bowery Boys.

SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)

STRANGE INTRUDER—Edmund Purdom, Ida Lupina, Ann Harding. (5619)

YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle. (5625)

YOUNG GUNS, THE—Russ Tomblyn, Gloria Talbott, Scott Marlowe—Leg.: B. (5622)

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made In England). (5506)

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lawer half filler—70m.—see Sept. 5 issue.

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western far filler—74m.—see Aug. 22 issue—(Superscope 235). (5503)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue.

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made In England).

KEY

Leg. Is the symbol for the Catholic Legion of Decency ratings included In cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Leglon of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviatlons following titles Indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodramo
D—Droma
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodramo
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 Issue—(Made In Germany)—(English dubbed).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

MEN OF SHERWOOD FOREST—Don Taylor—(Technicolor).

UNINVITED, THE—Alex Nichol.

Buena Vista

(Walt Disney)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have ta be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendarlz, Jaseph Calleia, Andres Velasquez—Gaod Disney live actlon entry—75m.—see Jan. 11 Issue—(Color by Technicolor)—(Made In Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue shauld do akay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemoScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1955-56 Releases from 801;
1956-57 Releases from 101)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 Issue—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry af British Marlnes In action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry far the actlan spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Potricio Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 Issue. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, Jomes Whitmore—High rating entry—123m.—see June 13 Issue—(Technicolor)—(CinemaScope). (101)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 Issue—(Technlcolor)—(Made In England). (802)

FURY AT GUNSIGHT PASS—David Brlen, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 Issue. (817)

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly Interesting expose af the fight racket—109m.—see April 4 issue. (827)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler —Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 Issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made In England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French —Powerful cast and story indicate strang boxoffice return — 101m. — see April 4 issue — (Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 Issue—Leg.. B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry —98m.—see Dec. 28 Issue—(Technicolor)—(CinemaScope) (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Aug. 8 issue. (106)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope) (810)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see July 25 issue—(Made in England). (110)

OVER-EXPOSED—D—Clea Moore, Richard Crenna—Average programmer—80m.—see March 7 Issue. (835)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue —Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 Issue—Leg.: B. (B19)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 Issue. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, Williom Prince—Routine lower half entry—68m.—see May 30 issue. (B32)

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Aug. 22 issue. (112)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Aug. B issue. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 Issue—(Technicolor)—(CinemaScope)—(English-made). (B29)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller far the lower half—77m.—see Oct. 19 Issue—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m. —see Nov. 2 issue—(Filmed In Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m—see Nov. 16 issue. (B18)

WEREWOLF, THE — MD — Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see June 13 issue. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolar)—(CinemaScope)—(Made In Africa).

CAPTIVES, THE—Randolph Scott, Maureen O'Sullivan.

CHA CHA CHA BOOM—Mary Kaye Trio, Perez Prado, Gonzales Gonzales.

END AS A MAN—Ben Gazzara, James Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon — (Color) — (CinemaScope) — (Made in Trinidad).

FULL OF LIFE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina. (111)

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg.: B—(Print by Technicolor). (105)

INTERPOL—Victor Mature, Anita Ekberg, Trevor Howard —(Technicolor)—(Made in Italy).

MISSING WITNESS, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

ODONGO—Rhanda Fleming, Macdanald Carey, Juma—(Technicolor) — (CinemaScope) — (Made in Africa). (109)

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolon—(Made in England).

SPIN A DARK WEB—Faith Domergue, Lee Patterson—Leg.: B—(English-made). (107)

STORY OF ESTHER COSTELLO, THE—Joan Crawford, Rosanno Brazzi—(Made in England).

TOWN ON TRIAL—John Mills, Charles Coburn, Ella Raines—(Made in England).

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding —(Technicolor)—(CinemaScope)—(Made In Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER — AD — Edward Mulhaire, Miachael Wager—Highly interesting, well made import — 100m. — see Nov. 30 issue — (Israeli-made)—(English Language).

LADY-KILLERS, THE — C — Alec Guiness, Cecil Parker — Highly amusing import—94m.—see March 21 issue—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry —94m.—see Dec. 28 issue—(English-made).

SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisc Merlini—Amusing Import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles)

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue—Leg.: B—(Print by Eastman Color)—(Filmed In Australio).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue—Leg.: B.

PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue—(English-made).

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior Import for the art spots—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English dialogue).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

IFE

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 Issue—(Technicolor)—(Italian-Japanese-made).

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel —Far art and specialty houses—90m.—see Sept. 7 Issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue—(Italian-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini Amedeo Nazzari, Eduardo Cianelli—(Italian-made)—(Dubbed in English)—Leg.: B.

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Italian-made)—(Dubbed in English)—(105m.).

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Italian-made)—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Casetta Greca Aldo Fabrizi—(Italian-made)—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 Issue. (5413)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons —Lower half filler—78m.—see May 30 Issue—(English-made).

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 Issue. (5416)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 Issue—(English-made)—(Filmed partly in Africa). (5421)

Metro

(1955-56 Releases from 602)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m. —see May 16 issue—(Technicolor). (632)

BAR SINISTER, THE (It's A Dog's Life, Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept 7 issue—(Eastman Color)—(CinemaScope). (603)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict In India—110m.—see May 16 issue—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicalor). (611)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly Interesting drama—93m.—see May 16 Issue. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore —Impressive costume entry—110m.—see Dec. 28 issue —Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names tò help—89m.—see June 27 issue. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 Issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 Issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 Issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 Issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue—Leg: B—(Color by Technicolor)—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 Issue—(Technicolor).

IT'S A DOG'S LIFE—See Bar Sinister, The

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 Issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m. —see Feb. 8 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 Issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made In England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen —High rating entry—104m.—see Jan. 11 Issue. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue. (635)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 Issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential —112m.—see April 18 Issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 Issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

WILDFIRE—see Bar Sinister, The

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made in England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—122m.—(MetroColor)—(CinemaScope).

MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(MetroColor)—(CinemaScope).

POWER AND THE PRIZE, THE—Robert Taylor, Elisabeth Mueller, Burl Ives—(CinemaScope).

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

VINTAGE, THE—Mel Ferrer, Pier Angeli, Leif Erickson.

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmoire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

GIRL RUSH, THE—MUC—Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller — 120m. — see May 2 issue — (Technicolor) — (VistoVision). (5520)

PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue—(Technicolor)—(VistaVision). (5523)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey — High rating Bob Hope comedy—103m.—see June 13 issue—Leg.: B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WHITE CHRISTMAS — CMU — Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson — (Technicolor) — (VistaVision) — (Made in France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

JIM PIERSALL STORY, THE—Anthony Perkins, Karl Malden, Norma Moore.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, Oreste, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue. (662)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m—see April 4 issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicare programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

FIRST TRAVELING SALESLADY, THE—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, lighthearted offering has good name values—92m.—see Aug. 22 issue—(Print by Technicolor). (701)

FLYING LEATHERNECKS—MD—John Wayne, Robert Ryan, Janis Carter—War show reissue should do okay—102m.—see Sept. 5 issue—(Technicolor). (761)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m.—see Jan. 25 issue—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue—Leg.: B—(Technicolor)—(SuperScope). (613)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue. (663).

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Cloudette Colbert, Barry Sullivan, Greg Wolcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (611)

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Anita Ekberg, Robert Ryan, Rod Steiger—98m.

BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols—80m.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color).

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

FINGER OF GUILT — Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NO. 1—Red Skelton, Vivion Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—Dovid Niven, Genevieve Page, Beatrice Straight—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen).

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Averoge programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue—(Trucolor). (5510)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Morcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue. (5531)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue—Leg.: B—(Trucolor)—(Naturomo)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)

MAN ALONE, A—OD—Ray Millond, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue—(English-made). (5533)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 Issue. (5536)

TWINKLE IN GOD'S EYE, THE — D — Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Fillar, John Hudson—Far the lower half—70m.—see March 7 issue. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blackmer—(TruColor)—(Naturama).

AFFAIR IN RENO—John Lund, Doris Singleton, John Archer.

CIRCUS GIRL—Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)

CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).

DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).

DUEL AT APACHE WELL—Anna Maria Alberghetti, Ben Cooper—(Wide screen).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA — Heinz Roettinger, Robert Killick — (Trucolor)—(German-made).

MAN IN THE ROAD—Ella Raines, Derek Farr—65m.

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman—70m.

STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English—70m—Leg.: B. (5537)

THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller—75m.—(Trucolor)—(Naturama). (5511)

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 Issue—(Eastman Color)—(English-made)—(Minter).

LA STRADA—D—Anthony Quinn, Richard Basehart, Guilietta Masina—One of the better Italian imports—115m.—see Aug. 22 issue—Leg.: B—(Italian-made)—(English titles).

LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue.

TO BE REVIEWED OR IN PRODUCTION

DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue. (613)

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue—(Greek-made)—(English titles). (617)

BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue—(Color by DeLuxe)—(CinemaScope). (620)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)

BUFFALO BILL — ACD — Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue. (662)

BUS STOP—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (618)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)

CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue. (665)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (612)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic Import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 Issue—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)

HALLS OF MONTEZUMA—AD—Richard Widmark, Walter Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue. (664)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw — 87m. — see May 16 issue — Leg.: B — (Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue—(Color by DeLuxe)—(CinemaScope-55). (615)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 Issue—(Color by DeLuxe)—(CinemaScope). (603)

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue—(Ansco Color)—(Made in Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 Issue—(Color by De Luxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)

RAWHIDE — W — Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue. (663)

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provacative theme and exploitable angles—92m.—see May 16 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 Issue—(Color by DeLuxe)—(CinemaScope). (522)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 Issue—Leg.: B—(Reissue). (545)

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue—(Color by De Luxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope). (625)

BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).

BLACK WHIP—Hugh Marlowe, Coleen Gray, Struther Martin—(CinemaScope).

BOY ON A DOLPHIN—Clifton Webb—(Color)—(CinemaScope 55).

HEAVEN KNOWS MR. ALLISON—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in Tobago).

JESSE JAMES—Robert Wagner, Jeffrey Hunter—(Color)—(CinemaScope).

LAST WAGON, THE—Richard Widmark, Felicia Farr—(Color)—(CinemaScope). (619)

OASIS—Michele Morgan, Carnell Borchers—(CinemaScope)—(Made in Europe).

OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan.

SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard.

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

WOMAN OF PITCAIRN ISLAND—James Craig, John Smith, Lynn Bari, Arleen Whelan—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce far the class spots—102m.—See July 25 issue—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue—Leg.: B — (Color by DeLuxe) — (CinemaScope) — (Made in Mexico)—(Jacks).

BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue — (Color by DeLuxe) — (CinemaScope) — (Made in Mexico)—(Nassour).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue—(Bel-Air).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue—(English-made)—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 Issue—(Bel Air).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 Issue—(Bel-Air).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue—(Eastman Color)—(Made in Europe)—(DRM).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 Issue—(Sunrise).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue—(Kramer).

HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana Lower half filler—60m.—see Aug. 22 issue—Leg.: B—(Bel-Air).

HUK!—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue—(Eastman Color)—(Made in the Philippines)—(Collier Young).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 Issue—Leg.: B—(Kubrick-Bousel).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue—Leg. B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made Interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue—Leg.: B—(Pine-Thomas).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue—(Color by De Luxe)—(Bel-Air).

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue—(Bel-Air).

RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue — (Technicolor) — (Superscope 235) — (Made in Mexico)—(Russ-Field).

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue—(English-made)—(Leeds).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made In England and Italy)—(Valiant).

SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendoriz—Best suited for exploitation spots—97m.—see May 16 issue—Leg.: C—(Technicolor)—(French-made)—(Dubbed in English)—(Aidart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue—(Technicolor)—(Made in Europe)—(Stross).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay progrommer—88m.—see Dec. 28 Issue—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High roting entry—105m.—see May 30 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentory—92m.—see May 16 issue—(Black and white with some color sequences)—(Greene).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

ATTACK—Jock Palance, Eddie Albert, Robert Strauss—(Aldrich).

BACHELOR PARTY, THE—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).

BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

BLACK STOCKINGS—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).

BOSS, THE—John Payne, William Bishop, Doe Avedon—(Boss).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

BUCKSKIN LADY, THE—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

DEADLY TRIANGLE, THE—Barbara Stonwyck, Sterling Hayden—(Goldstein).

DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden—(Grand).

FLIGHT FROM HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong—(Sobre).

FOUR BOYS AND A GUN—William Hinnant, Diana Herbert—(Security).

GUN BROTHERS—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

GUN THE MAN DOWN—James Arness, Angie Dickison Robert Wilke—(Morrison-McLaglen).

HALLIDAY BRAND, THE—Joseph Cotton, Viveca Linfors, Betsy Bloir—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker — (Color by DeLuxe) — (CinemaScope) — (Russ-Field).

MAN FROM DEL RIO—Anthony Quinn, Katy Jurado—(Jacks).

MEN IN WAR—Robert Ryan, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

QUARTERMASS II—Brian Donlevy, Sidney James, John Longden—(Hinds).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).

SHOWDOWN CREEK—John Derek, John Smith, Carolyn Craig—(Goldstein).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

SUMMER GAME—Doris Dowling, Arthur Franz, Richard Reeves—(Canyon).

TIGER BY THE TAIL—Larry Parks, Lisa Daniely—(Baker and Berman).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Barker, Joon Tyler, Ben Johnson—(Color)—(Bel Air).

WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601;
1956-57 releases from 5701)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama--89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue. (5633)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okoy series entry—80m.—see July 25 issue. (5625)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct 19 issue. (5603)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower holf—82m.—see July 25 issue. (5632)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman — Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reoson, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue--79m.—see Nov. 16 issue. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue. (5685)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)

PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue—(Print by Technicolor)—(CinemaScope). (5630)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue—Leg.: B—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertoins—85m.—see May 30 issue—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has ongles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue. (5686)

SHOWDOWN AT ABILENE—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue—Leg.: B—(Print by Technicolor). (5631)

SIMON AND LAURA—C—Peter Finch, Koy Kendoll—For the art and specialty spots and some programs—91m.—see July 11 issue—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitotion item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Dramo hos names, angles to help—84m.—see Jan. 25 issue. (5610)

TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superior import—85m.—see April 18 issue—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trode—88m.—see May 2 issue—(Print by Technicolor). (5624)

UNGUARDED MOMENT, THE—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue—(Print by Technicolor). (5701).

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pot Crowley—Interesting entry—88m.—see July 25 issue—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fons—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

CRAZY LOVE—John Saxon, Sal Mineo.

DEADLY MANTIS, THE—Craig Stevens, Alix Talton.

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland.

FOUR BRIGHT GIRLS—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE — June Allyson, Rossano Brazzi — (Made in Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Lourie—(Technicolor)—(CinemoScope).

MISTER CORY—Tony Curtis, Martha Hyer.

MOLE PEOPLE, THE—John Agar, Cynthia Potrick, Hugh Beaumont.

NIGHT RUNNER, THE—Ray Danton, Colleen Miller, Willis Bouchey.

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell—(CinemaScope).

WORLD AND LITTLE WILLIE, THE—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1955-56 releoses from 501;
1956-57 releases from 601)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue—(German-made)—(Dubbed in English). (519)

BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating oudiences—128m.—see Aug. 8 issue. (603)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—94m.—see Aug. 8 issue—(WarnerColor)—(CinemaScope). (601)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see Moy 30 issue. (522)

DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue. (523)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue. (517)

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

LIFE OF EMILE ZOLA, THE—D—Paul Munl, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 Issue. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is Impressive and has great potential—116m.—see July 11 issue—(Color by Technicolor)—(Made In England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue—(WarnerColor). (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m.—see June 27 issue—(Warner Color)—(CinemaScope). (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 Issue. (508)

TO BE REVIEWED OR IN PRODUCTION

AMAZON TRADER, THE—John Sutton, Marie Fernanda—43m.—(WarnerColor). (4910).

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brien Donlevy—75m. (602)

FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SLEEPING PRINCE, THE—Marilyn Monroe, Laurence Olivier, Dome Sybil Thorndyke—(Technicolor)—(Made in England).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing)

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue—(Partly filmed in Puerto Rico)—(Tudor).

DEMENTIA—MD—Adrienne Borrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lowrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m,—see May 30 issue—(American Releosing).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 Issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue—(Pathe Color)—(American Releasing).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m—see Aug. 8 issue—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue—(Color)—(Filmed in Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue—(Pathe Color)—(Wide Screen)—(Howco).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).

FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue—(Jocon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Maglcolor)—(Russian-made)—(English titles)—(Artkino).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue—(Janus).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue—(Spanish-made)—(Dubbed in English)—(Studio Films).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER—C—Edwige Feuillere—Amusing comedy for art spots—102m.—see July 25 issue—Leg.: C—(French-made)—(English titles)—(Ellis).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic Import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 Issue—(Italian-made)—(Visual Drama).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Bonl—Law grade filler—82m.—see April 18 issue—(Italian-made)—Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about Illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hoak A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (3

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie		17m.	

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radia Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

SERIALS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Whom-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

CANDID MICROPHONES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

COLOR FAVORITES (15)

(Technicolor)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Loba	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

CINEMASCOPE MAGOOS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magee	G	6½m.	
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

MR. MAGOO (4)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime in Hollywood	G	10½m.	
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Trotting Topnotchers	F	9m.	
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CARTOONS

CINEMASCOPE CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

(Technicalar)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept. 28)	Polka Dot Puss (T-J)		8m.	
W-862	(Oct. 5)	The Bear And the Bean (B-B)		7m.	
W-863	(Oct. 26)	Heavenly Puss (T-J)		8m.	
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You		7m.	
S16-2	(Sept. 21)	Sock-A-Bye Kitty		7m.	
S16-3	(Sept. 21)	Casper's Spree Under The Sea		8m.	
S16-4	(Sept. 21)	One Quack Mind		7m.	
S16-5	(Sept. 21)	Mice Paradise		7m.	
S16-6	(Sept. 21)	Once Upon A Rhyme		8m.	
S16-7	(Sept. 28)	Hold The Lion Please		7m.	
S16-8	(Sept. 28)	Land Of Lost Watches		9m.	
S16-9	(Sept. 28)	Ta Boo Or Not To Boo		7m.	
S16-10	(Sept. 28)	As The Crow Lies		6m.	
S16-11	(Sept. 28)	Slip Us Some Redskin		7m.	
S16-12	(Sept. 28)	Boo Scout		8m.	

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mauseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	

NOVELTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	

RKO

TWO REEL

RKO PLAYHOUSE (12)

RKO PATHE SPECIALS (12)

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Dec. 7)	Football Highlights			
	(Apr. 12)	Basketball Highlights			

ONE REEL

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211

WILDLIFE ALBUM (2)

(Technicolor)

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	( )	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	( )	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(.............)	King of the Rocket Men (Reissue)	G	12ep.	4208

20th Century-Fox

ONE REEL

CINEMASCOPE

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)		9m.	
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)		9m.	
7607	(June)	Cowboys Of The Maremma (Deluxe)		9m.	

TWO REEL

CINEMASCOPE COLOR SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible (Eastman Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		One Reel			
		CINEMASCOPE TERRYTOONS (Technicolor) 1955-56			
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love		7m.	
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	
		TERRYTOONS (Technicalor) 1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies		7m.	
		(Technicalor)			
		TERRYTONE TOPPER REISSUES (Technicolor)			
5605	(May)	The Walf's Pardon		7m.	
5606	(June)	Felix The Fox		7m.	
5607	(July)	The Lyin' Lion		7m.	
5608	(Aug.)	Paint Pot Symphony		7m.	
5609	(Sept.)	The Kitten Sitter		7m.	
5610	(Oct.)	Flying Cups And Saucers		7m.	
5611	(Nov.)	One Note Tony		7m.	
5612	(Dec.)	Mystery In the Moonlight		7m.	

Universal-International

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel SPECIAL			
2640	(Aug.)	A Time Out of War	G	22m.	4207
		MUSICAL FEATURETTES (12)			
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martln	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Caol And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(........)	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
		SPECIAL CINEMASCOPE FEATURETTES (Technicolor)			
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203
		COLOR PARADES			
2671	(Nov. 21)	Pacific Sparts		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203
		WALTER LANTZ CARTUNES (Technicolor)			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			
		WALTER LANTZ CARTUNES (6) (Reissue)			
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171
		VARIETY VIEWS			
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Gaes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(............)	West Point Of The South	G	9m.	4211

Warners

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hera On Harseback	G	15m.	4171
		SPECIALS (WarnerColor)			
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155
		COLOR SPECIALS (10)			
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			
		CLASSICS OF THE SCREEN (6)			
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dag In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			
		One Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			
		BLUE RIBBON HIT PARADES (13) (Reissue) (Technicolor)			
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208
		BUGS BUNNY SPECIALS (8) (Technicolor)			
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broamstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			
		JOE McDOAKES COMEDIES (6)			
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			
		MELODY MASTER BANDS REISSUES (6)			
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211
		MERRIE MELODIES (22) (Technicalor)			
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Warth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Rocket By Baby			
3722	(Aug. 25)	Raw! Raw! Roosterl			
		THE SPORTS PARADE (10) (Technicalar)			
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			
		WARNER SPECIALS (7)			
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

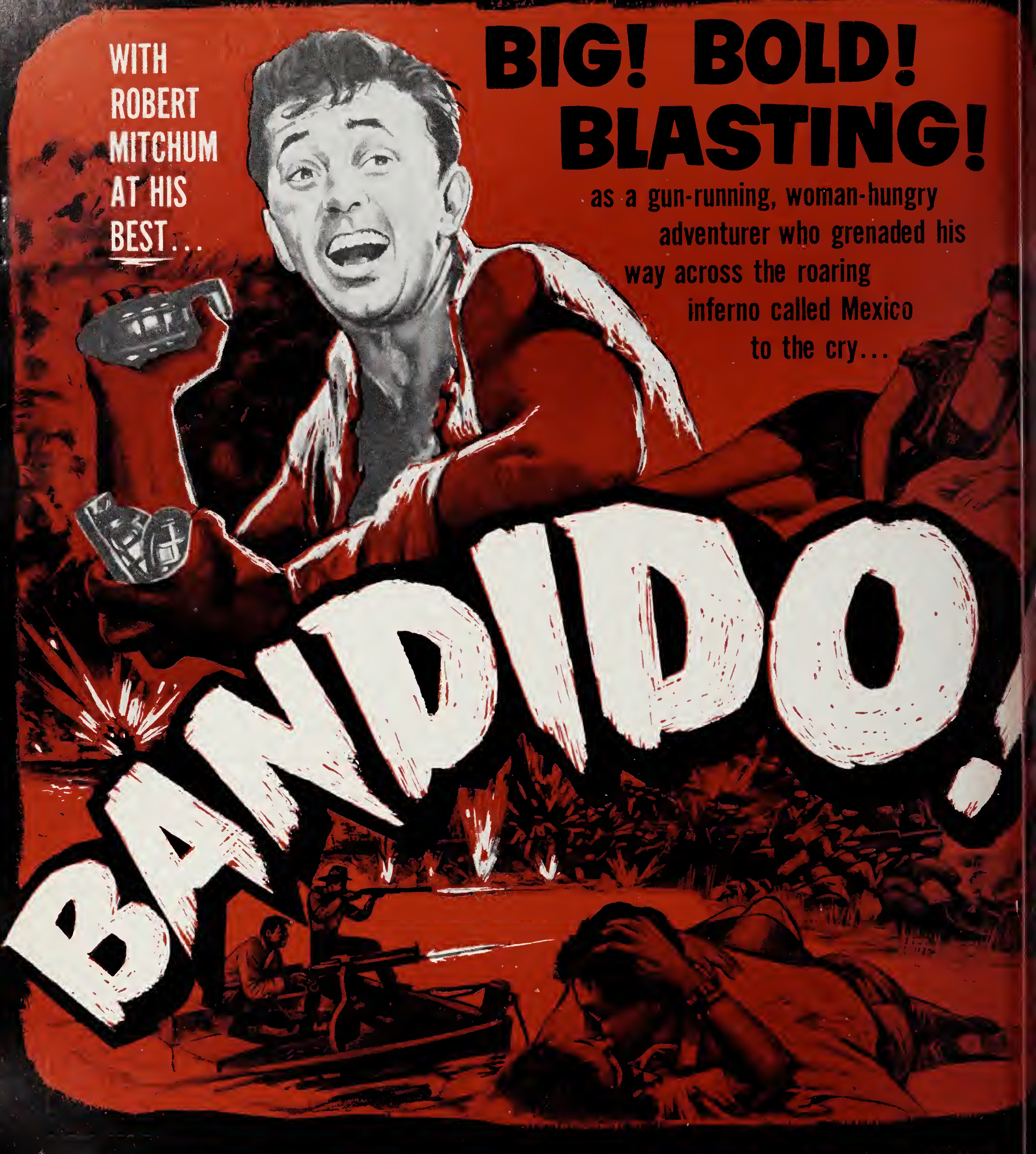
Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Suez Canal—(Technicolor)—(deRochemont)	E	25m.	

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman	**Cockleshell Heroes** (CS—TC) Jose Ferrer Trevor Howard **Safari** (CS-TC) Victor Mature, Janet Leigh **Secret Of Treasure Mountain** Valerie French, Raymond Burr **Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **The Way Out** Mona Freeman, Gene Nelson **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Massacre** (Ansco Color) Dane Clark, James Craig, Marta Roth **Abdullah's Harem** (TC) Gregory Ratoff, Kay Kendall **The King And I** (CS 55—DC) Deborah Kerr, Yul Brynner **Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **Bus Stop** (CS-DC) Marilyn Monroe, Don Murray	**Beast Of Hollow Mountain** (CS—DC) (Nassour) Guy Madison, Patricia Medina **Emergency Hospital** (Bel-Air) Margaret Lindsay, Byron Palmer **The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa	**As Long As You're Near Me** (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made) **The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams Coleen Gray
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding **Fighting Trouble** The Bowery Boys **Calling Homicide** Bill Elliott **Yaqui Drums** Rod Cameron, Mary Castle **The Cruel Tower** John Ericson, Mari Blanchard	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr **The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller **The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made) **Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward **The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France) **Three Violent People** (VV-TC) Charlton Heston, Anne Baxter, Gilbert Roland **Hollywood Or Bust** Dean Martin, Jerry Lewis **War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt)	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan **Finger Of Guilt** Richard Basehart, Mary Murphy (English made)	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn	**Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson **The Boss** (Sentzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush	**Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer **The Unguarded Moment** Esther Williams, George Nader **The Mole People** John Agar, Cynthia Patrick **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray	**Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert **The Amazon Trader** (WC) John Sutton, Marie Fernanda **Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean **Baby Doll** Karl Malden, Carroll Baker, Eli Wallach **The Wrong Man** Henry Fonda, Vera Miles	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Coleen Gray, Kent Taylor **La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.


WITH ROBERT MITCHUM AT HIS BEST...
BIG! BOLD! BLASTING!
as a gun-running, woman-hungry adventurer who grenaded his way across the roaring inferno called Mexico to the cry...
BANDIDO!

ROBERT MITCHUM · URSULA THIESS · GILBERT ROLAN

in **"Bandido"** also starring **ZACHARY SCOTT**

with RODOLFO ACOSTA · HENRY BRANDON · DOUGLAS FOWLEY

Story and Screenplay by EARL FELTON · Produced by ROBERT L. JACKS · Directed by RICHARD FLEISCHER

Music by MAX STEINER

IN CINEMASCOPE

COLOR by De Luxe

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MOTION PICTURE

EXHIBITOR

SEPTEMBER 5, 1956 VOLUME 56 NUMBER 19

IN TWO SECTIONS • THIS IS SECTION ONE

"A Young Man With A 'Good Press'"

editorial

COMPO Dues Drive Sept. 10

(page 8)

Ford Grant To Hospital

(page 9)

AND FEATURING: THE SERVISECTION

H. Hoppe, Alix, Alberta, Can., enjoys a good cigar courtesy of 20th-Fox's Alex Harrison, who agreed with MPE that Hoppe's ability to handle CinemaScope trailers in his projection booth deserved some recognition.

THERE'S A FORTUNE IN IT FOR YOU...

"TEA AND SYMPATHY"

M-G-M presents in CinemaScope and METROCOLOR "TEA AND SYMPATHY" starring DEBORAH KERR • JOHN KERR • with Leif Erickson Edward Andrews • Screen Play by Robert Anderson Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman

(Available in Perspecta Stereophonic or 1-Channel Sound)

Where does a woma
sympathy end — a
her indiscretion beg

BETTING $500,000 ON THE FAVORITE!

Every day from every M-G-M Exchange com
additional bookings for M-G-M's exciting pictur
zation of "TEA AND SYMPATHY," starrin
Deborah Kerr and John Kerr in their original stag
roles. The play that packed theatres from Coast-tc
Coast and enjoyed a phenomenal run of 91 week
on Broadway is being hailed by Preview audienc
East and West as even better on the screen.

M-G-M's big $500,000 nationwide promotio
covers the national magazines, with special atte
tion to women's publications. Also a five-fo
advance newspaper campaign in 90 cities: b
Sunday amusement page ads two weeks ahead
and the Sunday prior to opening; mid-week ads
preferred spots on news pages; an advance ad
TV pages and a big co-operative campaign gear
to playdates. The saturation TV and Rad
campaign spans the nation from 50 top marke
starting 2 weeks ahead of opening, using po
ular personalities of News, Commentary a
Women's programs who will see the picture a
write their personal enthusiastic copy. A B
CAMPAIGN BEHIND A BIG ATTRACTIO
SYNCHRONIZED WITH SIMULTANEO
NATIONWIDE PLAYDATES.

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

SEPTEMBER 5, 1956

VOLUME 56 NUMBER 19

A YOUNG MAN WITH A "GOOD PRESS"

For a relative newcomer on the national scene, Alex Harrison, general sales manager of 20th Century-Fox, seems to be handling himself very smartly and to be building a lot of good will for his company in his customer relations. This of course reflects itself in most trade paper comment, where his seeming interest in the welfare of the little fellows is getting him a "good press."

An example of this can be found on the front cover of this issue, where a small town theatreman is enjoying a good smoke at the expense of Mr. Harrison, because he wrote a letter of protest and explanation to this department when we questioned the practical workability of CinemaScope trailers in grind and multiple change houses. Come to think of it, maybe we should send him a cigar too!

Another example is in the greeting accorded to Mr. Harrison's recent statement that "in order to help the little men in exhibition," his company will make available "full year deals" for those who want them, including "splitting the product" where agreeable in competitive situations. Expressing in no uncertain terms the 20th Century-Fox concern for the small accounts, and their intention to do everything in their power to keep them "healthy," Mr. Harrison caused many a small theatreman to straighten his back, and to again feel that he is a part of this industry, when he said: "We still need the little man to give us the margin over the negative cost of pictures."

This is most refreshing in a business where various studio executives have made lay-press headlines with forecasts of nothing but toll-TV in five years or so. And where many distribution executives harp on the loss nature of the small accounts, and seem to agree with the studio executives.

Mr. Harrison may be an example of the younger sales executive thinking, or he may be a throwback to the old "film men" who didn't want "an edge," but only a "meet me half way." In either event, you may have noticed that he had many theatremen fighting for him on that CinemaScope trailer issue, even though he eventually gave up the announced policy. He certainly looks like a smart selection by Spyros Skouras and Bill Gehring, and a young man to watch!

STORM WARNINGS

Batten down the hatches, men, we're headin' for a blow!

In a recent issue of The New York Times, their movie critic, Bosley Crowther, who seldom finds a kind word to say about any movie "made in the U.S.A.," or commercially showable except in art houses, after much backing and filling, grudgingly admits that Americans have "refused to stop going to movies."

About 15½ inches and hundreds of words later, Mr. Crowther grudgingly admits that in spite of his expressed dislike for "THE EDDY DUCHIN STORY," "HIGH SOCIETY," and "TRAPEZE," they will be "among the most impressively attended pictures of the year." That what sends the public to theatres "is the urge to see a good movie or one that they hope is good." And that, "the coincidence of a lot of fetching pictures and a peak attendance in the last week in July is not without striking significance for those who can add two and two. Happily for the commerce of movies, it looks as though a run of likely films is coming this fall and winter."

Yes sir! As people occupied in "the commerce of movies," when Mr. Crowther says they look "likely" we break out in hives and get a chill.

ARE YOU A FREE LOADER?

If someone had approached you about this time last year and offered to lower your taxes substantially for a mere 10 per cent of the saving, what would be your answer? You probably would have said, "go ahead," and considered it a bargain.

Well, someone did just that, and the cost to you was far less than a 10 per cent cut. COMPO's recent tax victory will save this industry $51,800,000. The 10 per cent cut would be more than $5,000,000, but the organization is asking no such return.

On Sept. 10, COMPO launches its dues drive, asking from $7.50 to $75 per year from indoor houses, depending on seating capacity, and from $7.50 to $37.50 from drive-ins, depending on car capacity. This would be little enough if it were for what the organization has already done, but such is not the case. The money collected will be utilized for a continuance of the tax fight and other all-industry public relations activity including the Audience Awards.

Don't be a free loader!

Jay Emanuel

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THE NEW YORK DAILY NEWS says:

"Not since 'Gone With The Wind' opened in 1939 has a picture created so much interest and held an audience so spellbound."

AUDREY
HEPBURN
HENRY
FONDA
MEL
FERRER

PARAMOUNT PRESENTS
LEO TOLSTOY'S

War and Peace

A PONTI-DeLAURENTIIS PRODUCTION

CO STARRING VITTORIO GASSMAN · HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANTINE BARRY JONES
ANNA MARIA FERRERO
MILLY VITALE JEREMY BRETT

AND JOHN MILLS · PRODUCED BY DINO DeLAURENTIIS · DIRECTED B KING VIDO

BASED ON THE NOVEL "WAR AND PEACE" BY LEO TOLST

"Takes its place in motion picture history with 'The Birth of A Nation' and 'Gone With the Wind'." —*Redbook*

"A spectacular movie. Epic grandeur." —*Life*

"The successor to 'Gone With The Wind' . . . has fired a tremendous blast at the threat of television." —*N. Y. Mirror*

"Impressive and exciting beyond words." —*N. Y. Times*

"A truly great picture. More than a movie, more than entertainment. It is an experience in living!" —*L. A. Examiner*

"Audrey Hepburn as Natasha is rare acting — certainly the best feminine performance of the year." —*N. Y. Herald Tribune*

"A notable motion picture which can take its place in the film hall of fame. Many of the scenes have a rare and exquisite beauty such as is seldom seen in a motion picture." —*L. A. Mirror-News*

"Formidable contender in the handful of the greatest motion pictures yet produced." —*Motion Picture Herald*

"Sure to chalk up dazzling grosses. It has something to please everybody — highbrow, lowbrow and middlebrow." —*Film Daily*

"A real blockbuster. Three and a half hours of cinematic magic . . . big in the biggest sense." —*Variety*

BOXOFFICE FLASH!

International Premiere Engagements

CAPITOL THEATRE
New York

PARAMOUNT THEATRE
Hollywood

Jam-packed theatres . . . all-day lines . . . the biggest rush of ticket buyers in years and years!

Paramount Pictures

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

COLOR BY
TECHNICOLO

ONLY TWO OPENINGS TO DATE—YET SPACE LIMITATIONS PREVENT OUR PRINTING THE DOZENS OF EQUALLY GREAT BOXOFFICE REVIEWS FROM BOTH COASTS, IN NATIONAL MAGAZINES AND IN THE TRADE PRESS. PARAMOUNT IS PLEASED TO HAVE MADE THIS IMPORTANT CONTRIBUTION TO THE 1956-1957 MOTION PICTURE SEASON!

OOH THAT EKBERG!

Millions are waiting for her first big picture

and here it is!

. . . The action-romance melodrama of nine people crash-landed in Amazon headhunter jungle . . . and of the five who came back!

Nationally Advertised

to a total circulation of 27,668,843 . . . or 57,897,494 impressions! . . . including half pages in Sunday Newspaper Supplements in 40 cities; full pages in all fan magazines; double-spread half pages in TV Guide.

RKO Radio Pictures
presents

ROBERT RYAN · ANITA EKBERG · ROD STEIGER

BACK FROM ETERNITY

Co-starring **PHYLLIS KIRK · KEITH ANDES · GENE BARRY**

with FRED CLARK · BEULAH BONDI · JESSE WHITE

Produced and Directed by JOHN FARROW · Screen Play by JONATHAN LATIMER · Music by FRANZ WAXMAN

THE MOST TALKED ABOUT MOVIES ARE FROM THE NEW RKO

BROADWAY GROSSES

(As of this Monday)

Holiday Aids Business

New York—Despite clear, summery weather, all the Broadway spots were helped by the Labor Day weekend, and some houses, particularly the Roxy, turned in exciting grosses over the long holiday.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Ambassador's Daughter" (UA). Paramount ($45,000)*—Theatre claimed the opening week would hit $44,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—Opening week was heading for a sensational $135,000, with $94,223 in for Friday through Monday.

"High Society" (MGM). Radio City Music Hall ($144,000)—Fourth stanza was sure of $185,000, with $143,000 already in for Thursday through Monday.

"Moby Dick" (Warners). Criterion ($25,800)—Staying power proven with the ninth week bound to top $28,000.

"War And Peace" (Paramount). Capitol ($49,800)—Second week was reported at a smash $121,000.

"Satellite In The Sky" (Warners). Globe ($14,800)—Opening week was sure of $14,000.

"Lisbon" (Republic). Mayfair ($15,000)—Opened good with first week sure to top $19,000.

"Autumn Leaves" (Columbia). Astor ($29,000)—Down to $17,500 on the fifth week.

"The Burning Hills" (Warners). Victoria ($20,400)—Still okay at $23,000 on second week.

"Away All Boats" (U-I). Loew's State ($28,700)—Third week claimed at $22,500.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Relief Fund Founder Dies

Hollywood—Mitchell J. Lewis, 76, executive board chairman of the Motion Picture Relief Fund and one of its founders, died last fortnight in the Motion Picture Country Home Hospital following an illness of two months' duration. He was a native of Syracuse, N. Y., and attended the U. S. Naval Academy, later Syracuse University, before becoming an actor. Entering films in the days of the Thanhauser Company, he was under contract to MGM at the time of his death.

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(Beginning the 20th year of The Pink Reviews Section)

The NEW YORK Scene

By Mel Konecoff

PRODUCER SPEAKS: Sidney Harmon, United Artists producer, in town for home office confabs, said at a conference that the people in Hollywood are taking things more seriously. He lists these reasons:

A fear of TV; culture is being taken more seriously; less difficulty with temperament; the concern of the established stars over their younger counterparts taking over; less laziness; a sincere desire to hold onto their jobs from the lower levels to the higher echelons; and those who have a stake in their films work harder for themselves than for others.

Thought Harmon, "The major star owns the industry . . . he has a choice of a multitude of scripts from independents, major studios, his own corporate set-up, etc. . . . much more attention is being paid to scripts these days so as to get the top star to agree to make them."

He doesn't think there is a general trend towards longer and longer films, but rather when they do come out over three hours in length it is an expression of but a handful of men who have proven their ability to take a subject that deserves lengthy telling and do a competent job with it. They are the exception rather than the rule.

Harmon's Security Pictures has a deal to distribute 10 films under the UA banner, and he is ready with "The Wild Party," starring Anthony Quinn, which is about the hot jazz joints and the youngsters who frequent same; also "Men In War," starring Robert Ryan and Aldo Ray, which has to do with the actions of men under fire in Korea.

Other properties for the future include "God's Little Acre," to be made in Georgia in January; "Passenger To Bali," in November; "Gretta," to go within six months; and "Little Men, Big World."

THERE'S A STREET IN YOUR FUTURE: Paul Street, a relative newcomer in the field of direction and production, is a man with ideas and talent, an unbeatable combination in a business where both are appreciated. He recently completed an excellent art short called "Hands And Music" which is garnering wonderful reaction in the specialty houses that have played it, and now he is ready to go further.

On his schedule is a series of one reel color travel shorts, perhaps a dozen in number. While they will contain a bit of the conventional, they will also show the unique and unusual in the cities and areas to be covered. Right now his International Film Unit is working in and about New York City, a subject that has been covered in detail by others. Street feels that he can still do a job that will warrant public perusal and approval.

On his schedule is Paris, Seville or Granada, Verona, etc.

THE METROPOLITAN SCENE: We are sorry to see Leo Pillot, special events manager and national magazine contact at 20th-Fox, leaving that organization. He is a top man in the promotion field. . . . Missive in via air mail from London purportedly from Robert Mitchum telling us how great his UA film, "Bandido," is and that he'll soon be back to make some personal appearances with same. Top exhibs must have gotten same across the country. . . . A layout of fotos taken by Yul Brynner appears in the current Colliers on behind-the-scenes scenes of "The Ten Commandments." . . . The Board of Public Works in Los Angeles must be anti-Marilyn Monroe. They ordered fetching cut-outs plugging her in "Bus Stop" to be removed from bus stop signs. The bus company protested, stating it helped their biz. . . . Reissue of "Rebecca" getting "new film" treatment via new accessories, trailers, and a modernized campaign. If our feeble memory is correct, "Becky" should still please and entertain. . . . Lots of teeners on hand to see Tab Hunter and Natalie Wood in the lobby of the Victoria when they opened "The Burning Hills." . . . John Forsythe greeted his fans in the Paramount on the day "The Ambassador's Daughter" opened at the Bob Shapiro showcase. As a matter of fact, festivities were scheduled all day long. Wonder what ever happened to the gals on the motor scooters???? . . . The Plaza is plugging something MGM thinks is unique, a "Tom And Jerry Film Festival." We've got news for someone. Theatres everywhere have been playing this type of show for years and still do. They call it a cartoon carnival or a special kiddie show. Take your pick.

Fabian To Keynote Meet

New York—Myron N. Blank, president, Theatre Owners of America, announced last week that the keynote speech at the group's 1956 international convention at the New York Coliseum on Sept. 20 will be delivered by S. H. Fabian, treasurer, TOA, and head, Stanley Warner Company.

"It is fitting," Blank said, "that we have an exhibitor of his stature to speak for the exhibitors and to sound the industry's note of enthusiasm and optimism for the future of the motion picture theatres at the greatest and largest convention in the history of the industry."

July Dividends Up

Washington — Publicly reported cash dividends paid by film companies rose slightly in July of this year compared with similar figures for the same month in 1955, it was reported last fortnight by the Department of Commerce. The total for the July past aggregated $1,703,000, in contrast with $1,695,000 for July, 1955.

The cumulative total for dividends paid in the first seven months of 1956 dropped slightly from the payments made in the same period of last year, however. The 1956 figure was reported at $16,021,000, compared with $16,358,000 in 1955.

COMPO To Launch Dues Drive On Sept. 10

Funds To Aid Tax Fight, Audience Awards Campaign, Press Relations Activity; Sales Personnel To Collect

New York—COMPO's annual dues campaign will be launched Sept. 10, Robert W. Coyne, special counsel, announced last week. As in former years, the dues will be collected by the sales forces of the major distributors, the general sales managers of which have approved the drive and have instructed their sales forces to make every effort for its success.

Branch managers of all companies met in their respective exchange cities yesterday (Sept. 4), for preliminary planning and distribution of the work. A second meeting of branch managers and all sales personnel will be held on Sept. 10, for general instructions to all sales personnel. Division and district managers will be available for collecting from those circuits they normally contact.

The dues this year will be held to the reduced level instituted in the dues campaign of three years ago. As in the past, dues from exhibitors will be matched, dollar by dollar, by contributions from the distributing companies. Funds collected will be for general COMPO purposes and will be devoted primarily to the ultimate elimination of onerous taxes, the Audience Awards campaign, press relations activity and other industry projects currently under study.

The tax campaign booklet, which will be distributed to each exhibitor with a COMPO dues card, says:

"COMPO's recent successful tax campaign will add $51,800,000 to the motion picture industry's annual income. Your theatre business will share in this increase. In accomplishing this great service to our industry, COMPO incurred expenses that depleted its treasury. If COMPO is to continue and if it is to carry out its program your contribution to its support is urgently needed. You are asked, therefore, to make your contribution without delay, according to the scale of dues payments printed elsewhere in this booklet."

The dues schedule for four-wall theatres is $7.50 yearly up to 500 seats; $11.25 to 750 seats; $18.75 to 1,000 seats; $37.50 to 2,500 seats; and $75 over 2,500 seats. For drive-ins it is $7.50 to 300 cars; $11.25 to 500 cars; $18.75 to 600 cars; and $37.50 over 600 cars.

The booklet also gives the highlights of COMPO's forthcoming program. The Audience Awards campaign will be repeated this year in substantially the same format as a year ago, with changes suggested by experience.

Complete elimination of the Federal admission tax is still the ultimate objective of COMPO. Only the time for the next campaign is to be determined. It must be remembered that there are still 1,300 theatres burdened with the Federal tax.

COMPO's press relations committee is already at work on an ambitious program.

News Of Day Executive Resigns Hearst-MGM Post

NEW YORK—Michael D. Clofine, editorial producer of News Of The Day and Telenews subjects for Hearst Metrotone News, Inc., has resigned, it was announced last fortnight by C. B. Stratton, Hearst executive vice-president. William P. Montague succeeds him.

Clofine joined the Hearst organization in 1912 as a copy editor and in 1919 was placed in charge of the newsreel department. In 1927, the Hearst-Metrotone Company, jointly owned by the Hearst interests and MGM, was formed, and Clofine was named editorial director, the post he has held since then. His retirement was promoted for reasons of health.

As Clofine's associate, Montague is widely known as an editor and production supervisor.

Non-Salaried Censors Considered In Penna.

Harrisburg, Pa.—Governor George M. Leader announced last fortnight that he is "seriously considering" appointment of a non-salaried advisory board of censors to take up the general functions of the former Pennsylvania Board of Motion Picture Censors, disbanded recently following U. S. Supreme Court action and the State Senate, which refused passage of modifying legislation. The advisory agency, Leader said, would look into the subject of new legislation and investigate individual films.

Meanwhile, the equipment and records in the Censor Board's offices at 1225 Vine Street, Philadelphia, was being prepared for shipment to warehouses of the Department of Property and Supplies here. The employees, including administrator Michael Felt; went off the State payroll Aug. 31.

COMPO Survey Reveals 22 States, 626 Towns Impose Admissions Tax

New York—COMPO released last week the results of a nation-wide survey showing that 22 states and at least 626 towns and cities impose state or local taxes applicable to motion picture admissions.

In addition, Connecticut imposes a state tax on places of amusement, based on seating capacity, and North Carolina, South Carolina, and Delaware levy state license fees on motion picture theatres.

State admission, sales or gross receipts taxes range from one to three per cent, except in Kentucky and Texas, which have a sliding scale on admissions above 50 and 80 cents, respectively. Local admission taxes range from one to 10 per cent, and in six states they are imposed on top of Federal and state levies.

Copies of the survey are being sent to COMPO's state tax campaign chairmen and co-chairmen, to the heads of all exhibitor associations, to picture companies, and to circuit executives.

Robert W. Coyne, member of the COMPO governing committee, in a foreword to the survey, says:

"Federal exemption from excise taxes on admissions of 90 cents and under ameliorates but does not solve all of the motion picture industry's tax problems. We must continue to work not only for the complete elimination of all Federal admission taxes, but also strive for elimination or reduction of the many state and local admission taxes which exact such a heavy toll on industry income.

"Well organized local campaigns have resulted in the repeal of many local admission taxes in the past five years. But . . . the number of such taxes is still alarmingly large. And passage of the King Bill probably will lead to increasing pressure for such local excises by municipal and other taxing authorities faced with mounting budgetary problems.

"As we have pointed out many times before, it is much easier to prevent the imposition of these taxes than it is to have them repealed. It requires constant vigilance by exhibitors and other industry representatives when revenue legislation is under local discussion and prompt united action when such legislation is threatened. Industry representatives should not only present a united front but obtain the active support of neighboring merchants and organized labor to oppose such imposts.

"COMPO is unable, because of its limited staff and resources, to take an active part in local tax campaigns but is prepared to offer guidance and make available statistical and other data to local tax committees. This applies both to campaigns to prevent the establishment of new taxes or to help repeal those already in force.

"The motion picture industry is on record as ready and willing to bear its share of national, state and local tax burdens but is vehemently opposed to unjust and discriminatory admission taxes. In every community where such taxes are in effect, theatres and other branches of the industry should unite in a campaign to have them eliminated."

The COMPO survey, prepared under the direction of Charles E. McCarthy, information director, is believed to be the most complete compendium of state and local admission taxes on record. The great bulk of the information came from state and local tax authorities with whom a voluminous correspondence has been carried on for the past several months. Exchange members, circuit executives and individual theatre owners also helped to provide information on situations where inquiries to local taxing authorities went unanswered.

MITO Hears Unity Plea From Gehring

St. Louis—A strong plea for industry harmony was sounded last week by 20th-Fox vice-president William C. Gehring in his address to the opening session of the 38th annual meeting of Missouri-Illinois Theatre Owners in the Kingsway Hotel here. Gehring called attention to the warning of COMPO triumvir Robert W. Coyne that there may be efforts made by state and municipal governments to enact admission taxes which would offset benefits accruing to exhibition from the recently enacted Federal legislation providing for elimination of the Federal levy of tickets costing up to 90 cents. At the same time, Gehring praised the keynote address of F. P. Gloriod, Poplar Bluff, Mo., resident manager for the Rodgers Theatres circuit, whose subject, "Let's Go Forward Together," was an eloquent call for unity.

The opening session of the conclave was called to order by MITO president L. J. Williams, who turned the meeting over to general chairman Paul L. Krueger, president, Fred Wehrenberg Theatres. Some 400 persons representing every segment of the industry also heard addresses by Mrs. Arretus F. Burt, founder and honorary president, Better Films Council of St. Louis, and Philip Nanos, MITO vice-president and counsel, the latter urging small exhibitors to unite for survival. Nanos' talk was followed by a "Pool Your Ideas" open forum. The gathering was saddened by the sudden death of veteran Columbia salesman Jimmy Bradford, who succumbed to a heart attack in Alexian Brothers Hospital in the course of the afternoon.

The second and final day of the convention was marked by the adoption of a resolution thanking COMPO for its services in the reduction of the Federal admissions tax and asking members to show appreciation by paying COMPO dues promptly. Fanchon and Marco general manager Edward Arthur, area COMPO captain, was lauded for his services. Claude Mundo, TOA executive assistant, described plans for the forthcoming New York convention, and TOA was requested by the MITO membership to use its good offices to obtain allocation of advertising funds for local exhibitors from film companies.

Williams and all other incumbent officers of the organization were reelected. New directors named include Howard Spiess and Colonel Jim Damos, St. Louis; Robert Strauss, Benton, Ill.; Richard Logan, Charleston, Mo.; and Bernice Montgomery, Chaffee, Mo. Managing secretary Myra Stroud, an appointed officer, continues in office another term.

Other features of the meeting included reports from various committees, personal appearances by John Payne and Barbara Rush, and banquet and dance at which Miss Film Row of 1956 was selected from a number of nominees on the exchange staffs. Tab Hunter was unable to attend as scheduled. Tom Edwards, Eldon, Mo., served as banquet toastmaster. Among the panelists heard in the course of the conclave were William C. Earle, National Theatre Supply; Bernard McCarthy, St. Louis Theatre Supply; and Ray Colvin, Theatre Equipment Dealers Association executive director, as well as exhibitors Frank Plumlee, Farmington, Mo.; A. B. Magarian, East St. Louis, Ill.; Pete Medley, Sikeston, Mo.; Eddie Clark, Metropolis, Ill.; Bill Waring, Jr., Cobden, Ill.; and Phil Nanos, Tommy James, Howard Spiess, and Frank Henson, St. Louis. A wide variety of equipment for conventional and drive-in situations was on display at the concurrent trade show.

Will Rogers Hospital Is Recipient In Ford Foundation Grant Program

New York—The Will Rogers Memorial Hospital announced last fortnight that it had received a check for $12,950 from The Ford Foundation, half of its share of the Foundation's $200,000,000 grant program to assist the nation's 3,500 voluntary, nonprofit hospitals to improve and extend their services. The balance of the Will Rogers share is expected to be paid next year.

Under the terms of the grant, final decision as to the use of the money is left to the hospital's governing board. The only condition made by the Foundation in its original announcement of the grant program last Dec. 12, was that the fund could not be used for repaying past obligations or "operating expenses for services currently being performed by the hospital."

A. Montague, president of the Hospital, said that "in making formal application for the grant, we had informed the Foundation of possible uses of the money. These included the services available at Will Rogers and furthering research."

The flexibility of the grant was indicated in the Foundation announcement which permitted the hospital to use its gift in any area of hospital service or any other area which in the opinion of the hospital's governing board would best serve its community. "Its 'community', in the case of the Will Rogers Hospital, is the entire entertainment world," Montague further stated.

R. J. O'Donnell, chairman of the board, hailed the gift as "one of the greatest votes of confidence ever placed in our industry's Hospital. It now becomes our duty to see that this money is put to the best possible use for the benefit of our people.

"Our responsibility is to keep pace with medical science so that the accomplishments of the scientists are translated into patient care. The financial problems of our hospital have grown particularly acute during the past decade. It has become increasingly difficult to find the funds to improve and extend our services to the extent possible in the light of our present knowledge. The Ford gift permits us to do things which we undoubtedly could not have done without the Foundation's generosity."

H. Rowan Gaither, Jr., president of The Ford Foundation, said, "The trustees of The Ford Foundation seriously considered requiring matching funds for the December grants, but decided not to do so on the grounds that it might precipitate a disorderly scramble and chaotic competition in fund-raising and that this might in the end delay rather than hasten effective results. The Foundation's recent grants are therefore not matching grants."

NTA 20th-Fox Package Sold In 79 Markets

NEW YORK—Continuing the pace set by its sales staff, Harold Goldman, vice-president in charge of sales for National Telefilm Associates, announced the signing of 22 additional contracts for the organization's package of 52 20th-Fox pictures. The package is now set in 79 markets throughout the country.

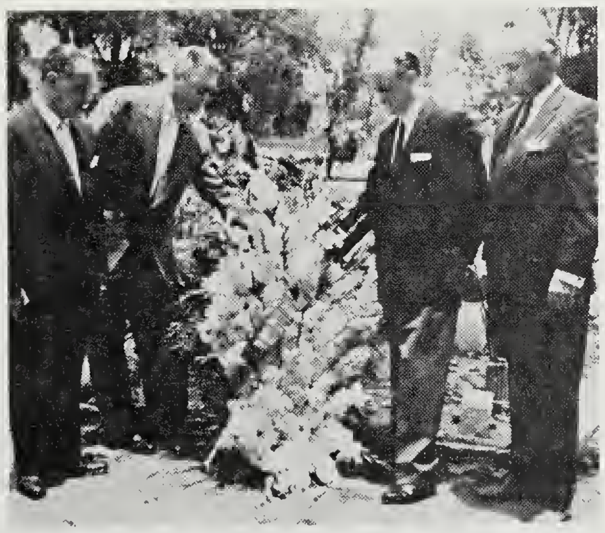
Stations will start televising this group of outstanding films next month.

Yates-Cantor Deal Off

Hollywood—It was learned last week that the $6,300,000 offer of Cantor, Fitzgerald and Company, Inc., to Herbert J. Yates for his controlling interest in Republic Pictures Corporation had been refused and that the option of the Beverly Hills investment banking firm had expired. The option was for 500,000 shares at $12 per share.

At the present time, it was announced, the firm holds more than $1,000,000 of Republic Pictures four per cent debentures, due June 30, 1965.

Yates denied dealings with a group headed by Moe Ellis and partners, who were said to have made an offer to buy 600,000 shares at $10 per share, and who were said to have already obtained 200,000 shares of Republic stock on the open market.



A wreath was placed on the tomb of Luis R. Montes, founder, Variety Club of Mexico, recently by, left to right, Alan Noye, past chief barker; John H. Rowley, international chief; George C. Hoover, executive director; and Guillermo Haza, chief barker, Mexico City Tent.

West Salutes Velde

New York—Personnel in United Artists' five west coast exchanges are making a special sales effort this week to salute their former district, later division, manager, James R. Velde, recently named general sales manager for the distribution company. The drive is winding up UA's Fifth Anniversary campaign.

MGM-TV Places 725 Film Library In 12 Markets For $20,000,000

New York—The biggest single day's business ever concluded in the history of the entertainment industry was announced last week by Charles C. "Bud" Barry, vice-president in charge of television, Loew's, Inc.

In a series of four rapid transactions, Loew's, Inc., placed the MGM feature film library in 12 markets for a sum in excess of $20,000,000.

The first transaction is with CBS and was closed in an exchange of phone calls between William Paley, chairman of the board at CBS, and Arthur M. Loew, president, Loew's, Inc., for the CBS owned and operated stations, WCBS-TV in New York, WBBM-TV in Chicago, and WXJX-TV in Milwaukee. Also included are St. Louis and Hartford where CBS is a TV channel applicant. In the event that either of these applications are denied by FCC, CBS will be permitted to sub-license its commitment in either of these markets.

The second transaction involves the four stations comprising the Triangle Publications group, and was concluded with Roger Clipp, vice-president and general manager for the station combine owned by The Philadelphia Inquirer. The stations include WFIL-TV in Philadelphia, WNHC-TV in New Haven, WNBF in Binghamton, and WFBG in Altoona.

The third transaction for the MGM library was concluded by long distance phone between Barry and Otto P. Brandt, vice-president and general manager, KING Broadcasting Company for KING-TV in Seattle and KGW-TV, now under construction in Portland, Ore., with an October target date.

The fourth and final transaction marked the conclusion of week-long negotiations with KTTV, Los Angeles, which were culminated in the signing of leasing agreements and stock transfers by Richard Moore, president and general manager of KTTV, and Barry, representing Loew's. With the signature of these papers, Loew's officially became 25 per cent owner of KTTV, and KTTV became the exclusive outlet for the entire library of 725 MGM films in the Los Angeles area.

Barry announced that the leases in all markets call for a full library of approximately 725 pre-August 1948 feature films on a seven years exclusive basis, and permits only black and white transmission. For color transmissions each station must work out separate terms with MGM-TV.

The 725 films include "Goodbye Mr. Chips," "Boys Town," "The Thin Man," "Ninotchka," "Mutiny On The Bounty," "Northwest Passage," "San Francisco," "Meet Me In St. Louis," "David Copperfield," "Boom Town," "Mrs. Miniver," "Random Harvest," "Dinner At Eight," "They Were Expendable," "Lassie," "The Good Earth," "Anna Karenina," "Little Women," "Pride And Prejudice," "Thirty Seconds Over Tokyo," "The Hucksters," "A Tale Of Two Cities," "Easter Parade," "The Harvey Girls," "National Velvet," and others.

SIMPP, Italians Agree On Indie Distribution

NEW YORK—Accord in principle on a new three-year agreement covering distribution in Italy of American film product was reached last fortnight by Ellis G. Arnall, SIMPP president, and Dr. Eitel Monaco, president of ANICA, the Italian film association. The details, it was understood, would be worked out in Rome by Monaco and Dr. Ercole Grazaeidei, Arnall's representative there, with a draft to be submitted to Arnall for his approval.

Among the questions still to be resolved last fortnight was the number of import licenses to be made available for independent U.S. product. Motion Picture Export Association member companies under the new agreement receive 225 annually. Regarding remittances, it was agreed that SIMPP companies would receive the same treatment as those of the MPEA on a pro rata basis, giving SIMPP affiliates $300,000, compared with $3 million for those of the MPEA.

AB-PT Wins Extension

Washington—The Department of Justice last week granted American Broadcasting-Paramount Theatres another extension of the deadline for the circuit to divest itself of theatres according to the terms of the Paramount consent decree. The new extension moved the final date up to Nov. 5, from Sept. 3, for the completion of divestiture of 23 theatres, all but two of which are held in joint interest with Maine and New Hampshire Theatres.

Bercutt Plugs "Giant"

New York—Because of the unprecedented activities on behalf of the George Stevens production, "Giant," Max Bercutt, west coast field representative for Warners, has been appointed coordinator between the sales, advertising, and publicity departments.

Censor Binford Dies; Was "Most Notorious"

Memphis—Lloyd T. Binford, 89, controversial censor here for many years, died last week in a nursing home, following an illness of several months. He retired at the beginning of this year as chief of the Board of Censors, a capacity in which he claimed to have become "the most notorious censor in the world."

Binford was the dominating figure on the Board for 28 years, busily engaged most of that time in scissoring "sin" not only out of motion pictures but also out of legitimate plays, musicals, and ballets. The law which established the Board of Censors gave it wide, possibly unconstitutional, authority to determine what constituted immoral entertainment, or that which was "inimical to public safety, health, morals, or welfare." Binford's rejection of certain product such as Charlie Chaplin and Ingrid Bergman films on the grounds that the stars' personal lives were objectionable brought severe industry and general criticism, but he was consistently defended by his friends. As a former railroad clerk, Binford had no use for train robbers, with the result that all Jesse James films were banned, together with those containing what he felt was an overabundance of shooting or "gangsterism."

Early in his career as the arbiter of public taste here, Binford banned a Biblical production, "The King Of Kings," contending that certain parts of the film were "inimical to the public welfare." The Tennessee Court of Appeals sustained his ruling. The stage production of "Annie Get Your Gun" was not seen here because Binford objected to Negroes in the cast. In 1947, after he had rejected United Artists' "Curley" because white and Negro children were shown playing together, the distributor and Hal Roach, the producer, brought court action which, although unsuccessful even in its final appeal to the U. S. Supreme Court, brought criticism of the Board from the jurists of the Tennessee Supreme Court, among others.

Since Binford's retirement, the Board of Censors has relaxed its authority and the rejection of films have been an exception rather than a rule. A few pictures banned during Binford's tenure, such as "The Wild Ones" and "Duel In The Sun," have been reinstated.

The Independent Theatre Owners Association of New York recently honored the two "Bobs," O'Donnell, chairman, national tax campaign, and Coyne, COMPO special counsel, for their efforts at a special luncheon at the Hotel Astor. Seen, left to right, are Sam Pinanski, member, COMPO's governing council; O'Donnell; Max A. Cohen, ITOA board chairman; Coyne; and Harry Brandt, president, ITOA.

The International Scene..........

Canada

Drive-In Fights Council For Midnight Shows

Toronto—Midnight shows are the center of attraction these days in the little town of Dauphin, Manitoba. Norman Elson, manager, is battling the municipal council over his right to after-Sunday midnight previews at his ozoner.

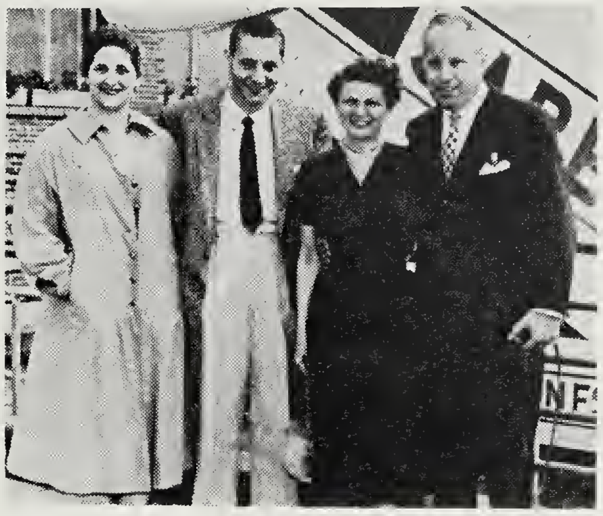
Enactment of a bylaw extending the provisions of the Lord's Day Alliance Act from Sunday midnight to seven a.m., Monday, started the battle. This stopped the drive-in's midnight shows. Elson sought a test case in court.

Things worked out differently, however. He received a letter from the amusement tax branch, advising that if the rural council revoked the theatre license for violation of the bylaw, the tax branch would be forced to follow suit. That was when Elson decided that discretion was the better part of valor. He closed down Sunday nights.

The battle is not over. Elson is using his marquee at both the drive-in and the Dauphin, which he also manages, to fight council. He advises that drive-ins in nearby towns are open Sunday midnight.

Canadian Comment

Proposed lottery laws in this country may prevent Foto-Nite in theatres. However, under the law which may not become effective for a couple of years, there would be nothing to prevent a theatre or drive-in from staging Bingo or other games providing the total annual retail value of prizes did not exceed $5,000 and the proceeds were turned over to charity, religious, or community purposes through a recognized agency. The monster Bingoes, with prizes like three automobiles, in a rink or auditorium under any auspices, would not be possible. Agricultural societies staging a fall fair can hold a $10,000 lottery on admission tickets sold in advance, but only once a year.



Arnold M. Picker, second from left, United Artists vice-president in charge of foreign distribution, was greeted by Leon Feldun, UA manager in Belgium, as he arrived at the Brussels airport recently with Mrs. Picker and their daughter.

CINE CHATTER: H. H. Burko, in the Canadian motion picture industry for more than 25 years, resigned as manager, Montreal branch, General Theatre Supply Company, Ltd., and W. K. Reason was appointed his successor. GTS is a Famous Players subsidiary. . . . Wannie Tyers, manager, Hyland, Hamilton, was low gross winner, and Harry Renfrew, Odeon Theatres' head office staff, was low net winner in the J. Arthur Rank Organization's seventh annual golf tournament, held in Toronto. Committee in charge of the affair was made up of Pat Malone, chairman, Bill Devitt, Zeke Sheine, Bob Gardiner, Irving Stern, and Jim Harrison. . . . Premier Operating recently opened a 16mm. situation in Elliott Lake, Ont. The theatre was built to 35mm. standards. . . . The Avalon, Hamilton, was closed for two weeks to give the staff a joint two-week vacation. . . . Amusement tax figures point up the decline in Regina's movie attendance. For the first six months, the total was $46,421, a drop of $14,000 from the same time last year. . . . Savoy, London, an independent 520-seater, has adopted the policy of two admissions for the price of one for an indefinite period. . . . New booker at Warners, Winnipeg, is Jules Morry, replacing Joe Brown, now with United Artists. . . . The Canadian Film Awards were presented at Stratford Film Festival by Maurice Evans, with the National Film Board picking up most of the medals. Only outsider to win an award was Crawley Films, Ltd., Ottawa. . . . Meridian Films, owned jointly by Ralph Foster and Julian Roffman, purchased an east-end theatre in Toronto, and is converting it to a motion picture studio. . . . Newest firm to be incorporated in Ontario for the purpose of producing motion pictures is Pageant Productions, Limited, with an authorized capital of 1,350 preferred shares with a par value of $100 each and 15,000 common shares with no par value. . . . "Oedipus Rex," the 35mm. color film made from the Stratford Festival's production, has been entered in the 17th International Film Festival held annually in Venice. The film was made entirely in Toronto at the Canadian Film Industries' Studio. . . . James A. Sardo, Hamilton alderman, is owner, Westdale, Hamilton. The house formerly belonged to Lou Rosenfield. . . . Special pictures, prize contests, and free gifts for the kids are offered Saturday mornings by the Palace, Cornwall, while the Roxy, same town, is also running an extra feature for the kids at daily matinees. . . . Two closures recently in Winnipeg were the Osborne and the State. The latter has an indefinite closure, while the former closed for the summer only. . . . Ron Leonard was appointed director of advertising and publicity for Odeon Theatres of Canada. This follows the recent resignation of James Hardiman, to take up another position in Hollywood with National Theatres. . . . Dominion Government statistics for April show another drop in the sales of TV sets at 24,300, compared with 30,665 in the same month last year.

—Harry Allen, Jr.

"Saint Joan" Test Sites Named By Preminger

New York — Producer-director Otto Preminger launched a world-wide search for a young actress to portray the title role in his United Artists film version of George Bernard Shaw's "Saint Joan" with auditions in the Trianon Room of the Ambassador Hotel, New York, yesterday (Sept. 4). This was the first of a series of auditions to be held in 15 cities in the United States and Canada. They will be personally conducted by Preminger in leading hotel ballrooms and in one Hollywood studio during this month.

In addition to New York, the following cities, hotels and ballrooms will be used as audition sites: Boston: Hotel Bradford, Governor Bradford Room, Sept. 6-7; Montreal: Sheraton Mt. Royal Hotel, Sheraton Hall, Sept. 8; Toronto: Royal York Hotel, Concert Hall, Sept. 9-10; Detroit: Cadillac Sheraton Hotel, Grand Ballroom; Sept. 11-12; Cleveland: Statler Hotel, Euclid Ballroom, Sept. 13-14; Chicago: Hotel Sherman, "Bal Taberin," Sept. 15-17; St. Louis: Coronado Hotel, The Ballroom, Sept. 18; Denver: Brown Palace, Emerald Room, Sept. 10; Seattle: Olympic Hotel, Olympic Bowl, Sept. 20; San Francisco: Fairmont Hotel, Gold Ballroom, Sept. 21-22; Los Angeles: Carlyle Productions Studios, Sept. 23-25; Dallas: Statler Hilton Hotel, Grand Ballroom, Sept. 26; and Washington, D. C.: Shoreeham Hotel, Grand Ballroom, Sept. 28-29.

In October, Preminger will hold the overseas phase of his search in five European cities.

The winner of this search for a new talent will be given the starring role.

Drive-In Sues Columbia

Chicago—Trial of the action brought by the Double Drive-In Theatre Corporation, seeking a temporary injunction to restrain Columbia from licensing "The Eddy Duchin Story" to any outdoor theatre with clearance over plaintiff, was started last week before Federal Judge Joseph San Perry.

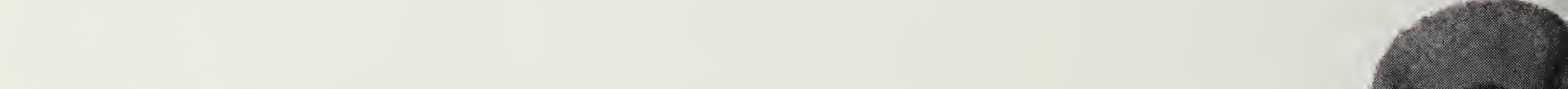
Plaintiff charges it had an agreement with Columbia which committed the film company to eliminate competitive bidding in the case of the Double Drive-In and not to restore it without prior notice. It is charged that the defendant breached the agreement in the instance of the subject film, and that it sought to force the playing of the picture at the Sunset and Bel-Air Drive-Ins, under common management with the Double.

UA Peeks Under "Curtain"

New York—Only some 25 or 30 U. S. features could be used at the present time by the Iron Curtain countries which have expressed an interest in acquiring such product, it was estimated last week by Arnold M. Picker, United Artists vice-president in charge of foreign distribution. Picker said that he bases his opinion on reports received from UA executives in Europe and from travelers to the Red satellite nations, adding that he is contemplating a visit in the fall to Czechoslovakia, Poland, and, perhaps, Russia, to determine the quality of theatres and their operation.

Nothing can stop i

coming



20th CENTURY-FOX presents

Richard Widmark

in

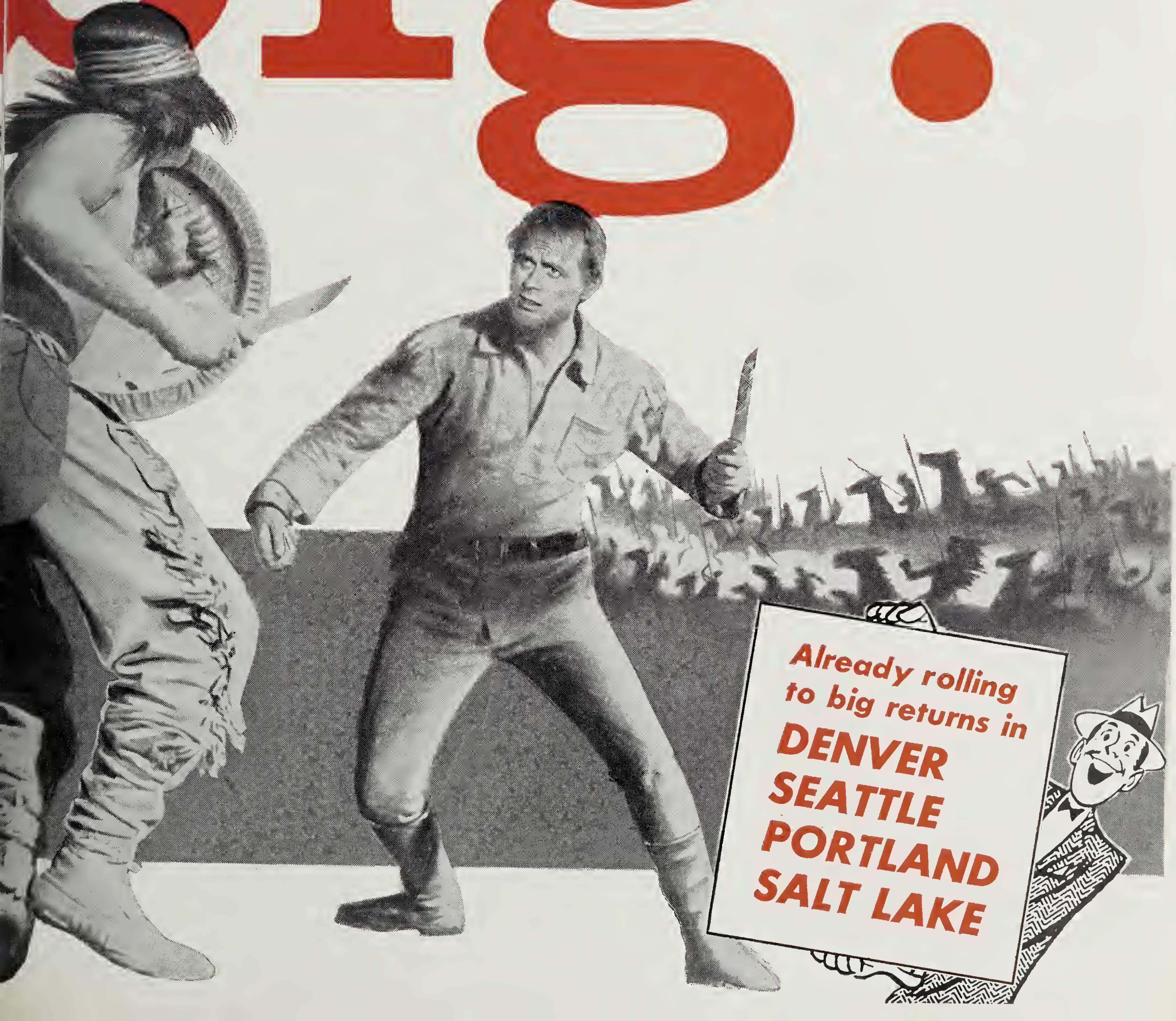
The Last Wagon

COLOR by DE LUXE CINEMASCOPE co-starring FELICIA FARR

Produced by WILLIAM HAWKS · Directed by DELMER DAVES · Screenplay by JAMES EDWARD GRANT, DELMER DAVES and GWEN BAGNI GIELGUD Story by GWEN BAGNI GIELGUD rom

through

big!


Already rolling to big returns in
DENVER
SEATTLE
PORTLAND
SALT LAKE

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 62

George Nonamaker
Editor

Two Sweeps Winners Vie For UA's $750

Philadelphia—By winning this week's contest, Jack Foxe, Loew's Capitol, Washington, not only receives Motion Picture Exhibitor's $100, but gains "a leg to stand on" in United Artists' $750 contest for the best campaign on "Alexander The Great." He automatically joins Edward F. Meade, Shea's Buffalo, Buffalo, in that category. The playoff is scheduled for after Oct. 24.

WINNING ENTRY

ART HIGHLIGHTS FOR "ALEXANDER"

Submitted by Jack Foxe
Loew's Capitol, Washington, D. C.
3432 seats • $1.25 top admission
General patronage.

The most colossal long range campaign in the history of this theatre was planned to hit every possible direction and reach every adult, teenager and youngster in the area. In order to obtain 100 per cent saturation, all stops were pulled, yet the campaign was kept within the limits of the approved budget, utilizing every trick in the book and all facets of advertising-publicity and exploitation. The only form not used was street bally, prohibited by Congressional laws for the District; and this was compensated by the use of other forms of exploitation.

The three newspapers in the city gave an unprecedented amount of free space totaling more than 30 separate picture and story breaks, including one full page in color. Equally fabulous was the radio and TV coverage, with the campaign being launched almost four months prior to playdate. Included was a great amount of space and time on the series of personal appearance tours that included David Ballard, the giant; David Fflokes, the costume designer; and, finally about six weeks prior to opening, Barry Jones, featured in the film. These personal appearances resulted in a multitude of off-theatre page breaks such as fashion pages, woman's pages, news pages, etc.

One of the highlights of the campaign was an art exhibit used for the first time at our theatre. The exhibit of contemporary Greek art tied in with the picture was arranged in connection with the I.F.A. Galleries. The theatre's entire downstairs lobby was revamped for the huge display which was put in two weeks prior to opening and continued throughout the playdate. The only expense involved were the inexpensive beaver board panels, signs and lighting for the huge display. The I.F.A. Galleries paid for the shipping cost, etc., of assembling the exhibit and the necessary insurance involved. This stunt was covered by photographers of the dailies, society editors, movie editors, and also the art pages of two Sunday papers. A group of socially prominent art patrons were assembled for photographs; also pretty girls for cheesecake pictures. The I.F.A. Galleries also sent out a mailing piece to 8500 names, people normally not reached by movie publicity. They paid for this entirely and, in addition, had printed and paid for 5,000 circulars. They also ran two special newspaper ads calling attention to the exhibit.

Joan Taylor and Hugh Marlowe, in an action scene from Columbia's "Earth Vs. The Flying Saucers," on which the company has posted a $500 prize in SHOWMANSHIP SWEEPSTAKES. The offer expires Dec. 5.

Priests of the various local Greek communities were contacted and supplied with material to give to their people about the picture, as were officers of the local branch of the AHEPA Greek organization.

Another highlight was a TV limerick contest arranged on WTTG-TV which cost us a first prize of a $100 Savings Bond; but which paid off in a minimum of 40 hefty plugs, not counting the free air time obtained when the winner was announced and presented with the prize. Another TV tieup was worked on another program of the same station and involved the presentation to kids of the Dell Comic Book on "Alexander The Great" to children appearing on the show.

Study guides, film strips, other information was disseminated to all junior and senior high school teachers and information on the film reached all public schools in the District by special arrangement. In addition, a tieup was made with the Intercollegiate network organization of American University which has special programs beamed to class rooms and dormitories of all schools and colleges in the area; releases were planted in all area campus newspapers; and the Greek drama classes of the various schools were contacted.

Although the idea was a little far-fetched the "Alexander" to Alexandria, Virginia, stunt was covered by the daily Alexandria Gazette and two of the Washington dailies. The Mayor of Alexandria was presented with a book on "Alexander" with photo caption explaining the tie-in.

Among the many other stunts, too numerous to mention here, were a series of co-op beauty ads; innumerable window displays; extra penetration with the Bantam Books edition of "Alexander of Macedon"; use of the pre-set national promotion in connection with the Simplicity Patterns and Burlington Mills fabrics with the Woodward and Lothrop and the Hecht Company department stores; a tiein with Mrs. Gladstone Williams in connection with a fashion show she conducted Saturday prior to opening in the Willard Hotel. "Chiton" and "Empire" fashions were shown, with picture and playdate plugs during commentary and passes to see film awarded as door prizes. Record dealers were contacted, with more windows resulting; and cross trailers were used in affiliated Loew's houses.

RUNNER-UP NUMBER 1

KIDDIE SHOW PROMOTIONS

Submitted by Frank Sabatini
Royal, Fort William, Ontario, Canada
776 seats • 50 cents top admission
General patronage.

In recent kiddie show promotions including a "Back to school" theatre party, we rented the theatre to a merchant for a flat fee arrived at by figuring out a good average Saturday matinee figure, including adult business.

The merchant did all of the promotion and advertising, including newspaper advertising. Tickets were only available at his store, where they were given away free. They were accepted as admission at the theatre without any charge whatever. The one important stipulation we made was that we were allowed to keep our boxoffice open for stray adult and any kiddies business that showed up without free tickets.

The result was that at the boxoffice we wound up 25 per cent ahead of a good average matinee figure; and our candy bar sales actually doubled average business. The increase, of course, was due to the fact that the kiddies had their free tickets and still had their regular spending money which they spent at the bar instead of for tickets.

We learned that a coffee and tea company bicycle sales promotion in the area wherein entries were being sent to a local wholesaler was proving disappointing, so we suggested that we could give them much more effective coverage if they tied in with our Saturday matinee kiddie movie club at the theatre—and other theatres in the Lakehead—having the children bring their labels, etc., to the theatres.

Accordingly we increased reaction to their promotion considerably because of a more direct approach; and, at little cost to the theatre as they supplied the bicycle give-away, we increased our kiddies business.

This was pure and simple a case of by watching merchandising we were able to hop on their bandwagon practically free, and, while increasing our own business, wound up having the wholesalers happy with our cooperation because of increased results for them.

RUNNER-UP NUMBER 2

PUBLIC RELATIONS GESTURE

Submitted by J. W. Beach
Appalachian, Boone, N. C.
953 seats • 35 cents top admission
College and rural patronage.

As a public relations gesture we recently mailed the following letter to all local merchants; and we believe that it was successful inasmuch as we had many favorable comments from the merchants.

"Dear Fellow Merchant:

Being a theatreman, I think my theatre is one of the community's greatest assets; you feel the same about your place of business, and this is natural pride. All of us who are in business are part of the heart of the community, and all of us are interested in making this community a better and happier place in which to live and work and play.

I know that you agree with me that where courtesy thrives, business thrives, and no matter how courteous we are, there is usually room for improvement. We like the idea that 'COURTESY PAYS,' and with this in mind, we are sending you several complimentary passes to our theatre, to be used, if you like, to promote more courtesy among your employees, or to award those who are already thoughtful and courteous to everyone. Perhaps, by spotlighting COURTESY, we can infect enough people to start an epidemic of it right here in our town.

With kind regards."

RUNNER-UP NUMBER 3

SCHOOL PATROL BOYS HONORED

Submitted by Hugh S. Borland*
Embassy, Chicago, Ill.
1500 seats • 60 cents top admission
General neighborhood patronage.

*(This contestant is now at the Villas Theatre, 5603 West Cermak Road, Cicero, Ill, He explains that the reason for the transfer is due to the fact that "we couldn't get together with the landlord for a new lease. The house needed remodeling and the landlord wanted us to stand the entire cost for the remodeling project.")

Looking for a new public relations idea that would create a lot of talk and at the same time get the theatre some free publicity, the thought came to me that the Patrol Boys of the Chicago public schools could be given a little more recognition in some way or other, than what they were receiving, for the splendid work they do in all kinds of weather in assuring the children's safety at various street crossings.

The big question was how to give them this extra recognition, and what to give them. Various organizations from time to time had been equipping entire Patrol Boy units with rain coats and hats. Suddenly the idea came to me. Why not compensate them for their excellent work by presenting them with Special Honor Award Cards, which would entitle them to see every change of program free an entire year at the theatre. We were sure this would cause a sensation, especially among the boys; and we knew the theatre would receive a million dollars worth of free publicity in return.

Here is the way we figured. The theatre was bound to create new patrons. Eight out of 10 Patrol Boys would bring along a friend, which is a paid admission which you wouldn't have gotten otherwise. Candy counter and beverage business will naturally increase due to extra sales from the Patrol Boys. Generally speaking your extra profits sales will be terrific. The idea will help to create the "Going To The Movies" habit. The kids become invaluable boosters, talking up your theatre and your attractions wherever they go, at school, home, etc. When people do the same thing over and over again, it becomes a habit; and this idea gets them into the habit of attending the theatre at every change of program week after week, month after month.

After graduating, naturally, you will lose some of the Patrol Boys as regular patrons; but after all is said and done the theatre will be away ahead of the game in new patronage, good will and additional revenue at the boxoffice. The free publicity the theatre has been given through the idea couldn't be bought for any amount of money.

The stunt worked particularly well for us as the theatre had the capacity to take care of the 300 cards issued to the boys by us. Local newspapers, always civic minded, were free with photos and write ups on the stunt; which also received art and space in the Patrol News, official publication of the boys and girls of the School Safety Patrol. Commendation was also received in personal letters from the president of the Board of Education, and several safety chairmen, teachers and principals in various schools, and Parent-Teacher Associations. Also a tape recording was made about the "honor pass" of the patrol boys idea and this received television and radio time, at no charge to the theatre.

RUNNER-UP NUMBER 4

DISCOUNT TICKETS PROVE GOOD FOR PUBLIC RELATIONS

Submitted by Robert E. Rosen
Bismarck and Dakota, Bismarck, N. D.
Bismarck 800 seats—Dakota 1050 seats
75 cents top admission
General patronage.

These public relation promotions paid off tremendously in good will as well as at the boxoffice.

The first was a Junior Rate Card which was printed and distributed to all teachers in the school system in Bismarck. These cards admitted the teachers at Junior rates.

We also had a Career Girl's special discount ticket printed and these were distributed to 500 employees of the State Capitol which admitted them to either theatre at special junior rates. We plan to extend this to all career girls who work in down-town Bismarck.

Both of these cards proved very popular with recipients and we are sure they are going to the movies much more now than they were before we started this.

Our third promotion really proved profitable and the Bismarck Chamber of Commerce is very happy with the results. As the C of C was planning special values

(*Continued on page* 18)

$\$1{,}850^{\underline{00}}$ IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$\$500^{00}$ on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

$\$750^{00}$ on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$\$500^{00}$ on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

HERE ARE THE SMASH ADS THAT'LL GIVE A SOCK SENDOFF TO THE FIRST SATURATION BOOKING ON COLUMBIA'S "MIAMI EXPOSÉ"!

IOLE
ORY!"

.d into Miami every year...
spoured into the hands of
p/ing them with midnight
ns...a dozen different
fame-ups! Here is the
n of "Operation Joyland!"

starring
LEE J.
COBB
PAT

AMERICA'S BIGGEST PLAYGROUND... THE WORLD'S BIGGEST SUCKER TRAP?...

During the day...sun and surf. At night...sin! That was the Mob's bait for the million who came to Miami last year to take it easy ...and got taken for plenty! Taken by the syndicate's blondes, bunco and blackmail! Taken for a billion dollars! Here's the movie that rips the lid off the biggest skin-game in history!

starring
LEE J.
COBB · PATRICIA MEDINA · EDWARD ARNOLD
with MICHAEL GRANGER · ELEANORE TANIN · ALAN NAPIER · Written by JAMES B. GORDON
Produced by SAM KATZMAN · Directed by FRED F. SEARS · A CLOVER PRODUCTION · A COLUMBIA PICTURE

Miami Exposé

140 day-and-dates in the Charlotte territory! 116 situations set in the Jacksonville area! More pouring in every day!

SUN-CITY...OR SIN-CITY?

Last year 1,346,423 people visited Miami,
Florida. All looking for fun in the sun. And
when the sun went down, they went looking
for more fun at night. The syndicate was ready
for them. Ready with the biggest sucker game
n history. Ready to take the tourists for
llions with blondes...bunco...and blackmail!
wonder the mob calls it "Operation Joyland"!
wonder your eyes will be opened wide
n you see the whole lurid story revealed!

Miami Exposé

starring
LEE J.
COBB · PATRICIA MEDINA · EDWARD ARNOLD
ELEANORE TANIN · ALAN NAPIER · Written by JAMES B. GORDON
A CLOVER PRODUCTION · A COLUM

YOUR EYES WILL BE OPENED WIDE!

Opened wide to the most shocking skin-game in history! See how the syndicate parlayed crooked dice, crooked dames and shakedown games into a billion dollars. The map calls it Miami—the mob called it "Sucker's Paradise!"

Miami Exposé

starring
LEE J.
COBB · PATRICIA MEDINA · EDWARD ARNOLD
with MICHAEL GRANGER · ELEANORE TANIN · ALAN NAPIER
Written by JAMES B. GORDON · Produced by SAM KATZMAN · Directed by FRED F. SEARS
A CLOVER PRODUCTION · A COLUMBIA PICTURE

Among those seen at the recent Broadway premiere of Paramount's "War And Peace," Capitol, New York, were, left to right, Paramount president Barney Balaban and wife; Mrs. George Weltner; George Weltner, president, Paramount Film Distributing Corporation; opera singer Doris Wilson; Stanton Griffis, chairman of the Paramount executive committee; Jerry Pickman, Paramount ad-publicity vice-president; Mrs. Pickman; Silvano Mangano, Italian film star wife of Dino DeLaurentiis, producer of the picture, and DeLaurentiis.

IATSE Asks Government To Review Decrees Setting Up Divorcement

Kansas City—Government review of the court decree divorcing exhibition from production was called for last fortnight in a resolution adopted by delegates attending the IATSE biennial convention here in Municipal Auditorium. The document calls upon the Attorney General to investigate the divorcement action and "its effects" and "to enact measures to permit producer interest in exhibition." It is "a rather obvious fact," the resolution stated, that theatres have not been aided by the Department of Justice's consent decree which effected divorcement.

Film producers, the resolution went on to note, are showing greater interest in making product for television than for theatres, with the result that exhibitors and IATSE members are deferred from improvements in their jobs, salaries, and working conditions.

Considering other resolutions proposed to the convention, the membership referred back to the General Office for further analysis measures calling for extension of IATSE jurisdiction over the processing of film, the inclusion in unions of laboratory technicians handling film substitutes, condemnation of some producers lensing films abroad with foreign labor, and calling for steps to be taken to keep organized labor advised of the U. S. business firms sponsoring on television such foreign made TV films, and that the Civil Service Commission review crafts classifications to insure that such workers receive pay equivalent to what they would receive for the same work in private industry. In all, 70 resolutions were introduced, the majority being deferred.

THERE'S ONE LEADER IN EVERY FIELD!
IN SPECIAL TRAILERS ITS FILMACK
TRY US ON YOUR NEXT ORDER AND SEE WHAT WE MEAN!
CHICAGO, 1327 S. WABASH
NEW YORK, 341 W. 44th ST.

Disney Nine Month Net Exceeds All '55

Hollywood—Walt Disney Productions, in the nine months ended June 30 last, had a gross revenue of $20,371,831 and net profit of $2,091,975, equal to $1.60 a share on the 1,305,680 shares of common stock outstanding, following the two for one stock split effected last month, it was disclosed last fortnight in a registration statement filed with the Securities and Exchange Commission. The statement covered the proposed public offering of $7.5 million subordinated debentures, convertible through Sept. 1, 1966.

For the entire fiscal year ended Oct. 1, 1955, the company had gross revenues of $24,638,652 and net profits of $1,352,576, equal to $1.04 per share adjusted to the recent stock split. Profits of Disneyland, Inc., are not included in the nine month statement for the production company, which owns 34.48 per cent of the stock in the amusement enterprise.

The debenture offering will be managed by Kidder, Peabody and Company. Approximately $243,000 of the proceeds will be used to redeem debentures.

One resolution unanimously approved by the convention was that endorsing reelection of Richard F. Walsh as International president; Harland Holmden, secretary and treasurer; and their colleagues. In addition to Walsh and Holmden, also reelected to the executive board were James J. Brennan, Carl G. Cooper, Harry J. Abbott, Orin M. Jacobsen, Hugh J. Sedgwick, Albert S. Johnstone, William Donnelly, John A. Shuff, and Louise Wright. Renamed to the board of trustees were William C. Scanlon, R. E. Morris, and George W. Brayfield, while Thomas V. Green and James McNabb were appointed delegates to the AFL and J. R. Hartree was named to head delegates to the Canadian Labor Congress.

Harry S. Truman, ex-president, appeared before the convention's final session to pay his respects to the membership and to speak about his Memorial Library at Independence, Mo.

Collateral Question Hurts TOA Loan Bid

Washington—Small Business Administration loans to exhibitors for the improvement of property appeared to be in jeopardy last week when it was learned that analysts of the SBA would recommend to its Loan Policy Board against making amusement enterprises eligible for Federal financial assistance. Theatre Owners of America recently submitted a brief to the SBA in which it contended that exhibitors should be made eligible for loans in cases where other credit was unavailable to them.

The weak point in the TOA case, apparently, was the drive-in, in the opinion of the SBA experts, who pointed out that the outdoor situations do not possess the solid collateral which they feel it was the intention of Congress to require of borrowers. It was understood that the argument would be advanced to the Loan Policy Board that theatre expansion at present is primarily in the open air category and that to make conventional and drive-in theatres eligible for assistance would invite demands from other amusement ventures for similar help.

Showmanship Sweepstakes

(*Continued from page* 15)

in honor of a new Sales Ring which was opening in the vicinity, we suggested that they send a flyer to all people in the rural area telling them about the Sales Ring and the special values that the merchants had arranged for them during these days. We enclosed a pass with this letter which admitted them to the theatre as a guest of the Chamber of Commerce during the special value days. Another feature of the Sale Ring Value Days was the serving of a free pancake dinner with all the trimmings at the Eagle's Hall one day from 11 in the morning until four in the afternoon.

Many rural families took advantage of our guest tickets, which meant increased boxoffice receipts due to the fact that only one pass was received per family. Over 900 of these letters were mailed out and paid for by the C. of C.

In addition to the flyer, the Chamber of Commerce took radio, television, and newspaper advertising as a follow up and again mentioned the guest tickets.

Magic carpet
. . . modern style

Illusion so perfect that it becomes reality. That is at once the motion picture's problem and its tremendous hold on audiences. For, more than any other form of entertainment, it successfully takes people out of their homes and selves, lets them escape to refreshing romance and adventure.

All this calls for tremendous skills of direction and cinematography, infinite mastery of the technics of processing and projection.

To aid the industry in these areas, Kodak maintains the Eastman Technical Service for Motion Picture Film . . . provides Eastman Motion Picture Film for every purpose.

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Divisions at strategic centers. Inquiries invited.

East Coast Division
342 Madison Avenue, New York 17, N. Y.
Midwest Division
130 East Randolph Drive, Chicago 1, Illinois
West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.

NEWS OF THE TERRITORIES . . .

Albany

Alvin Kosoff resigned as 20th-Fox salesman to accept a position in Philadelphia, where he will marry Dorothy Bunkin on Oct. 7. The local loge, Colosseum of Motion Picture Salesmen, and the Fox Family Club feted him. . . . John Smith, Jr., is the new assistant booker, 20th-Fox. . . . Variety Club members serving as cashiers, ticket sellers, and aides at Eastern U. S. Olympics Boxing Finals in Hawkins Stadium, for the benefit of Camp Thatcher, included chief barker Harold Gabrilove, first assistant Lewis A. Sumberg, past chief barkers Harry Lamont, Jules Perlmutter, and George H. Schenck, Samuel E. Rosenblatt, Jack Hamilton, Eugene Teper, Aaron Winig, and Ben Becker.

In connection with the recent opening of U-I's "Away All Boats," Strand, Albany, Mayor Erastus Corning II read a proclamation saluting U. S. Recruiting Week on the steps of City Hall. Bystanders include Ann Rogers, "Miss Away All Boats," and Norman Weitman, U-I Albany branch manager.

Atlanta

Alabama exhibitor Olin Evans opened the new Fairview Drive-In, Evergreen, Ala., replacing the old Moonlite Drive-In there which was severely damaged by a windstorm in June. . . . Mr. and Mrs. B. H. Smith, Swainsboro, Ga., took over management of the Twin City Drive-In, Wrightsville, Ga. . . . Mrs. Adaline Gawthrop, owner, Linda Drive-In, Palatka, Fla., is building a twin ozoner there, adjacent to the Putnam fairgrounds. . . . The Rockwood Amusement Company closed the 62 Drive-In, Central City, Ky. . . . Nat Williams, Interstate Enterprises president, Thomasville, Ga., is recovering satisfactorily from the heart attack he suffered while visiting here. . . . J. H. Thompson, president, Martin and Thompson Theatres, hosted a luncheon for Film Row executives in the Variety Club. . . . Eugene McIlwain reopened his York, Red Boiling Springs, Tenn. . . . Patsy Thomas is the new MGM telephone operator, replacing Joyce Stokes, who has moved up to booking clerk. . . . MGM head booker Sam McCook sustained injuries in a Florida automobile accident. . . . Jack Barrett, Allied Artists Florida sales representative, was in for a sales meeting. . . . Bailey Theatres is seeking a permit for a Negro drive-in on Simpson Street. . . . United Artists secretary Laura Kenny was honored at a luncheon before her departure for Jacksonville and a new post as secretary to branch manager Byron Adams in the new exchange there.

FOR RENT: One Solid Gold Cadillac. Tested across the country. Power-packed for a great run in any situation — hardtop or open-air. Good deals for early birds. See the happy Columbia salesman. Offices in 33 key cities.

Boston

The newly-remodeled Stadium, Woonsocket, R. I., reopened with fanfare. Arthur Darman, owner, welcomed Mayor Coleman, who had been an usher at the theatre years before, while manager Ben Greenberg stood in the spacious foyer welcoming other prominent persons and old and new friends. . . . "Seven Wonders Of The World" opened in the Boston last week. Sam Rosen, vice-president, Stanley Warner, Lester Isaac, and other officials came in from New York, while the local invitational group was headed by Governor Christian Herter, Mayor Hynes, and Ernest Henderson, the latter the president of the Greater Boston Chamber of Commerce, sponsor of the affair. . . . E. M. Loew's newest drive-in, at Auburn, Mass., is expected to be ready for opening late in September, according to Dick Rubin, who designed and engineered it. . . . Richard R. Green, son of Maurice Green, Middlesex Amusement Company, was married to Barbara Buckstein of New York.

PORTLAND, MAINE, NEWS—Marked money placed in the safe of the Camden, Camden, Maine, resulted in the arrest of an 18-year-old employee and ended a series of petty thefts. Manager James Johnson was forced to take the problem to police, and the boy pleaded guilty to larceny and was given a suspended sentence after restitution had been made. . . . The Rockland Drive-In Church has had its second successful season at the Rockland Drive-In. . . . Harry E. Johnson, manager, Portland Drive-In, reports pizza pies have become the most popular item ever put in by the refreshment stand. . . . Eugene Beragine, owner and operator, Saco Drive-In, has sent a check for $600.06 to the Jimmy Fund, representing the first week's results of a special appeal made nightly at the theatre. Beragine started the appeal himself and hired special help to make the collection. Drive-in patrons "gave most generously," he reports.

Union Ordered To Admit Projectionists Who Sued

CHATTANOOGA, TENN.—IATSE, Local 259, has been operating a closed union shop in violation of Tennessee law, Chancellor J. C. Curry ruled in a memorandum opinion in a suit brought by 19 projectionists, who claimed they have been refused membership in the Local.

The opinion ordered membership for the plaintiffs and full recovery to each of three per cent assessments made against them on the first $75 weekly take-home pay.

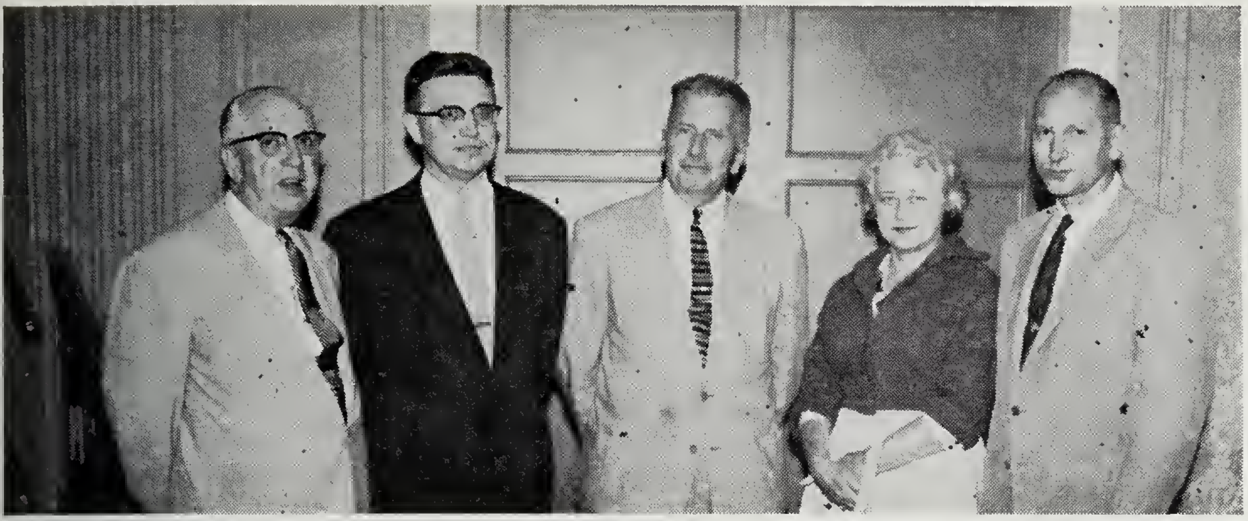
IENE Anniversary Convention Mapped

Boston—Plans are being completed for the 25th anniversary convention and celebration of Independent Exhibitors, Inc., of New England, National Allied unit, slated for Oct. 15-16 at Toy Town Tavern, Winchendon, Mass. Edward W. Lider, IENE president, is general chairman for the second year; co-chairmen are Nathan Yamins, president, Yamins Enterprises, and Michael Redstone, president, Northeast Drive-In Theatres, while Carl Goldman, IENE executive secretary, is coordinator.

The convention opens officially on Monday morning. Following the day-long business meetings and dinner, the committee has secured the services of Dr. Henry Gerald, psychologist, humorist, and mentalist, who is expected to read the minds of exhibitors and distributors. Following business sessions on Tuesday, there will be a banquet, but this year there will be no formal speaker. Instead, the evening will be informal in nature, with entertainment in the capable hands of George Roberts, toastmaster.

Out of towners who have already accepted invitations include Irving Dollinger, National Allied treasurer; Abram F. Myers, Allied general counsel; and Wilbur Snaper, a regional vice-president. The Maryland unit has sent notice by its president, C. Elmer Nolte, that two representatives, J. L. Whittle and Leon Black, will attend.

To encourage attendance of distributors, equipment suppliers, and refreshment men, the committee is urging them to make Tuesday a day of outing. They may sit in on the open forums and panel discussions or participate in the golf tournament preceding the cocktail parties and banquet.



Attending the recent MGM sneak preview of "High Society" in Milwaukee were, left to right, John G. Kemptgen, MGM resident manager; Elmer J. Schwanke, Avalon and Franklin theatres; Bill Jenkins, WITI-TV; Connie Brecke, WITI-TV; and Joe Reynolds, manager, Towne.

Buffalo Welcomes Cinerama "Wonders"

BUFFALO—A colorful parade on the main stem heralded the opening last week of the third Cinerama production, "Seven Wonders Of The World," in the Teck. A full house attended the premiere, with proceeds earmarked for the building fund of the Children's Hospital.

In the parade's line of march north on Main Street to the Teck were the Drum Corpsettes, Melodiers Drum Corps, Heather Highlanders, Gordon Highlanders, Big Tree Drum Corps, Buffalo Police Department Exhibition Drill Team, Buffalo Auxiliary Police, a 50-member delegation from the International Institute in native costumes, and many other organizations.

Powerful flood lights illuminated the activities. Patrons walked into the Teck on a red carpet and a large group of distinguished New Yorkers and Canadians attended. Those present included State Senator Walter J. Mahoney, Postmaster Joseph R. Hawn, Mayor Calvin L. Keller of Niagara Falls, Niagara Falls city manager Charles B. Wright, Mayor Pankow, Police Commissioner DeCillis, William B. Lawless of the Common Council, and Elmer F. Lux, chief barker, Variety Club, as well as representatives of exhibition and distribution.

To Earl Hubbard, Sr., and Earl Hubbard, Jr., went congratulations for an advance campaign for the premiere. Earl, Sr., is in charge of advertising and publicity for the Teck; his son takes care of public relations and party build-up.

Buffalo

Variety Club chief barker Elmer F. Lux arranged a Sept. 15-16 telethon over WGR-TV to benefit the 1956 Muscular Dystrophy campaign, of which he is the local chairman. . . . Selwyne Ginsler, United Artists salesman, has been named sales manager here, while Albert Zamsky has been appointed new office manager, according to branch manager Stanley Kositsky. . . . Lester Pollock, Loew's manager, Rochester, N. Y., is tying in with Otto Preminger's search for an actress to play the title role in "Saint Joan." . . . The reopening of downtown stores on Saturday will benefit theatres here. . . . A recent evening presentation of "Oklahoma!" in the Century was sold out to the Recreational Association of the American Optical Company.

Charlotte

The Carolina, Rocky Mount, N. C., dark since June, has been taken over by Ray Thompson, sales manager, radio stations WCEC and WFMA. . . . Former Astor salesman Harry Kerr has opened a small exchange on West Third Street to handle reissued theatrical product. . . . Former Variety Club steward George H. Read died in Florida.

Chicago

Edward H. Wolk, 63, pioneer equipment company owner, died suddenly. He was a board member TESMA. . . . Herb Ellisburg, Halsted Outdoor, is offering use of the theatre on Sunday mornings to religious organizations. . . . Charging lack of proper supervision at the playground of the National Outdoor, Greenfield, Ind., a father filed a $25,000 suit, claiming his son was injured when struck by an older boy on a slide. . . . Harold Dancona, theatre uniform manufacturer, died. . . . John Balaban, B and K president, was reported considering going into production, with a special type of picture. . . . John J. Nash, 82, who was general manager of the Palace for many years while it was a vaudeville house, died. . . . As an economy move, B and K discontinued display space for its neighborhoods, merely listing the shows in directory form.

Ministers Criticize End Of Sunday Blue Laws

CHARLOTTE—City Council action last fortnight discarding the city's Sunday evening blue laws, which had banned exhibition of movies, drew sharp criticism from the Mecklenburg Christian Ministers Association. The move, which was made quietly in the absence of one Councilman, removed all Sunday evening restrictions on entertainment. The vote was sharply split, requiring Mayor Phil Van Every to cast a tie-breaking ballot. However, there was little debate and no public protest as the ordinance amendment offered by Councilman Herbert H. Baxter passed, four to three.

Unlike past meetings when the issue was raised, there were no delegations of protesting ministers or church leaders. Dr. Henry E. Pressly, president of the Ministers Association, was quoted as saying, however, that the repeal of the blue laws has the effect of permitting movies to compete with evening church services to the detriment of society.

Advance Campaign Aids "Bus Stop" Bow

BUFFALO—Twentieth-Fox's "Bus Stop" arrived at the Paramount last week following a big advance campaign arranged by Arthur Krolick, Charles B. Taylor, and Paramount manager Edward Miller.

One of the stunts was the awarding of a U. S. Savings Bond to the Niagara Frontier Transit Company bus driver with the longest safety record. Posters were used on the trucks of both big Buffalo news distributing companies, one of them tieing in with the Bantam book recently issued and the other with a story about Marilyn Monroe in Screenland. The Columbia record distributor put record streamers in music stores and arranged lavish displays in other establishments. Special cut-out standees were prepared and placed on bars, restaurant tables, and in windows. The Transit Company plugged "Bus Stop" on all its radio programs, and downtown stores used a pose of Marilyn Monroe in which was inserted in type, "There is a BUS STOP right in front of our doors."

Cincinnati

During the two political conventions, neighborhood houses enjoyed excellent business because regular programs were not available on any of the three local TV stations. . . . Away were E. C. DeBerry, Paramount branch manager, to Springfield, O., and G. A. Kirby, Republic branch manager, to Huntington, W. Va. . . . In at U-I were James Frew, district manager, and H. H. Martin, southern sales manager. . . . The Post will print this year's special edition for the Variety Club's Old Newsboys Day, Sept. 17. Edward Salzberg, Screen Classics, is general chairman, and Nate Wise is handling publicity. . . . Frank Sandor, exhibitor, Smithers, W. Va., won a Cadillac, the first prize, at the annual Variety Club golf tournament. Stuart Jacobson, Paramount salesman, was tournament director, and Milton Gurian, Allied Artists, branch manager, headed the awards committee. . . . Midwest Theatre Supply is installing new equipment in the Broadway, Phelps, Ky., Fred Hale, owner.

DEPOSIT COUPONS HERE
PRIZES GALORE
for EXHIBITORS
DAN O'SHEA DRIVE
AUG.30 - DEC.16
NEW RKO IN ACTION
See YOUR BOOKER or SALESMAN

In connection with RKO's "Dan O'Shea Sales Drive," Chicago branch manager Ray Nolan is offering valuable prizes to exhibitors in his territory. It is said to be one of the few times that exhibitors ever received something for nothing from distributors. Be that as it may, Jack Rose, Indiana-Illinois Theatres, left, is seen at the exchange with Nolan and George Busch, RKO booker.

Caught by the camera at the recent sneak preview of 20th-Fox's "Bus Stop," Roxy, New York, were, left to right, columnist Walter Winchell; Charles Einfeld, 20th-Fox vice-president; and Robert C. Rothafel, managing director of the theatre.

Interstate To Operate Astaire Dance Studios

DALLAS—Charles L. Casanave, president, Fred Astaire Dance Studios, announced last fortnight that signatures had been affixed to an agreement under which the Interstate Circuit will operate Astaire Dance Studios in Houston and Dallas, and possibly in other key cities in Texas.

The Almeda, Houston, is undergoing alterations and will open early this fall as the first operation under the Interstate banner, marking the beginning of an expansion program in which Astaire Studios are seeking to place their operations in the hands of leading circuits throughout the country.

Alex Harrison, center, 20th-Fox general sales manager, with Harry G. Ballance, right, southern division manager, and Paul S. Wilson, southeast district manager, are seen as they recently set plans for a southern saturation of "Between Heaven And Hell," which will bow in several hundred theatres covered by the company's Atlanta, Charlotte, Jacksonville, and New Orleans exchanges starting Oct. 10.

COLUMBUS, O., NEWS—Clyde Moore, theatre editor, Ohio State Journal; Ben Hayes, Columbus Citizen columnist; and Norman Dohn, Sunday editor, Columbus Dispatch, scheduled visits to the shooting site of MGM's "Raintree County" at Danville, Ky., . . . H. E. Cherrington, publicity manager, Gayety, was hospitalized with pneumonia. . . . Work is progressing on a new drive-in in the North James Road area, near Port Columbus. Frank Yassenoff, who operates several drive-ins here, will operate the new ozoner.

Cleveland

In Lorain, O., two business blocks, each containing a theatre, were sold by the estate of the late George Shenker to Michael F. Koury and several associates, the Grove Theatre Block, containing the Grove, and the Lorain Theatre Block, with the Lorain. . . . The Uptown, once a show place, has succumbed to the wreckers to make way for a new supermarket, a casualty of a changing neighborhood. . . . Jerry McGowan, MGM salesman, resigned, reportedly to enter another field of enterprise.

Jack Sogg, distributor COMPO chairman, called a meeting of branch managers for this week in the 20th-Fox screening room.

Dallas

Shirley Jones was to be guest of honor at the WOMPI luncheon meeting and style show in the Plaza Room, White Plaza Hotel, last week. . . . Producer-Director Otto Preminger is scheduled to visit on Sept. 26 to audition aspirants for

Weather Man Smiles On Variety Golf Tourney

CHICAGO—Perfect weather smiled on about 200 Variety Club members and friends at the annual golf outing, held at Elmhurst Country Club. Bob Weimer won the low net and Ray Thompson, Chicago manager, amazed the group with a hole-in-one. Prizes valued at $2,000 were awarded.

Sylvan Goldfinger was master of ceremonies at a dinner which followed. Ben Hoff, International Variety Clubs member, lauded local chief barker Jack Kirsch for "leading the Tent to become the finest in the midwest." Harry Balaban received warm praise for his work.

Film Exchange and Dealer Listing for the

INDIANAPOLIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 438 N. Illinois St.—MElrose 4-6452
Br. Mgr.: Edward Spiers. Office Mgr. and Booker: Russell N. Bleeke. Sales: Luther Siebert, Harold Rose. Emerg. Phone: None.

COLUMBIA, 432 N. Illinois St.—MElrose 4-8408
Br. Mgr.: Murray L. Devaney. Office Mgr.: Robert Arvin. Sales: Tom Goodman, Irving Dreeben, Sam Greisman. Bookers: William Worrell, James Robison. Cashier: Louise Munson. Emerg. Phone: FL 6-9981, FL 6-0349.

METRO-GOLDWYN-MAYER, 421 N. Illinois St.—MElrose 4-4361
Br. Mgr.: Foster B. Gauker. Sales: Val. Klaiber, Owen Prescott, Dewey V. Taute. Bookers: Marjorie Richter, Dorothy Skaggs, William Dourelle. Cashier: Doris Rogers. Field Exp.: J. E. Watson. Emerg. Phone: None.

PARAMOUNT, 116 W. Michigan St.—MElrose 4-7563
Br. Mgr.: G. R. Frank. Office Mgr.: Tom Oaks. Sales: Abe J. Gelman, Durand C. Newman. Bookers: Tom Oaks, Harold Dumas. Cashier: Mel Brown. Emerg. Phone: None.

REALART, 441 N. Illinois St.—MElrose 4-4438
Br. Mgr.: Helen F. Bohn. Booker: Josephine Schmidt. Emerg. Phone: None.

REPUBLIC, 444 N. Illinois St.—MElrose 5-4419
Br. Mgr.: Paul Webster. Office Mgr. and Booker: James Franklin. Sales: Curtis G. Butler. Cashier: Dawn Clemens. Emerg. Phone: None.

20TH CENTURY-FOX, 326 N. Illinois St.—MElrose 4-5581
Br. Mgr.: Ray Schmertz. Sales: K. L. Dotterer, Robert Meyer, Herman Hallberg. Booker: William Zoetis. Cashier: Waldo A. Michel. Field Exp.: Ted Tod. Emerg. Phone: None.

UNITED ARTISTS, 120 W. Michigan St.—MElrose 4-3551
Br. Mgr.: Edwin A. Bigley. Office Mgr.: Rush Williams. Sales: Elmer Donnelly, Harry Meadow. Booker: Betty Gedling. Cashier: Mary Long. Emerg. Phone: None.

UNIVERSAL-INTERNATIONAL, 517 N. Illinois St.—MElrose 4-5452
Br. Mgr.: Samuel Oshry. Office Mgr. and Booker: Milt Ettinger. Sales: Roy Thomas, Frank Warren, William Brenner. Bookers: Howard Lee, Jeanne Faber. Cashier: Barbara Jo King. Emerg. Phone: MElrose 4-3097.

WARNER BROS., 120 W. Michigan St.—MElrose 4-3581
Br. Mgr.: C. W. McKeon. Office Mgr.: George R. Anderson. Sales: Gayle Block, Jules Goldman, Robert Shrader. Bookers: Charlene Wilson, Janet Gibson. Cashier: Barbara Apple. Emerg. Phone: None.

• *Supply Dealers*

GER-BAR, INC.—442 N. Illinois St.—MElrose 4-1727

NATIONAL THEATRE SUPPLY—436 N. Illinois St.—MElrose 4-4517

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 328 N. Illinois St.—MElrose 4-1573
Br. Mgr.: Ted Leebtag. Office Mgr.: George Bryan. Sales: Herman Booth, Abe Madison. Emerg. Phone: None.

• *Signs, Advertising and Printing*

NATIONAL SCREEN SERVICE, 328 N. Illinois St.—MElrose 4-1573

• *Messenger Services*

BRADFORD FILM TRANSIT CO., 120 Tippecanoe St.—MElrose 4-6112

INDIANA FILM TRANSIT CO., 220 N. Osage St.—MElrose 4-4453

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

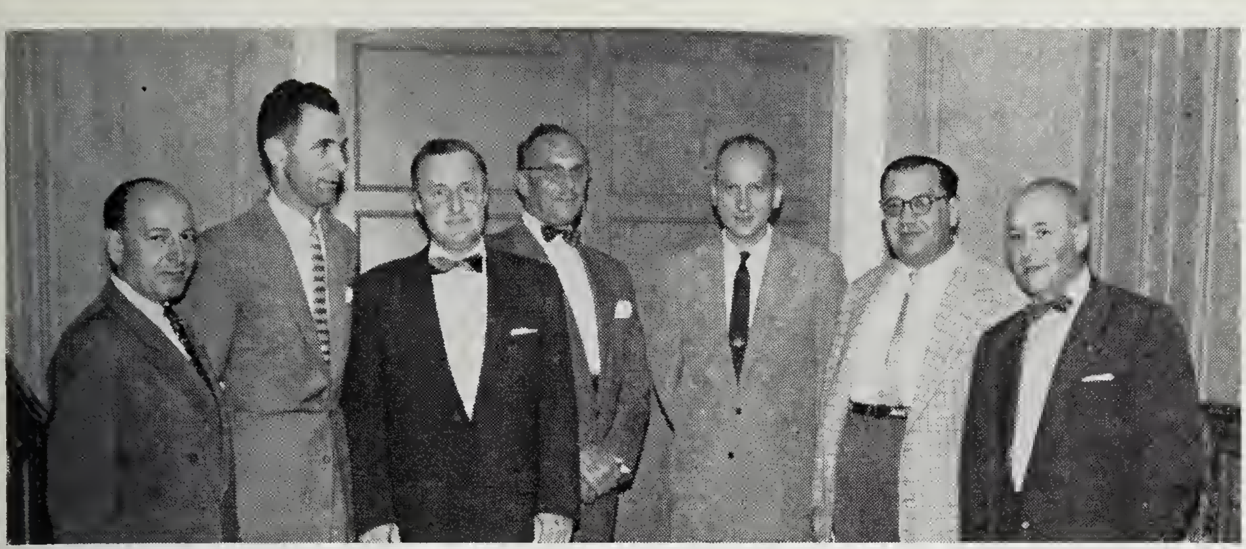
Watch for them!

NEXT!

Omaha Territory
Issue of September 12

Memphis Territory
Issue of September 19

Save them!



Seen at the recent screening of MGM's "High Society" at the Riverside, Milwaukee, were, left to right, Harry Rosenband, comptroller, Standard Theatres; Jerry Bieroe, acting manager, Riverside; Howard Clark, booker, Standard Theatres; Al Kvool, general manager and vice-president, Standard Theatres; Joe Reynold, Riverside supervisor; Harry Schlar, MGM sales representative; and Louis Orlove, MGM field press representative.

the role of Joan of Arc in his forthcoming film version of "Saint Joan." . . . Texas Drive-In Owners Association directors met to study means of providing better programs for theatregoers, according to Eddie Joseph, Austin, president of the group. . . . Jack Walton, branch manager, RKO, has announced that the exchange has completed moving into its new quarters in the Merchants Mart Building. Shipping and inspection of the film has been turned over to Central Forwarding, which will continue the operations from the old RKO shipping room until November. . . . Sol Sacks, RKO district manager, attended a meeting in Memphis with Nat Levy and Frank Mooney, executives from the home office.

Denver

Sidney Kibler has been moved from the city managership, Sun Valley, Ida., by Fox Inter-Mountain Theatres to a similar post at La Junta, Colo., where he succeeds Joe Vleck, who was moved to Denver to manage the Esquire and the art theatre section of the circuit. The Sun Valley post went to Robert M. Roberts, a newcomer to the organization. . . . Herman Wobber, 20th-Fox division manager, and his assistant, Reville Kniffen, were in from west coast headquarters conferring with Richard Fulham, branch manager. . . . Connie Rose, salesman, has gone to work for Hal Futter, who owns the Dimension Pictures exchanges here and in Salt Lake City. . . . George Simms, owner, Prince, Ault, Colo., has taken over the Gem, Frederick, Colo., which he has reopened.

Detroit

Joseph Coffron, a newcomer to exhibition, has purchased the Bijou, once operated by Wesley B. Schram. . . . The Ottawa Drive-In, Grand Haven, Mich., now is being operated by the Spring Haven Drive-In Company. . . . Herbert Fox closed his Mason for a three-week staff vacation. . . . Jack and George Ryser and George Bohm have opened the Albion Drive-In, Albion, Mich. . . . C. R. Beechler has opened the Maple City Drive-In, Charlotte, Mich. . . . E. B. Dudley is reopening the West End. . . . Saul Korman added the Alhambra to his circuit. George Leonard is manager. . . . Claude Parker, former Midtown manager, now is at the Booth. . . . Walter Kovacs was elected business manager, Local 812, studio mechanics.

"Terrible Terry" Provides Convention With Showmanship

DENVER—Terry Carpenter, a delegate to the Republican National Convention and owner, Terry's Carena Drive-In, Terrytown, Neb., gathered substantial newspaper space and other publicity across the country when he tried to place in nomination a "Joe Smith" for the vice-presidency. It can be considered safe to say that Carpenter set a record for newspaper space gathered at any time by the actions of a theatre man.

Formerly operating a string of filling stations, Carpenter was nicknamed "Terrible Terry" because of the several price wars on gasoline that he sparked.

Houston

The recent picketing of Ernest Forsythe's Don Gordon by Projectionists Local 279 ceased when an agreement was reached. The theatre was picketed by operators Robert S. Mitchell and Leo Clark. . . . Milton Overman, formerly with Cinerama, Dallas, was here during the premiere showing of "Thrillarama Adventure," to which project he was assigned. Overman handled public relations for Cinerama. . . . Among the out of town executives here to attend the premiere of "Thrillarama Adventure" were Raymond Willie and R. J. O'Donnell, Interstate, Dallas; Jerry Zigmond, AB-PT, Los Angeles; Louis Finske, AB-PT, Jacksonville; and John Balaban, B and K circuit, Chicago.

Jacksonville

Booker Carl Kristofferson shifted from Warners to United Artists. . . . Former salesman Mike Seravo is the new Warners office manager, while Henry Goldberg has moved into the Warners cashier's spot. . . . J. H. Robinson, exhibitor in St. Marys and Broxton, Ga., has purchased the local Arlington from Cecil Cohen. . . . Joel Stein is a new staffer at Stein Theatres. . . . Hy Martin, new southern district manager, U-I, made his first visit to the local branch. . . . Named WOMPI delegates to the annual convention in Atlanta, Sept. 28-30, were Janice Claxton, Edith Prescott, Sarah Keller, June Faircloth and Ida Belle Levy. . . . New CinemaScope houses in Florida include the Garden, St. Petersburg; Kissimmee Drive-In, Kissimmee; Ace and Lake Drive-Ins, Belle Glade; and Showboat Drive-In, Pahokee. . . . Arthur Davis, Gold Coast Pictures, Miami, Fla., now has a group of 30 foreign films which he is booking regularly into drive-ins. . . . Marty Kutner, Columbia branch manager, held a sneak preview of "The Solid Gold Cadillac" in the Florida.

Kansas City

Jack Cohen, 20th-Fox, has been transferred to the Minneapolis exchange as branch manager. Howard Kinser is to be the new Kansas City office manager. Woody Sherrill, formerly with MGM, will replace Kinser as publicity manager in the western Kansas territory. He will maintain his residence in Kansas City. . . . F. J. Lee, district manager, United Artists, St. Louis, was in for conferences with branch manager Ralph Amacher. . . . Columbia's "The Solid Gold Cadillac" was previewed to an overflow crowd. . . . Arden Holthus, owner and operator, Atwood Drive-In, Atwood, Kans., is recovering from a severe illness. . . . Tommy Thompson, branch manager, Buena Vista, attended a district meeting in Denver and is home now looking for a secretary to replace Carol Cook. . . . Dorothy Waneke, booker, Columbia, was honored with a feature story entitled "Women On The Job" in the Kansas City Star.

Los Angeles

Jack Berwick is the new assistant to Columbia exploiteer Mike Neuman. . . . The Southern California Amusement Company has leased the proposed Garden, Garden Grove, Cal., to be operated as part of the Vinnicof circuit, With construction of the theatre slated to begin

At the recent sneak preview of MGM's "High Society," Loew's Poli, New Haven, were Harry Finestein, zone manager, Stanley Warner; I. J. Hoffman, New England circuit operator; Phil Gravitz, MGM New Haven branch manager; Harry F. Shaw, zone manager, Loew's Poli division; Leonard Sampson, Sampson and Spodick Theatres; and Morton Katz, booker for the Connecticut Theatre Circuit.

NAT LEVY
FRANK MOONEY
ROBT. J. FOLLIARD
TO THE WINNING BRANCH
Lets Go All Out During The
DAN O'SHEA
1956 SALES DRIVE

In Philadelphia recently for a meeting of the sales personnel in connection with the "Dan O'Shea Sales Drive" in honor of the RKO president were, left to right, Robert J. Folliard, eastern district manager; Nat Levy, eastern sales manager; Charles Zagrans, Philadelphia branch manager; Bernie Brooks, SW assistant zone mnager; and Frank Mooney, Levy's assistant.

immediately, it was expected that the house would be ready for operation by Christmas. . . . Dan Triester is the buyer and booker for Stanley Warner Southern California Theatres, succeeding Ralph Carmichael, resigned. Triester, who has been with the circuit for more than 25 years, comes from the New York office. . . . Frank H. Ricketson, Jr., recently-appointed general manager, National Theatres, met with the circuit's Evergreen Division managers. With him were Edwin F. Zabel, general manager of Pacific coast operations, West Coast Theatres, and Bert Pirosh, chief film buyer.

Memphis

National Theatre Supply is installing equipment in the new theatre at Frazier, Tenn., on the outskirts of Memphis. Augustine Cianciolo, who owns a number of other local theatres, is building the Frazier house, which will be known as the Northgate. Another large installation for National is the new drive-in at Fulton, Miss. . . . Warners' "The Bad Seed," was finally passed, with the omission of one word, by the Memphis and Shelby County Censor Board.

Milwaukee

Variety Club, Tent 14, held its annual golf tournament and outing at the North Hills Country Club. Joe De Paul, Delft Theatres, won first golf prize. The success of the affair was largely the result of the hard work of the Trampe brothers, Fred Florence, Bill Pierce, Walter Blaney, and Morrie Anderson. . . . William Guse is operating the Abby weekends only until business improves. . . . The Marcus Circuit closed the State, Wausau, Wis. . . . Ed Orthaus, Fennimore, Wis., exhibitor, is working for the Wisconsin Telephone Company here. . . . Fred Whitely, Garden, South Milwaukee, is at Shorewood Sanitorium recovering from a nervous breakdown. . . . Columbia sneak previewed "The Solid Gold Cadillac" in the Warner. . . . John McKay, former manager, Fox's Mojeska, is now managing Gran's Oriental. . . . Frank Hellerstrom has closed his Badger, Wittenburg, Wis. . . . Buzz Herbert, former Warners booker, now is on the RKO sales force. . . . Reports of the death of Eddie Trinz in Spain are emphatically denied by the hale and hearty Eddie. . . . Benny Benjamin, Screen Guild, has acquired DCA's "Private's Progress" for local distribution. . . . Mrs. Mel Broderson, Columbia head booker, became a grandmother.

Fox West Coast Plans Two New Theatre Sites

LOS ANGELES—Four pieces of property, each approximately five acres, have been purchased by Fox West Coast Theatres in the Greater Los Angeles area, it was announced last week.

Each is located in a district being developed as new home sites and shopping centers. The company acquired the properties in anticipation of constructing new theatres, with parking areas capable of accommodating from 700 to 1000 automobiles.

The locations are at California and Vincent Streets, West Covina; Karella and Euclid, Garden Grove; Reseda and Plummer, Northridge; and Van Nuys and Vanowen, Van Nuys.

IATSE Convention Hears Industry Execs

Kansas City—The biennial convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators met here last fortnight for the first time in 20 years. George Meany, president, AFL-CIO, addressed the 1,300 delegates from the United States and Canada.

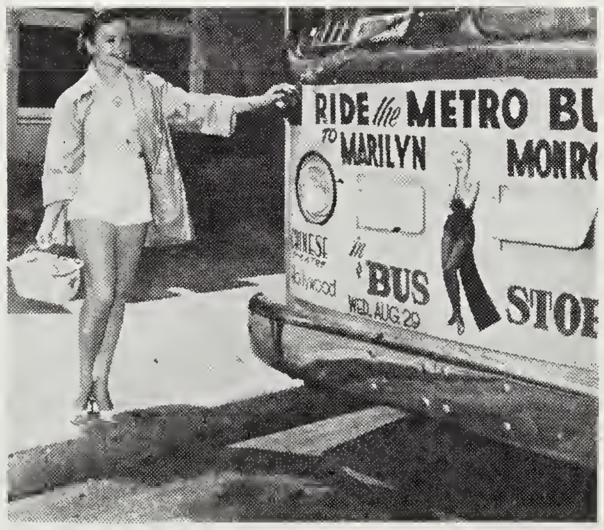
Richard P. Brous, president, Fox Midwest Theatres, Inc., spoke briefly on the state of the motion picture business in his welcoming speech, citing the recent report of the Senate Small Business Subcommittee which noted that the industry is one of the few conspicuous exceptions to the national prosperity in the last decade. He further commented that unless business picks up, the industry is headed for its poorest year since the depression. He called for the assistance of the union in returning patrons to the theatres.

In contrast, Rabbi Louis J. Casdan, Temple B'Nai Jehudah, told the delegates they were connected with a means of communication "more powerful and significant than the printed word." Proper use of it, he said, "can have a wonderful influence for good." Reverend Joseph Vincent Sullivan, superintendent of Catholic schools, gave the invocation, and the Reverend Earl Page, pastor, Westminster Congregational Church, gave the benediction.

Minneapolis

Admission prices at most Loop theatres went down ten cents on Sept. 1, to 90 cents, to put them in the non-taxable bracket. Repeal of the tax and lowering of prices is expected to result in some saving in bookkeeping, circuit heads said. . . . Variety Club of the Northwest will have its annual golf tournament at Oak Ridge Country Club, Sept. 7. Gil Nathanson, partner, Cloquet Amusement Company, is chairman of the event, and Harry Levy, 20th-Fox salesman, co-chairman. . . . Irving Marks, Allied Artists branch manager, was in Los Angeles to attend the funeral of his father-in-law. . . . Cliff Luzar, formerly with Warners, is a new booker, 20th-Fox, replacing Bill Mussman, resigned. . . . Bill Westerman, Warners salesman, temporarily is filling in in the booking department. . . . The MGM office staff honored George Turner, salesman, who is retiring. Turner has been with MGM since 1920.

Lyle Webster sold his interest in the Isle, Cumberland, Wis., to Fred Miner, Rice Lake, Wis. . . . Lee Kalmon, Met, Mellen, is., has taken over operation of the Augusta, Augusta, Wis.

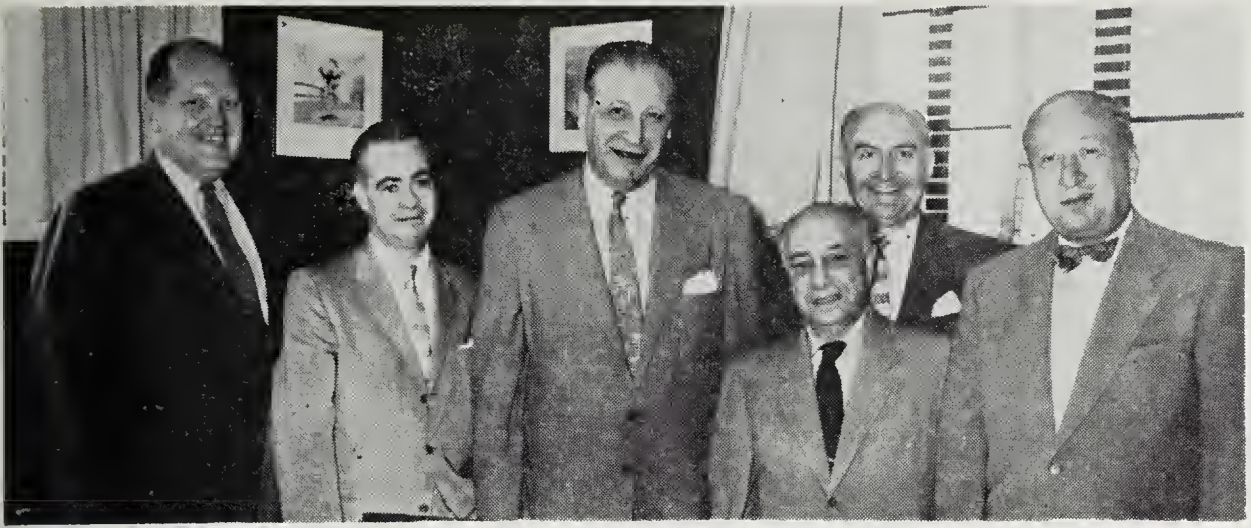


Diane Jergens, newcomer topcast in 20th-Fox's "Teenage Rebel," is see in Los Angeles viewing the "Bus Stop" bus, part of the large-scale promotion set on that film for its engagement at Grauman's Chinese.

New Haven

The Pequot, closed temporarily by Harry Lavietes because of his illness, is to close permanently and be offered for sale. . . . Irving Hillman, manager, Roger Sherman, arranged to have a group of Navy recruits sworn in on the stage of the theatre in connection with the opening of U-I's "Away All Boats." . . . Rosen Film Delivery trucks are now being serviced by a local trucking company, instead of by Rosen mechanics. . . . Sam Germain, 20th-Fox salesman, was recuperating from a short hospital stay. . . . Al Levy, 20th-Fox district manager, was in. . . . Instead of an outing, United Artists personnel enjoyed dinner at Kaysey's and a screening.

HARTFORD, CONN., NEWS—Perakos Theatre Associates reopened the 900-seat Arch Street, New Britain, Conn., after reaching an agreement with Local 301, IATSE, which had gone out on strike late in May. Under new arrangements between Sperie Perakos, PTA general manager, and the union, two projectionists and a relief man involved have the same rate of hourly pay and the same working conditions observed previously, but projectionists start work half an hour later each day. . . . Drive-In Week was ob-



Executives of the Stanley Warner Circuit and the Cooperative Theatre Service came to RKO's Pittsburgh exchange recently to meet Nat Levy, eastern sales manager, who was in for sales sessions with branch personnel on the "Dan O'Shea Drive" in honor of the RKO president. Left to right are Marvin Samuelson, SW Circuit; Lou Hanna, Cooperative; Levy; Bert Stearn, Cooperative; Frank Mooney, Levy's home office assistant; and Saul Bragin, SW Circuit.

served at Smith Management Company's Meadows Drive-In, with Chet Philbrook, manager, giving away novelties. . . . William Mattis has been named assistant manager, Stanley Warner Garde, New London, Conn. He replaces Douglas MacArthur, who has left the circuit. . . . The 4200-seat State, only combination film and vaudeville house in Connecticut, was slated to relight Sept. 8.

New Orleans

Southern Amuement's Jefferson, Lafayette, La., will be reopened this month following complete remodeling. . . . L. M. Rube, Jr., reopened the Carolyn, New Hebron, Miss. . . . Henry Heiderich, owner, Lyceum, was the lucky winner of a new Cadillac chanced off by the Colosseum of Motion Picture Salesmen in Chicago. . . . Don Wilmoth, Southeastern salesman, handled the equipment installation in the new Sky View Drive-In, Leesville, La., which opened last week. . . . E. R. Sellers and Milton Guidry are doing their own buying and booking for the Yam Drive-In, Opelousas, La. . . . Edwin Robinson shuttered the Don, Gulfport, Miss., after a brief reopening. . . . Joy Theatres closed the Joy, Vinton, La. . . . Vic Maurine, former Fox manager, Houma, La., has become manager, Park, there. . . . Warners held a trade screening of "The Bad Seed" in the RKO Orpheum. . . . A junior member of the Brun family has taken over the Apex, Lumberton, Miss., following the death of L. J. Brun some weeks ago. Cecil Howard continues to handle buying and booking.

New York

Funeral services for Mrs. Gertrude Rosen, mother of Marvin Rosen, industrial relations director, Loew's, Inc., were held at Park West Funeral Chapel. . . . Magna Corporation advertising and publicity head Nicholas J. Matsoukas was made an honorary citizen of Oklahoma by Governor Raymond Gary. . . . Twentieth-Fox publicity feature writer Robert Wronker died. . . . Tab Hunter and Natalie Wood appeared on stage in the Victoria opening day of Warners' "The Burning Hills." . . . Buena Vista set its Japanese Import "Yang Kwei Fei" for an American premiere in the Normandie, Sept. 10.

Dr. Robert Gerber, son of retired circuit operator Irving P. Gerber, will marry Ellen R. Henschel in November. . . . Harry M. Kalmine, Stanley Warner vice-president, and Lester B. Isaac, Cinerama exhibition director, left for Seattle to open the Paramount there as a Cinerama house. Later in the week, they were followed by executive vice-president Samuel Rosen, Bernard J. Kranze, Cinerama vice-president, and Harry Goldberg, publicity director. . . . Joe Pasternak arrived from the coast to begin work on MGM's "10,000 Bedrooms."

Philadelphia

Iz Barowsky's Rex closed after more than 40 years of continuous operation. The situation will become a store . . . Sablosky's Valley Forge Drive-In, Route 202 and Allendale Road, King of Prussia, Pa., opened, with a large playground and cafeteria. . . . Distributor Dave Rosen announced he has seven Selznick reissues for the territory. . . . Gene Tunick, United Artists branch manager, celebrated his second wedding anniversary by losing $8.00 to his wife playing Gin. . . . Joe Engel has joined 20th-Fox branch manager Sam Diamond's sales staff. . . . Mrs. Frank W. Buhler, 71, wife of the vice-president, A. R. Boyd Theatres Corporation, died last fortnight in Atlantic City, N. J.

A. J. Davis announced that the Fried Theatre Management Company's City Line Center had been offered to the Overbrook Park Congregation for services during the High Holidays. . . . Violence was reported at the Columbia Pike Drive-In, Columbia, Pa., with four men attacking projectionists' picket Aloysius J. Gellner.

Minn. Town Proposes New Censor Ordinance

ST. PAUL, MINN.—The city council of West St. Paul, Minn., will draw up a motion picture censorship ordinance as the result of a hassle involving the town's only theatre, the West Twins, which was closed for five days after the Mayor wrote a letter ordering discontinuance of the showing of "The Slasher," an English film. The house is owned by W. R. Frank, Minneapolis, and operated by his son, W. R. Frank, Jr.

However, the council indicated that its principal objection was to the showing of "The Witch," a Finnish film which played for two weeks and drew a petition from 42 residents who objected to it as obscene because of nudity. The proposed ordinance will provide that films which prompt complaints be viewed by a three-man police commission. It would require the theatre operator to notify city officials a week in advance about films to be shown.

Variety Golf Tourney Set By Phila. Tent

PHILADELPHIA—Cecil M. Felt, chairman, announced last week that the annual Variety Club, Tent 13, golf tournament and dinner dance again would be held at Meadowlands Country Club, Blue Bell, Pa., on Sept. 21.

The golf tournament is scheduled for 11:00 a.m., followed by an a la carte luncheon at the clubhouse, a gin rummy tournament, a cocktail hour, dinner at 7:30 p.m., and dancing to a leading band.

An unusual variety of attractive prizes for golfers, ladies, card players, and others will be available.

HARRISBURG, PA., NEWS—Pete Gladfelter, former State aide, now of Phoenix, Ariz., called on manager E. G. Wollaston recently. He is engaged in the air-conditioning and motel business in Phoenix. . . . The last Hires Root Beer cartoon show in the State was so successful that another has been scheduled for Oct 6, manager Wollaston reports. Admisison: bottle caps.

Pittsburgh

Ernest Gerris, reopened the Star, Glassport, Pa. . . . Alfred Collins and Arnold Reda opened their new Valley Drive-In, Dailey, W. Va., recently. . . . John B. Gardner, owner of three drive-ins at Wheeling, W. Va., was a delegate to the Democratic National Convention. . . . The Rees, Cameron, W. Va., operated for many years by Earl G. Rees, was transferred to Earl E. Young. . . . Booker Dinty Moore recently was injured in a swimming accident. . . . Charlie Dortic, going off the Columbia payroll this week, will not be replaced as West Virginia salesman.

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED MANAGER-PROJECTIONIST desires year 'round position. 7 years' experience. Now employed as projectionist in Drive-In. Prefer southern New England but will go anywhere. **BOX A95, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER—ASSISTANT 5 YEARS' EXPERIENCE, exploitation minded. Prefer Ohio or California location. 25, married, 1 child, veteran. Loew's, Schine's, Independent operations. Contact **WILLIAM H. BEAN, 660 N. Limestone, Springfield, Ohio.** (95)

WANTED, ASSISTANT MANAGER and Maintenance. Must know projection. Give full details, salary expected in first letter or phone 77581. **PALO THEATRE,** Lowell, Indiana. (95)

MANAGER AT LIBERTY, desires to locate in Boston or suburb. Over 20 years' theatre experience. Can get along with teen-agers, little tots. Also can promote. **BOX B95, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

St. Louis

George Dunn, Albion, Ill., resident manager, Turner-Farrar Theatres, closed a deal with the circuit to take over personal operation of the Hollywood and Majestic there. . . . Tom Halbecher reopened the Roxy, Stonington, Ill. . . . The Cozy, Nebo, Ill., was reopened by Percy R. Hays. . . . The Alvin, Athens, Ill., was reopened by W. J. Rodell. . . . Buena Vista branch manager J. R. Pierce went to Denver for a sales meeting. . . . Paramount will open "War And Peace" in the St. Louis on Oct. 5. . . . Paul Beisman, manager, Municipal, Forest Park, Mo., and the American here, is chairman of a special committee working on the Mid-American Jubilee. . . . Raymond Young, 64, former Fox manager, West Frankfurt, Ill., died.

Salt Lake City

Television and movie star Preston Foster was in for personal appearances last week, appearing in the new million-dollar Grand Central Market. . . . A promotion stunt for "Bus Stop," released by 20th-Fox and now showing in the Centre, was free bus rides to downtown Salt Lake City. Six lovely girls rode the city lines for one day and passed out certificates entitling the holders who presented them at the Centre to two free bus tokens with each adult admission.

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San Antonio

The Val Verde Theatres, Del Rio, Tex., observed a week-long celebration in its five situations, the Rita, Princess, Texas, Gay 90, and Ceniza Drive-In, in honor of Paul J. Poag's 33rd year in Del Rio and his 44 years as an exhibitor. Poag and his wife, who is circuit vice-president, for many years have been partners in the operation with Rowley United Theatres.

James McLarty has been named manager, Tex, Austin, Tex. . . . Sam Schwartz, Eagle Pass, Tex., exhibitor, and his son, Arnold, are constructing a new 500-car drive-in. . . . The CinemaScope screen of the Twin Cactus Drive-In, Vernon, Tex., was ripped from its mountings in a wind and rain storm. C. C. Hamm, owner, estimated damage between $5,000 and $6,000. . . . Mr. and Mrs. Allan Poole, owners and operators, 271 Drive-In, Paris, Tex., donated the proceeds of concession stand business one evening to help an indigent family. . . . Leslie Veach has assumed duties as assistant manager, Lanora, Pampa, Tex. He will be directly responsible for the Lanora and Lavista operations, according to Paul West, city manager, Video Independent Theatres.

Washington

Johnson-Saunders Theatres moved its offices to the Queens Chapel Drive-In, West Hyattsville, Md. . . . Variety Club dedicated a cabin at the Kaufmann Camp, Plum Point, Md., to the memory of Sidney Lust, past chief barker. . . . Nathan D. Golden, Department of Commerce film head, was a judge for the Miss Washington Contest, the finals for which were held in Loew's Capitol last month before a capacity crowd.

BALTIMORE, MD., NEWS—H. L. Jones, manager, Town, became the father of a daughter. . . . I. M. Rappaport, president, Town, Hippodrome, Little, and Film Center, was in Washington for the opening of Danny Kaye's show. Kaye was the guest of Mr. and Mrs. Rappaport for dinner. . . . Ervin Cantor, manager, Hippodrome, had a one-week return engagement of the Joel Chaseman radio show, broadcast from the theatre starting opening day of MGM's "High Society." . . . The 5 West opened "Rififi" with the policy that no one would be seated after the feature started, but, after one week, they found that many people were walking away and going to other houses, so the policy was changed.

Among those attending the recent screening of MGM's "High Society," Loew's Palace, Washington, were, left to right, Loew's eastern division manager Orville Crouch; MGM's assistant branch manager Sidney Eckman; Harley Davidson, president and general manager, Independent Theatres Booking Service of Washington; MGM branch manager Herbert Bennin; and Frank M. Stover, general manager, Alexandria (Virginia) Amusement Corporation.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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SEPTEMBER 5, 1956

IMPORTANT

This issue of the Pink Review Section of THE SERVISECTION marks the start of the new 1956-57 season (always the first issue of September). For 20 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features and short subjects in this separate, consecutively numbered, and easy-to-save section, as a handy reference for its theatre subscribers.

As a further service to our theatre subscribers, we print and stock an over-supply of all Pink SERVISECTIONS.

Should your copies become lost or stolen, individual back sections will cost you two cents, and complete seasons of 26 consecutive sections (out of stock prior to September, 1948) will cost you 52 cents. These are available to subscribers only!

ALLIED ARTISTS

Hold Back The Night (5621)

MELODRAMA
80M.

ESTIMATE: Better than average programmer.

CAST: John Payne, Mona Freeman, Peter Graves, Chuck Connors, Audrey Dalton, Bob Nichols, John Wilder, Bob Easton, Stanley Cha, Nicky Blair, John Craven, Nelson Leigh. Produced by Hayes Goetz; directed by Allan Dwan.

STORY: Captain John Payne has carried with him and treasured a bottle of Scotch whiskey, a farewell gift from Mona Freeman, then his fiancee, now his wife. It is to be opened only on a very special occasion. He still has it with him as the Easy Company of the Seventh Marines almost reaches the Yalu in Korea in 1950. With victory within sight, the order comes to retreat. The men are stunned, but Payne explains it to his key men, including Lieutenant Peter Graves and Top Sergeant Chuck Connors. On the long march south, their company will take the west flank to protect the retiring main division. The "fighting withdrawal" starts, and the company is under constant attack. There are many casualties. Finally, only 33 men remain out of the entire company. Payne pulls out his precious bottle, but when the men learn his story none will accept a drink. Payne assures the men, each one a hero, that he'll open it when they reach their own lines. Payne is wounded, finally help comes, and he is taken by helicopter to a hospital. Sergeant Connors wants to open Payne's precious bottle, but the men persuade him to "save it for the skipper."

X-RAY: This is a well-produced war story with lots of action and official war shots well matched and well pieced in. The acting is good, the film is believable at all times, and interest is held on high. It will please all who see it, and where war pictures are popular it should do a lot of business. The screen play is by John C. Higgins and Walter Doniger, from the novel by Pat Frank.

AD LINES: "The U. S. Marines In Action In Korea"; "A Thrilling Story Of The U. S. Marines In Korea"; "Here Come The U. S. Marines!"

Screaming Eagles (5610)

MELODRAMA
81M.

ESTIMATE: Well-made war meller.

CAST: Tom Tryon, Jan Merlin, Alvy Moore, Martin Milner, Jacqueline Beer, Joe Di Reda, Mark Damon, Paul Burke, Pat Conway, Edward G. Robinson, Jr., Ralph Votrian, Paul Smith, Bobby Blake, Bob Roark, Bob Dix, Wayne Taylor, Robert Boon, Peter Michaels. Produced by Samuel Bischoff and David Diamond; directed by Charles Haas.

STORY: Private Tom Tryon and Martin Milner, his buddy, arrive at the First Platoon, Company D, 101st Airborne Infantry Division, as replacements and are given mixed greetings by the battle-trained group. Milner has all he can do to keep his sullen and disagreeable pal from antagonizing everyone. On D-Day, the platoon is ordered to jump and hold a bridge over a river. They land 20 miles from their objective, encounter a machine gun nest, which kills some of the men. Most of the survivors blame Tryon, but actually it was his quick action in killing a German guard that saves many other lives. Later, Tryon saves the life of Lieutenant Jan Merlin, who is blinded by a gun flash that might have killed him. The men refuse to abandon Merlin, and Tryon is detailed to guide him. They capture a farmhouse from the Germans and take many prisoners. Through German speaking French girl Jacqueline Beer, they dupe the Germans into sending detachments the wrong way. The Nazis, however, learn their error, return, and most of the Americans are killed in the battle that follows. Reinforcements arrive, and of the original platoon only four remain for active duty as D-Day ends.

X-RAY: A well produced, directed, and acted meller concerning American paratroopers vs. Germans that is realistic, thrilling, and believable, and has enough comedy relief. Due to the fact that the cast is lacking in name value, the film will most likely find its niche on the lower half, but it really deserves a better fate. Screen play is by David Lang and Robert Presnell, Jr., from a story by Virginia Kellogg.

AD LINES: "Paratroopers In Action On D-Day"; "Thrill To The Exploits Of The 101st Airborne Infantry Division"; "Disliked by His Platoon—He Proved Himself A Hero In Action."

Thunderstorm (5604)

DRAMA
81M.

(Made in Spain)

ESTIMATE: Heavy love drama for lower half.

CAST: Linda Christian, Carlos Thompson, Charles Korvin, Gary Thorne, Tito Junco, Erica Vaal, Catherine Ferraz, Marco Davo, Fleixes De Pomes, Nestor Neana, Carlos Diaz Mendoza, Julia Caba Alba, Isabel De Pomes, Conchita Bautista, Amalia Iglesias, Manuel San Roman. Produced by Binnie Barnes, directed by John Guillermin.

STORY: A small yacht washes ashore at a small Spanish fishing village, and from it Carlos Thompson, leader of the fishermen, rescues the unconscious Linda Christian. After she regains her health, she gives little explanation as to her identity, but her beauty and sex appeal attract Thompson. The mayor and disliked owner of the fishing boats, Charles Korvin, also is attracted by Christian, as is his son, Gary Thorne. The attitude of the village, especially the women, is hostile to Christian. Fearing that no good can come out of any relationship between her and Thompson, she hires out to Korvin at his hotel-tavern while she waits for her boat to be repaired. Thompson and Korvin have an argument over both the boats and Christian. Thorne tries to assault Christian, is foiled, and beaten by Korvin. The next day, while out in the boats, there is an accident, and Thorne falls overboard and drowns. Korvin reaches the only actual witness, Tito Junco, and forces him to testify falsely that Thompson murdered Thorne. Thompson is jailed. The fishermen refuse to take the boats out in a becalmed sea but reluctantly do so when Korvin threatens them with unemployment. Caught in a terrific thunderstorm, predicted by Christian, they are hours late in returning, but all but one boat get back. Now calling her a witch, the women attack Christian, and she is saved by the intervention of padre Marco Davo. Thompson escapes, forces Junco to tell the truth, and after a terrific fight is finally cleared by Korvin in front of the entire village. He then rushes to find Christian, but, her yacht now repaired, she is sailing away into the unknown from which she has come, convinced that she is and always will be an omen of ill-fortune.

X-RAY: This heavy love drama is competently acted, produced, and directed, with Christian's sexy presence giving a potent zest to the proceedings. The authentic setting of the quaint Spanish fishing village enhances things greatly. Interest is maintained throughout, and the film is suspenseful in most sequences. George St. George wrote the original story. It should do okay on the lower half, and some art situations might get away with it. This bears a Legion of Decency "B" rating.

AD LINES: "A Thunderstorm Of Unbridled Passion"; "A Tempestuous Love Story"; "Natural Fury—Passion In The Raw!"

ASSOCIATED

Frontier Gambler

Western
70m.

Estimate: Fair lower half filler.

Cast: John Bromfield, Coleen Gray, Kent Taylor, Jim Davis, Margia Dean, Veda Ann Borg, Tracey Roberts, Stanley Andrews, Roy Engel, Nadene Ashdown, Frank Sully, Ewing Brown, Pierce Lyden, Rick Vallin, John Merton, Helen Jay. Directed by Sam Newfield; produced by Sigmund Neufeld.

Story: Deputy John Bromfield is sent by the marshal to investigate the murder of Coleen Gray, who owned much of the town and made a number of enemies who were suspected of the deed. There's Kent Taylor, a gambler who saved her when her parents were massacred by the Indians and who fell in love with her but was spurned; the newspaper publisher who was faced with a loss of the paper to her; Veda Ann Borg, ranch owner who had a yen for cowhand and expert gunman James Davis and might have resented his switching to Gray. It turns out, however, that Gray is alive and staying with Borg. Taylor decoys her away from Bromfield's protection and gives her a last chance to marry him. When she refuses, he admits thinking he once killed her and intends to complete the job now. Bromfield and Davis show up in the nick of time to save her and do him in.

X-Ray: There is so much talk here and such little action that were it not for the costumes and a few horses, this wouldn't be classified as a western in the accepted sense of the word. What starts out as a mystery with possibilities soon sinks to a routine level. It will best be viewed as filler for the lower half. The acting, direction, and production are only fair. The screen play is by Orville Hampton and a song, "Your Heart Belongs To Her," is credited as being part of the release.

Ad Lines: "He Had A Way With Cards And The Ladies"; "Win Or Lose—She Got What She Wanted"; "She Was A Lady Of Chance."

ASTOR

Men Of Sherwood Forest

Melodrama
77m.

(Eastman Color)
(English-made)

Estimate: Programmer has kiddie appeal.

Cast: Don Taylor, Reginald Beckwith, Eileen Moore, David King Wood, Douglas Wilmer, Patrick Holt, Harold Lang, Ballard Berkeley, Wensley Pithy, Leslie Linder. Directed by Val Guest; produced by Michael Carreras.

Story: Robin Hood and his men of Sherwood Forest ride again in the person of Don Taylor and assorted British actors and actresses. It seems Taylor and his men come across a plot to kill King Richard when he lands on his native soil. His dastardly brother and a number of unscrupulous knights are behind the move. At the climax, Taylor and his followers arrive in the nick of time to put the villains on the run and save the life of King Patrick Holt. Taylor is forgiven his past crimes, wins lovely Eileen Moore, and everybody except the dastardly brother is happy.

X-Ray: This is a good one for the kiddies as well as the older set, for everyone likes to see Robin Hood in action. Taylor as Robin cavorts and dashes in the proper fashion, is able to lift a weapon well, and even has a pleasant voice to lift in song to my lady fair. Nobody takes anything too seriously, and the cast seems to have had a good time in the making. Set it in for the lower half, and it should be a pleasant addition to the program. The direction and production values are okay. The screen play is by Allan Mackinnon.

Ad Lines: "Robin Hood Swings Into Action"; "Thrill To The Startling Adventures Of Robin Hood"; "Plenty Of Action Awaits Robin Hood In Sherwood Forest."

COLUMBIA

Autumn Leaves (104)

Romantic Drama
108m.

Estimate: Highly interesting Crawford entry, especially for femmes.

Cast: Joan Crawford, Cliff Robertson, Vera Miles, Lorne Greene, Ruth Donnelly, Shepperd Strudwick, Selmar Jackson, Maxine Cooper, Marjorie Bennett. A William Goetz Production; directed by Robert Aldrich.

NOTE: A complete review on this film was first printed in The Servisection of May 2, 1956, on page 4149. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

Earth Vs. The Flying Saucers (102)

Science Fiction Drama
82m.

Estimate: Good programmer.

Cast: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, John Zaremba, Tom Browne Henry, Grandon Rhodes, Larry Blake, Harry Lauter, Charles Evans. Produced by Charles M. Schneer; executive producer Sam Katzman; directed by Fred F. Sears.

NOTE: A complete review on this film was first printed in The Servisection of June 13, 1956, on page 4173. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

The Eddy Duchin Story (101)

Biographical Drama with Music
123m.

(CinemaScope)
(Color by Technicolor)

Estimate: High rating entry.

Cast: Tyrone Power, Kim Novak, Victoria Shaw, James Whitmore, Rex Thompson, Mickey Maga, Shepperd Strudwick, Frieda Inescort, Gloria Holden, Larry Keating, John Mylong, Gregory Gay, Warren Hsieh. Produced by Jerry Wald; directed by George Sidney.

NOTE: A complete review on this film was first printed in The Servisection of June 13, 1956, on page 4173. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

Miami Expose (106)

Melodrama
73m.

Estimate: Average crime meller for the duallers.

Cast: Lee J. Cobb, Patricia Medina, Edward Arnold, Michael Granger, Eleanore Tanin, Alan Napier, Harry Lauter, Chris Alcaide, Hugh Sanders, Barry L. Connors. Produced by Sam Katzman; directed by Fred F. Sears.

NOTE: A complete review on this film was first printed in The Servisection of August 8, 1956, on page 4197. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

1984 (110)

Science Fiction Drama
91m.

(Filmed in England)

Estimate: Off-beat entry can go in art and specialty spots and many conventional situations.

Cast: Edmond O'Brien, Michael Redgrave, Jan Sterling, David Kossoff, Mervyn Johns, Donald Pleasance, Carol Wolveridge, Ernest Clark, Patrick Allen. Produced by N. Peter Rathvon; directed by Michael Anderson.

NOTE: A complete review on this film was first printed in The Servisection of July 25, 1956, on page 4189. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

The Solid Gold Cadillac (112)

Comedy
99m.

Estimate: High rating comedy.

Cast: Judy Holliday, Paul Douglas, Fred Clark, John Williams, Hiram Sherman, Neva Patterson, Ralph Dumke, Ray Collins, Arthur O'Connell, Richard Deacon, Marlyn Hanold, Anne Loos, Audrey Swanson, Larry Hudson, Sandra White, Harry Antrim. Produced by Fred Kohlmar; directed by Richard Quine.

NOTE: A complete review on this film was first printed in The Servisection of Aug. 22, 1956, on page 4205. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

Storm Center (108)

Drama
85m.

Estimate: Thought-provoking drama on controversial theme will fare best in metropolitan and special situations.

Cast: Bette Davis, Brian Keith, Kim Hunter, Paul Kelly, Kevin Coughlin, Joe Mantell, Sallie Brophy, Howard Wierum, Curtis Cooksey, Michael Raffetto, Edward Platt, Kathryn Grant, Howard Mendell, Burt Mustin, Edith Evanson, Joseph Kearns, Ted Maro, Rudy Lee, Phillip Crampton. Produced by Julian Blaustein; directed by Daniel Taradash.

NOTE: A complete review on this film was first printed in The Servisection of August 8, 1956, on page 4197. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

The Werewolf (103)

Melodrama
83m.

Estimate: Horror meller for program.

Cast: Steven Ritch, Don Megowan, Joyce Holden, Eleanore Tanin, Kim Charney, Harry Lauter, Larry Blake, Ken Christy, James Gavin, S. John Launer, George M. Lynn, George Cisar. Produced by Sam Katzman; directed by Fred F. Sears.

NOTE: A complete review on this film was first printed in The Servisection of June 13, 1956, on page 4174. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

DCA

Private's Progress

Farce
96m.

(English-made)

Estimate: Highly amusing import.

Cast: Richard Attenborough, Dennis Price, Terry Thomas, Ian Carmichael, Peter Jones, William Hartnell, Thorley Walters, Jill Adams, Ian Bannen, Victor

Maddern, Kenneth Griffiths. Directed by John Boulting; produced by Roy Boulting.

STORY: Ian Carmichael enters the Army and does his best, but this never quite seems good enough. After a decent interval, he is sent to officer's training school where surprisingly enough he fails. He winds up in a unit with Richard Attenborough, among others, who know all the ins-and-outs of stalling, scrounging, evasion, etc. They try to teach same to him but with little success. He is taught Japanese and is then assigned to an operation which necessitates a knowledge of German, one which is headed by his uncle, Dennis Price, who is a trifle on the crooked side. Price sees a chance to make a fortune by rescuing some of the art treasures the Germans have accumulated and keeping a percentage for himself. He is in cahoots with Attenborough and secretary Jill Adams. Naturally, Carmichael almost gets them annihilated, but time and circumstance work things out in his favor and everything comes off as planned. He is discharged upon his return and goes back to school. Meanwhile, Attenborough and Price appear to have "died" and they disappear with a bundle of loot. After the war, Carmichael is visited by Attenborough who is conscience-pressed to give him some money for his part in the operation. Scotland Yard, however, is on the ball and closes in nabbing all of the participants. What happens to Carmichael? Who knows?

X-RAY: Delightfully amusing is one way of classifying this farce from merrie olde England which should insure a good time for audiences who attend the art and specialty houses. This also might play in some regulation spots since the humor is broad enough. There's much fun throughout. The story, which is incidental, is interesting enough and the cast carries through in fine fashion. The direction and production is also a bit of alright. A bit more Americanization might have broadened the market a bit, don't y'know, but the present version should be well received by those who care. The screen play is by Frank Harvey and John Boulting, based on the novel by Alan Hackney.

AD LINES: "The Humorous Story Of A Recruit That The Army Would Prefer Not To Have Been Told"; "Need A Laugh? Want Some Fun? Don't Miss This Delightful Farce From Merry England."

PARAMOUNT

The Vagabond King

MUSICAL
88M.

(VistaVision) (Technicolor)

ESTIMATE: Average filmusical will need plenty of help.

CAST: Kathryn Grayson, Oreste, Rita Moreno, Sir Cedric Hardwicke, Walter Hampden, Leslie Nielsen, William Prince, Jack Lord, Billy Vine, Harry McNaughton, Florence Sundstrom, Lucie Lancaster, Raymond Bramley, Gregory Morton, Richard Tone, Ralph Sumpter, G. Thomas Duggan, Gavin Gordon. Produced by Pat Duggan; directed by Michael Curtiz.

STORY: In 1461, French nobles ally themselves with the Duke of Burgundy, G. Thomas Duggan, against King Louis, Walter Hampden. William Prince, aide to the Duke, enlists the support of Francois Villon, Oreste, who leads the vagabonds of Paris in robbing the rich to aid the poor. Oreste is captured by Hampden's men and sentenced to die. Hampden, recognizing his influence over his beggar forces, promises to pardon all his followers and allow Oreste to marry noblewoman Kathryn Grayson whom he has admired from afar, if Oreste will fight Burgundy and aid in the unification of France. Oreste sees that the King has the interests of France at heart and accepts the powerful post of Provost Marshal. He and Grayson fall in live, incurring the jealousy of cafe entertainer Rita Moreno, also in love with Oreste. Doing battle with Burgundy, Moreno saves Oreste's life by flinging herself in front of an arrow meant for him. Successful in battle, Oreste must allow himself to be executed according to his agreement with Hampden. The King, seeing that the people regard him as a hero, offers to spare him if another will volunteer to die in his place. Grayson does so and Hampden pardons them both.

X-RAY: This was an unfortunate choice as the first vehicle for Oreste, possessor of a fine tenor voice, but far from an actor at this point. The plot is quite timeworn and little imagination seems to have been expended on the staging of the familiar musical numbers. Grayson's performance lacks color, and only rarely does the film come to life. Even the climactic battle scenes generate little excitement. There will be a segment of the audience that will react favorably to the nostalgic quality of much of the music, but on the whole, it's just another musical. Curtiz' direction has been much sharper in the past. The screen play is by Ken Englund and Noel Langley. Composer Rudolf Friml has written a few new songs for the film.

TIP ON BIDDING: Fair program price.

AD LINES: "Scenes Of Splendor . . . Immortal Melodies . . . Spectacle Beyond Compare"; "The Most Spectacular Of All Musical Entertainments Introduces The Most Exciting New Singing Voice Of Our Time."

War And Peace

DRAMA
208M.

(VistaVision) (Technicolor)
(Filmed in Italy)

ESTIMATE: Filmization of outstanding literary work rates high on all counts.

CAST: Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herbert Lom, Oscar Homolka, Anita Ekberg, Helmut Dantine, Barry Jones, Anna Maria Ferraro, Milly Vitale, Jeremy Brett, Lea Seidl. Produced by Dino De Laurentiis; directed by King Vidor.

STORY: In 1805, Napoleon takes on the Russian Empire and amid preparations for war, Henry Fonda, a pacifist, remains calm waiting for his father, a wealthy count, to die. He inherits his wealth. Though attracted to Audrey Hepburn, daughter of Barry Jones, he is captured by Princess Anita Ekberg. She soon tires of him and his managing of his estate and carries on affair with officer Helmut Dantine. Fonda is forced into a duel and emerges victorious. He breaks up their relationship and is off with Jones and family to the country. There he meets his old friend, Prince Mel Ferrer, recovering from wounds and the loss of his wife. Hepburn and Ferrer meet and fall in love, but their marriage is postponed. Ferrer leaves on a diplomatic mission, and Hepburn is attracted to Ekberg's handsome brother, Vittorio Gassman. He almost persuades her to elope with him despite the fact that he is secretly wed in another country. Fonda manages to break the affair up, but the romance between her and Ferrer also seems to have collapsed. Napoleon presses on and the Russian forces evacuate Moscow. Among the wounded streaming into the city is Ferrer, and Hepburn tries to nurse him back to health, winning his forgiveness. He dies. The countryside is burned by the retreating Russians so that Napoleon's conquest is barren. The city is partially destroyed and empty, and eventually hunger and short food supplies force Napoleon to retreat. Fonda is among the prisoners being taken back, but the French soldiers have other things to occupy them, and he is able to make his way back. The people return to the city to start rebuilding. Hepburn and Fonda are reunited, realizing that their love is a true one.

X-RAY: Filled to the overflowing with men, women, and events is this absorbing account of the times of the Napoleonic invasion of Russia. Its lengthy running time is loaded with side-yarns, intrigues, character studies, entertaining interludes, colorful settings and situations, spectacular battle scenes, high drama, tender romance, and the spit and polish of military uniforms and the men in them. The times are hectic, and the people are shown living up to them. As entertainment, it is extraordinary and should give a fine account of itself at the boxoffice once the running time is accepted and schedules are arranged and adjusted. It has all the ingredients of big business. Whether or not it is too long is something that will be argued from here to eternity. Many will state that the first two hours are slow-moving and not to the point, with the climax coming in the latter third of the film. Others will say it's not so. At any rate, people will come to the theatre and then will make up their own mind. They certainly can't say they didn't get their money's worth. It is based on the novel by Leo Tolstoy, with the screen adaptation by Bridget Boland, Robert Westerby, King Vidor, Mario Camerini, Ennio De Concini, and Ivo Perilli.

TIP ON BIDDING: Rates depend on individual situation.

AD LINES: "The Top Novel On Men And Women In War Brought To The Screen In All Its Fire And All Its Glory"; "A Screen Experience That Must Not Be Missed."

RKO

The First Traveling Saleslady (701)

COMEDY
92M.

(Print by Technicolor)

ESTIMATE: Moderate light-hearted offering has good name values.

CAST: Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness, Clint Eastwood, Robert Simon, Frank Wilcox, Daniel M. White, Harry Cheshire, John Eldredge, Robert Hinkle, Jack Rice, Kate Drain Lawson, Edward Cassidy, Fred Essler. Produced and directed by Arthur Lubin.

NOTE: A complete review on this film was first printed in THE SERVISECTION of Aug. 22, 1956, on page 4206. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

Flying Leathernecks (761)

MELODRAMA
102M.

(Technicolor)

ESTIMATE: War show reissue should do okay.

CAST: John Wayne, Robert Ryan, Janis Carter, Don Taylor, Jay C. Flippen, James Bell, William Harrigan, Barry Kelley, Maurice Jara, Adam Williams, James Dobson, Carleton Young, Steve Flagg, Adam Yorke, Brett King, Gordon Gebert. Produced by Edmund Grainger; directed by Nicholas Ray.

X-RAY: When first reviewed in THE SERVISECTION of August, 1951, it was said: "With the star names to help, the color as an asset, the military background, and the inclusion of a lot of the best war footage of World War II, this should ride into the better money. The production sticks to the accepted pattern, and there is very little of the romantic, but the other elements are generally so solid at the boxoffice that this should gross well. The yarn is of the familiar sort, with the punches generally telegraphed ahead, but the exploitation and merchandising angles should make a difference. The screen play is by James Edward Grant, from a story by Kenneth Gamel.

Tip On Bidding: Usual reissue price.

Ad Lines: "Would You Have The Guts To Point a Finger At A Guy And Say: Go Get Killed"; "From Guadalcanal To Okinawa—The Marine Air Devils Blazed A Trail Of Glory—While The Women They Left Behind Fought Battles Of Their Own"; "Power, Truth, Tenderness In An Exciting Saga Of Heroism."

REPUBLIC

Circus Girl (5506)

Melodrama 88m.

(Made in Germany, Ceylon, and India)
(Color)

Estimate: Lower half filler.

Cast: Kristina Soderbaum, Willy Birgel, Adrian Hoven, Rene Deltgen, Rolf Von Nauckhoff, Hermann Schomberg, Paul Busch, Jr., Gilbert Houcke, Karl Martell, Herbert Hubner, Sujata Jayawardena, Theodor Loos, Rolf Wanka, Otto Gebuhr, The Busch Circus. A Gloria production; directed by Veit Harlan.

Story: Maharajah Willy Birgel, while visiting Germany, becomes so enamored of Kristina Soderbaum, equestrienne star of the Busch Circus, that he arranges for the entire show to play in Ceylon. Neither he nor she realizes that it is his son, Adrian Hoven, a student living incognito in Europe, with whom she has fallen in love. Jealous of two circus rivals, animal trainer Gilbert Houcke and young acrobat Paul Busch, Jr., Birgel has Soderbaum kidnapped. Busch is killed when he runs to her aid, the murder causing the audience to riot. A prisoner in Birgel's palace, Soderbaum comes out of a long illness convinced the horrors that have haunted her were only illusions. Her father, Hermann Schomberg, and Houcke manage to trace her. She has been surrounded with luxury, courted with restraint by Birgel, but is warned against him by his former favorite, Sujata Jayawardena. Hoven returns from Europe and is reunited with Soderbaum, but intrigue on the part of Jayawardena brings about his arrest, with only her suicide bringing about his release. Birgel finally is convinced by a Holy Man that only in complete renunciation can he find forgiveness for the tragedies brought about by his selfish desires. He appoints his son his successor, leaves in self-inflicted poverty to travel into the uncertainty of solitude. The circus reopens in Bombay with Schomberg and Houcke returning to it, but with Soderbaum and Hoven, finally together, remaining in the palace.

X-Ray: This foreign made circus meller shot on location and in undefined "color," not the best process by far, emerges as pretty much of a hodge podge of a novelty that will find a play off in the lower half spots. It has moments of suspense and unusual atmosphere of both a German circus and Oriental court. Performances by a cast wholly unknown over here are satisfactory, and dubbing is passable.

Ad Lines: "Fabulous, Romantic, Thrilling, A Story Of Love And Danger As Exotic As A Tale From A Thousand And One Nights"; "Adventure, Spectacle, Romance, Danger!"; "An Exciting Drama Combining Circus Magic With Mystery And Splendor Of The Far East."

Thunder Over Arizona (5511)

Western 75m.

(Naturama) (Trucolor)

Estimate: Okay supporting feature.

Cast: Skip Homeier, Kristine Miller, George Macready, Wallace Ford, Nacho Galindo, Gregory Walcott, Jack Elam, George Keymas, John Doucette, John Compton, Bob Swan, Francis McDonald. Associate producer-director, Joe Kane.

Story: George Macready, corrupt mayor of Tombstone, has been trying to get a rich silver mine owned by Francis McDonald and his sons, John Compton, Gregory Walcott, and Bob Swan, and his daughter, Kristine Miller. He finally has McDonald killed. Compton kills the gunman and is himself wounded but gets back to the mine. Meanwhile, Macready has sent for a notorious killer whose trademark is a shotgun. En route, the killer tangles with cowhand Skip Homeier, and the latter kills him in self-defense. He takes the shot-gun and is mistaken for the gunman by Macready and his henchmen. Macready orders him to take care of the brothers and the girl, but he gets better acquainted with them and is attracted to her. Meanwhile, Macready is tipped that the real gunman died, and they plan to use Homeier in a trap for Miller and her brothers. Homeier arranges for it to backfire, and Macready and some of the others are killed, while Macready's advisor, Wallace Ford, confesses. The future looks brighter for the brothers, Miller, and Homeier.

X-Ray: A goodly amount of action, some intrigue, and a simple yarn, plus color, average performances, and okay direction and production put this in adequate lower half category, where it should round out the program in neat enough fashion where this type of entry is desired. Color is helpful. The screen play is by Sloan Nibley.

Ad Lines: "A Fast-Moving Frontier Drama Filled With Action"; "Gunfire In Lawless Arizona"; "Double-Barreled Action In Tombstone."

20TH-FOX

The Last Wagon (619)

Adventure Drama 99m.

(CinemaScope)
(Color by DeLuxe)

Estimate: High rating adventure drama.

Cast: Richard Widmark, Felicia Farr, Susan Kohner, Tommy Rettig, Stephanie Griffin, Ray Stricklyn, Nick Adams, Carl Benton Reid, Douglas Kennedy, George Matthews, James Drury, Ken Clark. Produced by William B. Hawks; directed by Delmer Daves.

Story: In 1875 in northern Arizona Richard Widmark fights for his life against three others who turn out to be brothers seeking him for the killing of a fourth brother. They are led by George Mathews, sheriff. Widmark kills one, but the other two capture him when his ammunition is exhausted. He kills another so that only Mathews is left. He is determined to bring Widmark back barely alive and tortures him and refuses him food and water. They fall in with a wagon train headed by Douglas Kennedy. Young Felicia Farr, on her way to a marriage of convenience, and her younger brother, Tommy Rettig, try to feed Widmark, but Mathews refuses and threatens anyone who approaches. His brutality so disgusts the others that they force him to desist at gun-point. He later battles a youngster and during the ruckus Widmark gets hold of an axe and ends Mathews' life. At night, a group of the youngsters decide to go swimming. When they return they find that everyone at the camp has been killed, with Widmark and the wagon wheel he was chained to gone over the side of a cliff. They find him alive, and he tells them of the surprise attack by Apaches. He also tells them that he has lived with the Comanches for 20 years and even had a wife and children who were killed by Mathews and his brothers. Surviving are Farr, Rettig, Stephanie Griffin, and her half-sister, Susan Kohner, who had an Indian mother and whom she despises as she does all things Indian; Ray Stricklyn, and Nick Adams, the latter a bit of a braggart. When Griffin is bitten by a rattlesnake, Widmark saves her life, and the others contribute their water. He battles Indians who might have warned others and kills them. Meanwhile, he and Farr are falling in love. They come across a huge Apache war party waiting to attack a small force of soldiers escorting ammunition, and Widmark is able to save them, using the ammunition to stop the Indians. When they are able to reach the fort, he is forced to stand trial for his killings. When the entire story is told the general in charge, Carl Benton Reid, puts him in custody of Farr and Rettig for the rest of their lives.

X-Ray: There's lots of suspense as well as action, in addition to an extremely interesting and off-beat story which holds interest on high throughout. At the conclusion, it may well leave some with a desire to see more. The acting is extraordinarily good with Widmark turning in a powerful performance and ably supported by a group of talented youngsters. The direction is smart and to the point, and production values are in keeping with the subject matter. This entry should interest the younger set as well as oldsters in the audience, and it is certainly worth a little more selling effort than usual. The reaction may be surprising. The screen play is by James Edward Grant, Delmer Daves, and Gwen Bagni Gielgud, based on a story by Gielgud.

Tip On Bidding: Higher program rates.

Ad Lines: "The Last Wagon Could Mean A Trek Of Death Through Hostile Indian Country"; "Grab A Fistful Of Action And Suspense When You Board 'The Last Wagon'"; "Ride The Trail To Dangerous Adventure With 'The Last Wagon'."

Rebecca

Drama 127m.

(Selznick)

Estimate: Hitchcock version of mystery best-seller should do okay as reissue.

Cast: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson, Nigel Bruce, Reginald Denny, C. Aubrey Smith, Gladys Cooper, Florence Bates, Melville Cooper, Leo G. Carroll, Leonard Carey, Lumsden Hare, Edward Fielding, Philip Winter, Forrester Harvey. Directed by Alfred Hitchcock.

X-Ray: When first reviewed in The Servisection of April, 1940, it was said: "Here is sombre, psychological drama, an expert piece of screen craftsmanship, exceptionally well directed and produced. Highly emotional, the picture will appeal strongly to women, and the story of the despairing frustration of two lovers who eventually find happiness should draw the femme moviegoers in droves. The stars give outstanding performances. The film is an artistic achievement and this is a class offering that can be sold to the masses if properly exploited." This was originally a UA release. A new trailer, all new accessories, etc., go with the reissue by 20th-Fox.

Ad Lines: "Brought Back For You To Enjoy Once Again"; "One Of The Screen's Masterpieces"; "One Of Alfred Hitchcock's Best With A Cast Of Stars."

UNITED ARTISTS

Attack

Drama
107m.

(Aldrich)

Estimate: Powerful war film should stimulate favorable word of mouth and turnstile activity.

Cast: Jack Palance, Eddie Albert, William Smithers, Lee Marvin, Robert Strauss, Richard Jaeckel, Buddy Ebsen, Jon Shepodd, Jimmy Goodwin, Steven Geray, Pete Van Eyck, Louis Mercier, Strother Martin. Produced and directed by Robert Aldrich.

Story: When Captain Eddie Albert fails to support a charge by Lieutenant Jack Palance's platoon, 14 men are lost. Executive officer William Smithers later asks Lieutenant Colonel Lee Marvin to kick Albert upstairs before he is responsible for further trouble. Marvin refuses as he envisions entering politics after the war with the aid of Albert's father, an influential judge. Palance vows that if Albert costs him more casualties through his cowardice, he will kill him. A German breakthrough sends the company back into action. Ordered to take a town, Albert sends Palance's platoon ahead to occupy a strategic house, promising to back him up if trouble develops. Palance and five men get to the house under murderous fire but are pinned there by the Germans. Again, Albert refuses support despite Smithers' objections. Palance and his men make a break for safety. Albert wants to retreat but is ordered to hold his position by Marvin. The cowardly Albert breaks down and is bedded by Smithers. Wounded in the leg, Palance returns to make good his threat to kill Albert. The Germans break through, led by tanks, and Palance and Smithers rush to aid some of their men trapped in a basement. Palance gets one tank with a bazooka but another rolls over his arm leaving him mortally wounded. Albert, half crazed, rushes to the basement and orders the men to certain death. He is confronted by Palance, who dies before he can accomplish his vow. Albert, attempting to surrender against orders, is shot dead by Smithers. American armored troops save the day, and Marvin, understanding how Albert died, promises Smithers a promotion in return for his silence. Knowing that Marvin intends to get a decoration for Albert on false grounds of heroism, Smithers gives himself up and tells the whole story of Marvin and Albert.

X-Ray: If this isn't the best of the long string of war films, it certainly ranks right at the top as far as dramatic impact, superior direction, and excellent acting are concerned. The pace never lags and some of the scenes and situations of men in times of stress have never been more clearly or forcefully shown. It is understandable that the picture was made without the cooperation of the Army, dealing as it does with corrupt and cowardly officers, but Army courage and bravery are shown just as emphatically. Palance and Albert etch perfect character portraits, aided by a host of top supporting performances. Aldrich's direction is tense and tight. There should be no trouble getting the men in to see this for it abounds in furious action. The women should also enjoy it once they get to the theatre. This is one war film that deserves all the selling help exhibitors can give it. It's solid all the way. Screen play is by James Poe, from the play by Norman Brooks.

Ad Lines: "War In All Its Fury . . . Man At His Best, And At His Worst"; "This Is Real, The Most Powerful Story To Come Out Of World War II"; "Broadway's Powerful 'Fragile Fox' Explodes On The Screen."

The Boss

Melodrama
89m.

(Seltzer)

Estimate: Interesting program entry.

Cast: John Payne, William Bishop, Gloria McGhee, Doe Avedon, Roy Roberts, Rhys Williams, Gil Lamb, Robin Morse, Joe Flynn, Bill Phipps, Bob Morgan, Alex Frazer. Directed by Byron Haskin; produced by Frank M. Seltzer.

Story: When John Payne returns from World War I, he finds that his brother Roy Roberts still runs the city by controlling a key ward. Payne and his buddy, William Bishop, have a roaring good time and get drunk, whereupon the girl they both love, Doe Avedon, refuses to see Payne. He comes across plain looking Gloria McGhee and forces her to marry him. The next morning he and Roberts have an argument, and Roberts drops dead. Payne takes over the political machine and is soon running the entire state. Bishop has married Avedon and has gone through law school at Payne's expense. When he is graduated, he becomes Payne's personal lawyer, getting rich in the process. He ties in with hoodlum Robin Morse. The stock market collapse catches Payne short, and he ties in with the crooked element so that they almost take over the town. When a prisoner is about to talk to government men, Morse's hoodlums wipe him and the G-men out. Morse disregards Payne's orders to turn over the killer and tries to take over, but Payne and the police get him and his hoodlums. Meanwhile, reformers get the government to try Payne on income tax evasion. Bishop has been persuaded to turn state's evidence, and Payne is sent to jail after McGhee bids him goodbye.

X-Ray: Dealing with alleged political machines, mayhaps theatres who play it can earn something extra via exploitation during an election year. Otherwise, it is best suited as part of the program with average performances, direction, and production. There's some excitement and a little action. The story and screen play are by Ben L. Perry.

Ad Lines: "The Expose Of Big Time Crime In Politics"; "The Town Was His . . . He Controlled All Lives But His Own"; "Corruption Is Always Just One Vote Away . . . Your Vote."

Gun Brothers

Melodrama
79m.

(Grant)

Estimate: Western meller for the lower half.

Cast: Buster Crabbe, Ann Robinson, Neville Brand, Michael Ansara, Walter Sande, Lita Milan, James Seay, Roy Barcroft, Slim Pickens, Dorothy Ford. Directed by Sidney Salkow.

Story: When Buster Crabbe leaves the army in 1877, he is looking forward to joining his brother on a large cattle ranch. Enroute via stage coach, he and singer Ann Robinson become acquainted to the annoyance of gambler James Seay, who has his own ideas about Robinson. The coach is held up by Crabbe's brother, Neville Brand, who is masked, and his gang. At Laramie, Crabbe meets old friend Walter Sande, who offers him a deal to join him in a fur trapping venture. He'd rather join Brand. Michael Ansara and an Indian girl, Lita Milan, are sent by Brand to fetch Crabbe. When they meet, Crabbe's suspicions are true that his brother owns no ranch but is an outlaw. He turns down Brand's offer to come in with him. He returns to town with Milan. The sheriff becomes suspicious, and when he tries to question Crabbe, the latter flees and is wounded. Robinson and Milan go to his aid and return him to Brand's hideout, where he recuperates from the wound. Ansara wants Robinson, while Milan is jealous of Crabbe's affection for her and finally offers to lead the sheriff to the hideout if she gets to keep Crabbe. He and Robinson manage to slip away before the law arrives, and everyone but Ansara and Brand are caught or killed. Brand is under the impression that Crabbe doublecrossed him and swears vengeance. During the winter, Crabbe and Robinson are married. He does well working with Sande and they expect a baby. Brand and Ansara get a gang together and plan a raid to kill Crabbe and take the furs. Crabbe convinces Brand he didn't doublecross him, and Brand swings over to his brother's side against Ansara. All the outlaws are killed except for Ansara, who fatally shoots Brand. When peace is restored, Robinson gives birth to a girl, who is named after Brand and the future indeed looks bright.

X-Ray: This is another western meller that falls into the average supporting feature category with enough action and intrigue to satisfy most. The cast does its job in adequate fashion, and direction and production are average. The screen play is by Gerald Drayson Adams and Richard Schayer, based on a story by Adams.

Ad Lines: "It Was Brother Against Brother In This Action-Packed Western"; "Here Is Your Ticket To Adventure And Action"; "Blazing Guns Pitted Brother Against Brother."

U-International

The Unguarded Moment

Drama
95m.

(Print by Technicolor)

Estimate: Interesting suspense drama.

Cast: Esther Williams, George Nader, Edward Andrews, Les Tremayne, Jack Albertson, Dani Crayne, John Wilder, Edward C. Platt, Eleanor Audley, Robert B. Williams, and introducing John Saxon. Produced by Gordon Kay; directed by Harry Keller.

Story: High school music teacher Esther Williams receives a series of mash notes, presumably from a student, and she keeps a suggested rendezvous to try and help the sender. She is forced to flee when he tries to criminally assault her. The police pick her up since they are on the alert for a killer. She refuses to cooperate with detective lieutenant George Nader, feeling her assailant is only a misguided adolescent. Arriving home, she senses someone in the darkened apartment and urges him to go. As he flees, she gets a glimpse and identifies him as John Saxon, a popular student and star football player. She brings him before the principal, Les Tremayne, but he denies everything and intimates that she has been making advances to him. Nader compares fingerprints taken from the desk in her home with those of Saxon and finds they match. Williams refuses to press charges, but she and Nader become quite friendly. She hopes to straighten things out with Saxon's father, Edward Andrews, a psychopathic woman-hater, whose wife left him years ago, but he orders her from the house. Later, she is framed into apparently seeking a rendezvous with Saxon and is suspended by Tremayne. Nader arrests Saxon and grills him but can't get anywhere. When the real murderer is

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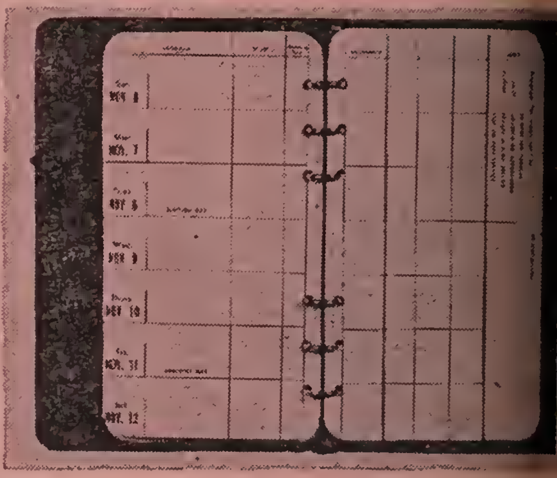

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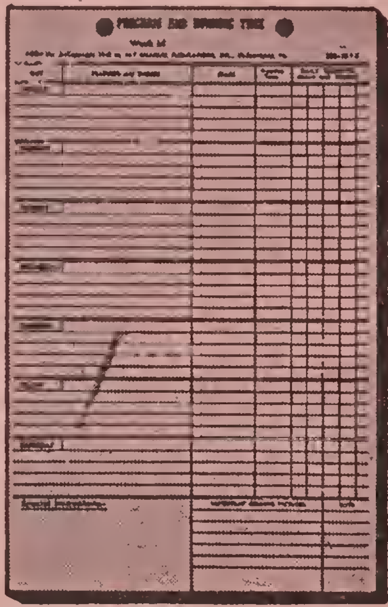

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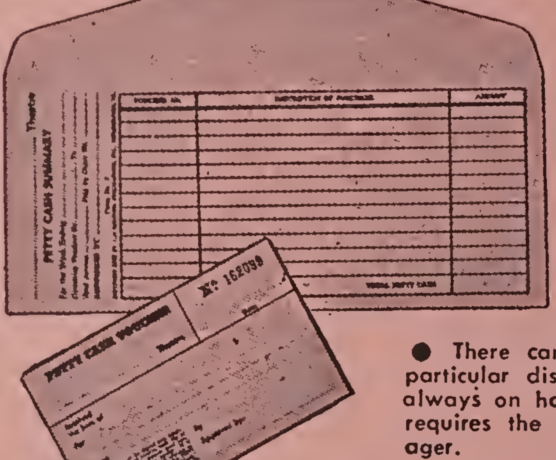

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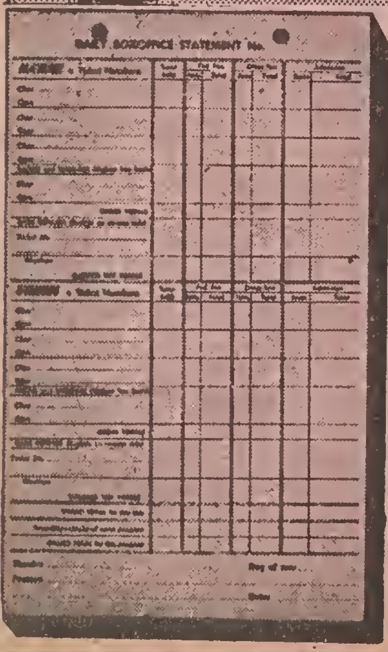

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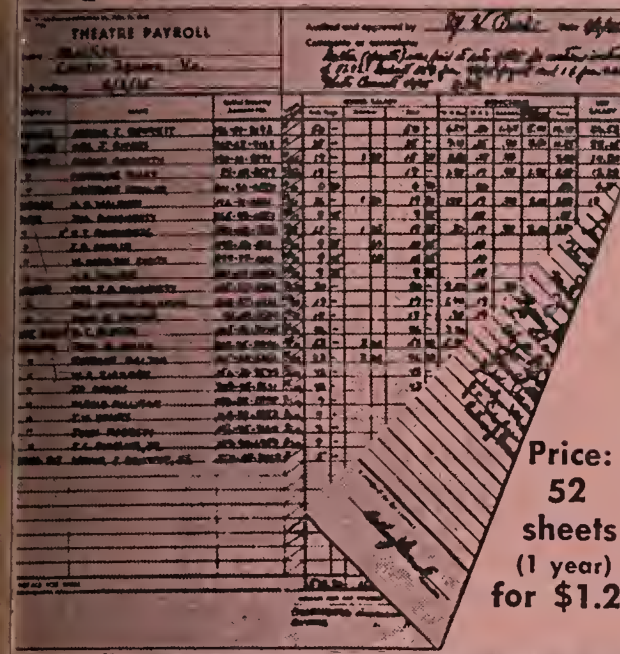
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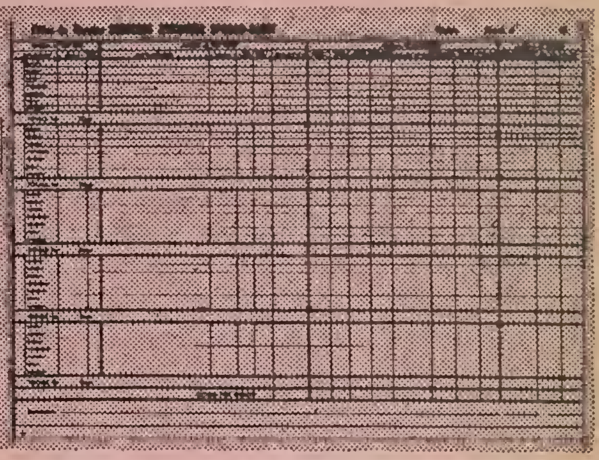

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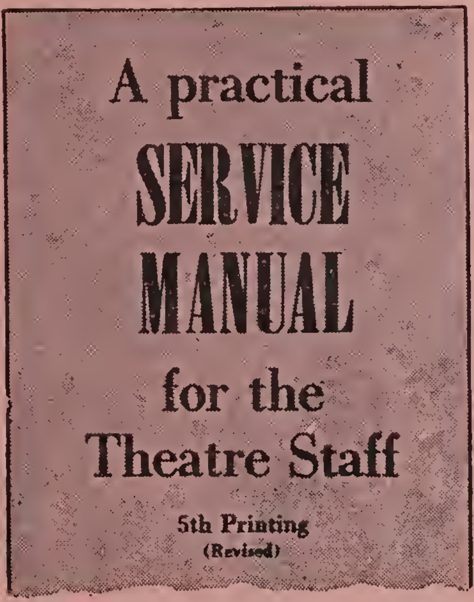
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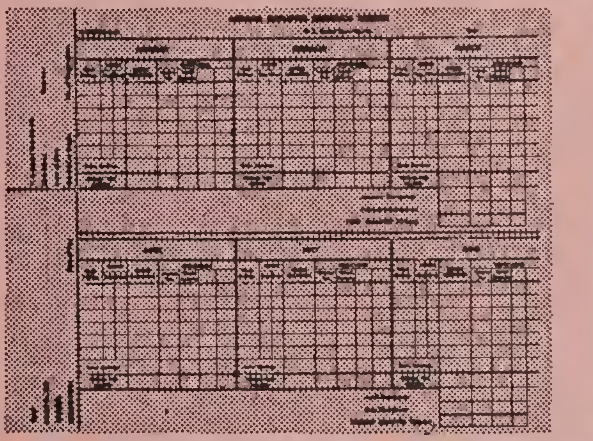

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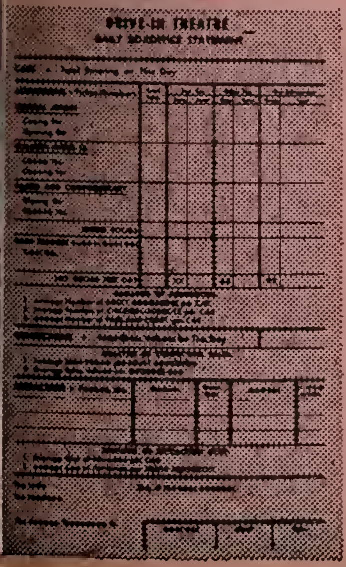
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Price: $1.25 each

NEARLY 10,000 SHOWMEN SUBSCRIBERS! (All Prices subject to change after March 31, 1956) found, he releases him at Williams' request. Meanwhile, Andrews, not knowing of his release, searches Williams' apartment for something to discredit her. He hides, and as she undresses, he becomes half crazed with desire and vengeance and almost kills her as Nader arrives. A chase results in Andrews' death due to heart failure. Saxon admits his guilt and leaves school to enter the army where he is on the road to rehabilitation. Williams is reinstated and the future looks bright for her and Nader together.

X-Ray: This yarn seems to hold interest pretty much throughout its running time with plot deviations that add to the overall effectiveness of the presentation. There's suspense and drama, as well as good performances and direction, that keep the film moving at a rapid pace. Production arrangements and settings are also of value. Williams plays a straight dramatic role and comes off quite well in both looks and talent. The entry should make up well as part of the program, and a little extra selling may result in a little extra in the return department. The screen play is by Herb Meadows and Larry Marcus, based on a story by Rosalind Russell and Marcus.

Tip On Bidding: Higher program rates.

Ad Lines: "Mash Notes Almost Ruin A Girl's Life"; "The Dark Held A Lifetime Of Terror"; "Suspense . . . Mystery . . . Forced Romance All In An Unguarded Moment."

WARNERS

The Amazon Trader (4910)

Outdoor Drama
41m.

(WarnerColor)

Estimate: Interesting addition to the program.

Cast: John Sutton, Maria Fernanda, Zygmunt Sulistrowski, Anthony Ryan, Guido Wolff, Janet Albuquerque, Yves Manciet, Maitland Stewart, Therenzena Prates da Costa, Padre Agostino Liebst. Produced by Cedric Francis; directed by Tom McGowan.

Story: Amazon trader John Sutton narrates several tales of the mysterious, unexplored area and the effect of the Amazon on life in the steaming South American jungles. We see a doctor saved from death by a mysterious potion brewed by a witch doctor; a trip up the river to visit with an out of the way tribe of natives stopped by unmistakable markings of death; an explorer's wife whose quick thinking saves a native boy and wins the respect of jungle savages; and an escaped convict from Devil's Island who is beheaded by natives when he repays their kindness with treachery.

X-Ray: This short feature is beautifully photographed in WarnerColor and will fit nicely into the program where the top feature is too long to be booked with a regular second feature. John Sutton narrates well, and some of the scenes along the steaming river and in native camps seldom photographed are awe inspiring. It is obviously the first of a series and of satisfactory quality in every respect. It was written by Owen Crump.

Ad Lines: "Land Of A Thousand Mysteries And Untold Terrors"; "Meet 'The Amazon Trader' Who Called The World's Deadliest River His Home"; "He Was The Only Man To Know The Hell-River's Jungle Hidden Secrets."

The Bad Seed (603)

Drama
129m.

Estimate: Superior off-beat drama for discriminating audiences.

Cast: Nancy Kelly, Patty McCormack, Henry James, Eileen Heckart, Evelyn Varden, William Hopper, Paul Fix, Jesse White, Gage Clark, Jean Croyden, Frank Cady. Produced and directed by Mervyn Le Roy.

NOTE: A complete review on this film was first printed in The Servisection of August 8, 1956, on page 4199. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

The Burning Hills (601)

Western
92m.

(CinemaScope) (WarnerColor)

Estimate: Good outdoor action meller.

Cast: Tab Hunter, Natalie Wood, Skip Homeier, Eduard Franz, Earl Holliman, Claude Adkins, Ray Teal, Frank Puglia, Hal Baylor, Tyler MacDuff, Rayford Barnes, Tony Terry. Produced by Richard Whorf; directed by Stuart Heisler.

NOTE: A complete review on this film was first printed in The Servisection of August 8, 1956, on page 4200. The film has been designated as a 1956-57 release; and for this reason a record of it is now reprinted.

A Cry In The Night (602)

Melodrama
75m.

Estimate: Average meller for the duallers.

Cast: Edmond O'Brien, Brian Donlevy, Natalie Wood, Raymond Burr, Richard Anderson, Irene Hervey, Carol Veazie, Mary Lawrence, Anthony Caruso, George J. Lewis, Peter Hanson, Tina Carver, Herb Vigran. A Jaguar Production; associate producer, George C. Bertholon; directed by Frank Tuttle.

Story: Mentally unbalanced Raymond Burr peeps at couples kissing in Lover's Loop, among them Natalie Wood, daughter of policeman Edmond O'Brien, and her fiance, Richard Anderson. Discovered by the pair, Burr knocks out Anderson and abducts Wood. Found by police, Anderson tells his story to Brian Donlevy who carries the news to O'Brien. The latter, an overly strict parent, joins the search. Burr takes Wood to a hideout at a deserted brickyard where he terrifies her with threats of violence and caresses. Carol Veazie, possessive mother of Burr, reports him missing and police find tracks matching those at the scene of the kidnapping. Police locate the hideout. O'Brien and Anderson corner Burr and rescue Wood, with O'Brien realizing that it was his strict parenthood that led the young couple to Lover's Loop in the first place.

X-Ray: This is average program stuff with some names that are meaningful at the boxoffice. The story is fairly familiar, and acting is satisfactory. Some suspense is worked up, and direction and production values are satisfactory. On the whole, it will fit into the duallers.

Tip On Bidding: Program rates.

Ad Lines: "His Frenzied Search . . . A Madman's Whim . . . A Girl's Life In The Balance"; "Taut Suspense As Police Match Wits With A Cunning Madman."

ENGLISH FILMS

The Ship That Died Of Shame

Drama
91m.

(English-made)

Estimate: Interesting entry.

Cast: Richard Attenborough, George Baker, Bill Owen, Virginia McKenna, Roland Culver, Bernard Lee, Ralph Truman, John Chandos, Harold Goodwin, John Longden. Produced and directed by Michael Relph and Basil Dearden.

Story: British gun boat 1087, commanded by George Baker, is quite a menace to the enemy during the war, aided by second officer Richard Attenborough and petty officer Bill Owen. After one mission, Baker returns to find that his wife has been killed during an air raid. After the war, Baker has difficulty finding a job that interests him, and one day he runs across Attenborough, who suggests he join him in a smuggling venture. He is reluctant until he finds out that he intends to use their old boat. The three team up and they smuggle in a variety of items. Attenborough is not satisfied, starts to branch out, and joins up with a smuggling ring through representative Roland Culver. The jobs get bigger and dirtier, and Baker and Owen become disgusted, while the vessel itself seems to share their disgust. Its motors falter as the jobs grow worse. One night, when they take a murderer out of the country, the boat really acts up, and Attenborough finally throws him overboard. Baker and Owen want to quit, but Attenborough forces them to stay. Finally, things get too hot, and Culver and Attenborough are surprised by a customs officer, who is shot by Culver. They plan to flee the country. On board, there is friction over the vessel's behavior, and Culver and Attenborough meet their death while Baker and a wounded Owen are thrown clear as the boat seems to give up and sinks.

X-Ray: Containing many moments of interest plus some action and suspense, this entry could shape up either for the art and specialty houses or as a supporting feature on programs in regulation spots. The cast is good, and the direction and production suitable and efficient. The story is an off-beat one in some respects and was printed in the Saturday Evening Post as written by Nicholas Monsarrat. The screen play is by John Whiting, Michael Relph, and Basil Dearden.

Ad Lines: "An Unusual Tale Of A Ship And The People Who Owned Her"; "An Unusual Tale Of Adventure And Suspense"; "A Story That's Really Different."

FOREIGN

The Phantom Horse

Drama
90m.

(Edward Harrison)

(Eastman Color)

(Japanese-made) (English titles)

Estimate: Well-made import.

Cast: Ayako Wakao, Yukohiko Iwatara, Akihiko Yusa, Yoshiro Kitahara, Bontaro Miyake, Koreya Senda, El Jiro Yanagi. Produced by Masaichi Nagata; directed by Koji Shima.

Story: When a colt is born on the farm of Bontaro Miyake, daughter Ayako and sons Akihiko Yusa and Yukohiko Iwatara are overjoyed, with the latter taking a particular interest. Yusa wants to become a jockey. The horse becomes a fine race horse but is trapped in a fire which affects him. The father is fatally burned trying to rescue the animal, and the youngsters are left on their own. They have to sell the horse, which is transported to Tokyo. The animal does well, but there are signs that the fire has left its mark despite a number of wins. He is entered in the big derby but becomes unmanageable. Wakao goes to Tokyo to see what can be done. Iwatara also journeys to Tokyo, and while others have given up on the horse, he manages to snap him out of his state and gets him to eating again. He recovers in time to make the race with Yusa riding him, and they win. The effort has cost the horse much and he dies.

X-Ray: The story resembles its American counterparts of a boy and his horse. In addition, there are charming rural settings, refreshing scenes and characterizations, and good performances, direction, and production. Were it not for the titles, this might easily have been good as a supporting feature on regulation programs. As it stands, it should do okay in the art and specialty spots. It should be noted that the color here as in other Japanese films is outstanding, with wonderful shadings and contrasts. It is a treat to the eyes. The story is by Hiroaki Fujii, and the screen play is by Kiwyuki Hasewaga and Koji Shima.

Ad Lines: "A Thrilling Tale Of A Boy And A Horse"; "Travel To The Countryside Of Japan And Meet Its People And Animals"; "An Unusual Film About Ordinary People."

MISCELLANEOUS

Spell Of The Hypnotist

Melodrama
78m.

(Exploitation Productions)

Estimate: Lower half programmer has exploitation angles.

Cast: Eric Fleming, Nancy Malone, Frank Marth, Humphrey Davis, Dean Almquist. Produced and directed by W. Lee Wilder.

Story: Rich girl Nancy Malone misses a plane to London when delayed in a traffic jam caused by psychopathic criminal Frank Marth, who is prevented from jumping off New York's Queensboro Bridge by the persuasive suggestion of psychiatrist Eric Fleming, who restores the doomed killer to police custody. Malone, having discovered that Fleming's words had a parallel effect on her, visits him for treatment. In a hypnotic sleep, she appears to recall another existence in which she was the celebrated paramour of the married Austrian Crown Prince, with whom she committed suicide at Mayerling in 1889. Awake, Malone remembers nothing of her disclosures, and Fleming, falling in love with her, fears she will do violence to herself or others as a result of split personality. When reporter Dean Almquist picks up the story and breaks it in headlines, Malone, infuriated with Fleming for what she thinks is a breach of professional ethics, disappears in a trance. Public opinion suspects Fleming of foul play, and he must find her before she is destroyed by her alter ego. From an old friend of Malone's family, he finds out enough about her childhood to explain rationally her identification with Mayerling and, securing police cooperation, plans to restore her to her senses by luring her back to the Crown Prince, impersonated by Marth, whose psychopathic traits cooperate under hypnosis and force him to shoot himself and Malone with a revolver loaded with blanks. Malone comes out of her trance and is restored to a normal life, presumably with Fleming.

X-Ray: This mediocre soap opera without a name cast has exploitation possibilities in a market made ready by the Bridey Murphy furor over hypnotism and reincarnation. Production and direction are average, with some good shots at the beginning of New York scenes. Fleming and Malone act with some finesse, fortunately, and it is to the credit of the story that Malone's association with the Mayerling affair is rationally interpreted. Interest is sustained fairly well, but sophisticated viewers are likely to be intolerant of the argument.

Ad Lines: "One Murder Committed Twice . . . A Century Apart!"; "A Woman Turned To Demon By The 'Spell Of The Hypnotist'"; "Have YOU Lived Before? Can YOU Recall Your Previous Life? We Dare You Test Your Mind Under The 'Spell Of The Hypnotist'!"

The Shorts Parade

TWO REEL

Comedy

FOR CRIMIN' OUT LOUD. Columbia—Three Stooges Comedies. 16m. The Three Stooges are private detectives who are summoned by a city councilman to protect him from being murdered by his niece and her husband. They get involved in a series of escapades in a spooky house as well as a free-for-all, and they all wind up knocked out cold. FAIR. (8407).

GET ALONG LITTLE ZOMBIE. Columbia—Assorted Favorite Reprints. 17m. When first reviewed in The Servisection of June, 1946, it was said: "Hugh Herbert makes a mistake in apartments in the hotel, and kisses another man's wife absentmindedly. She thinks he is a wolf, calls for her husband, whereupon Herbert makes a quick disappearance. Later, he is instructed to meet a prospective client to show them a house, and it turns out to be the woman and her husband. Herbert has his hands full. The windup has a monster at the wheel of a car full of Herbert, the client, his wife, Herbert's hired chauffeur, etc. FAIR." (8426).

Documentary

SUEZ CANAL. Louis de Rochemont—Our Times. Technicolor. deRochemont Associates, 25m. Particularly timely in view of the world crisis today, this lengthy short is devoted to the background and history of the canal as depicted by drawings and photos. It starts in the time of the Pharaohs, when a shallow canal was dug which was closed and reopened according to the whim of the individual ruler. Finally, the modern version came into being through the efforts of Ferdinand de Lesseps, who also tried to build the Panama Canal but was forced to give up that project. The men and officers as well as the methods of operation and maintenance of the canal are shown in interesting detail. EXCELLENT.

ONE REEL

CinemaScope Color Cartoons

CALLING DR. MAGOO. Columbia—CinemaScope Magoos. 6½m. When a friend winds up in the hospital, Magoo goes for a visit but winds up aboard a docked ship visiting with a turbaned stranger to whom he gives some of his home-made elixir. He returns home only to get a call from his friend who is waiting for his visit. He thinks he is delirious and ventures forth for another visit loaded with a giant size bottle of the elixir. GOOD. (8754).

OCEANS OF LOVE. 20th-Fox—CinemaScope Terrytoons. 7m. The fish in the ocean seem to be making fun of an earnest young man in a row boat holding a fishing line. A shark comes along, grabs his hook, and soon wrecks the boat. It's a close race as both head for shore. The lad gets conked on the head and dreams of rescuing a mermaid from some of the denizens of the deep. As she is about to prove grateful he wakes up to find the shark waiting to pursue him even on shore. GOOD. (5634).

The Servisection is the Only Service of Its Kind Giving a Full Coverage, Listing, and Reviews of All Features and Shorts in the Domestic Market

Color Cartoons

FELIX, THE FOX. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of April, 1948, it was said: "Felix, the fox, is the target of a hunting party, but only one, rather dumb, dog picks up the chase. Felix has himself a gay time leading the dog hither and yon, over hills and landscapes, on a merry chase. Each time the hound gets close and looks like he is about to make a killing, Felix pulls one of his tricks out of his bag and makes a fool out of the dog. GOOD." (5606).

FLYING CUPS AND SAUCERS. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of November, 1949, it was said: "A pair of strange looking cats arrive from the moon in flying cups and saucers and promise a dog to help rid his house of mice. Some mice secreted nearby pelt the trio with tomatoes, and then initiate a campaign which turns their traps and weapons against them. Eventually, the mice drive the cats and the dog away, the latter taking their house with him. FAIR." (5610).

THE KITTEN SITTER. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of May, 1949, it was said: "The mistress of the house leaves a large, muscled canine to care for some kittens. The kittens successfully play a number of practical jokes on the sitter, including a roller coaster ride, until the latter is impounded by a dog catcher. Repentant, the cats free the dog and play innocent when the mistress returns, earning the dog the job every day. At this, he returns to the pound. FAIR." (5609).

THE LYIN' LION. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of August, 1949, it was said: "Once-great circus performer Looey, the Lion is demoted to a clown after his balancing act flops. Later, he is fired when he runs over the ringmaster. Perfecting a high-wire bicycling act in unemployment, he sneaks back and thrills the crowd until he falls and is shot out of a cannon by the ringmaster. His ghost then haunts the ringmaster. GOOD." (5607).

MYSTERY IN THE MOONLIGHT. 20th-Fox — Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of June, 1948, it was said: "A dog and his little friend, the mouse, are restfully watching a television broadcast when a cat walks in and takes over the household. Although the large dog does everything he can to stop the cat, he finds it is not enough. There is a chase, and even though the little mouse tries to pitch in and help, they are no match for the tough little cat. When the cat finds all he wants in the way of food, etc., he walks out. FAIR." (5612).

ONE NOTE TONY. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in The Servisection of October, 1947, it was said: "Little Tony, the drummer in the Jungle Symphony Orchestra, has been practicing days on end for his big debut. The only thing that bothers him is that he only has one note belonging to him in the entire symphony, and he can't learn to get that note down pat. Finally, the night arrives, and he gets all set. However, he messes things up in grand style with his drumsticks as he transforms the band into a jazz band. The audience seems to like it, and everything turns out okay. GOOD." (5611).

(Continued on page 4224)

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4208, 4209, and 4210 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (6)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vogue)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vogue)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie	F	17m.	4221

COMEDY FAVORITE RE-RELEASES (6)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb 16)	Wonders of Manhattan	E	16m	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

SERIALS

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept 22)	The Sea Hound (reissue)	G	15ep	4036
8140	(Jan 6)	Pearls of the Wilderness	F	15ep	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (8)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	4221
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

CANDID MICROPHONES (6)

(Reissue)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

COLOR FAVORITES (15)

(Technicolor)

(Reissue)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

CINEMASCOPE MAGOOS

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo	G	6½m.	4221
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

MR MAGOO (4)

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct 6)	Stage Door Magoo	F	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime in Hollywood	G	10½m.	4224
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Play	F	9m.	4224
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

Technicolor

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept. 28)	Polka Dot Puss (T-J)		8m.	
W-862	(Oct. 5)	The Bear And the Bean (B-B)		7m.	
W-863	(Oct. 26)	Heavenly Puss (T-J)		8m.	
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m	4043

1956-57

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You		7m.	
S16-2	(Sept. 21)	Sock-A-Bye Kitty		7m.	
S16-3	(Sept. 21)	Casper's Spree Under The Sea		8m.	
S16-4	(Sept. 21)	One Quack Mind		7m.	
S16-5	(Sept. 21)	Mice Paradise		7m.	
S16-6	(Sept. 21)	Once Upon A Rhyme		8m.	
S16-7	(Sept. 28)	Hold The Lion Please		7m.	
S16-8	(Sept. 28)	Land Of Lost Watches		9m.	
S16-9	(Sept. 28)	To Boo Or Not To Boo		7m.	
S16-10	(Sept. 28)	As The Crow Lies		6m.	
S16-11	(Sept. 28)	Slip Us Some Redskin		7m.	
S16-12	(Sept. 28)	Boo Scout		8m.	

CASPER CARTOONS (6)

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	

NOVELTOONS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	( )	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	

RKO

TWO REEL

RKO PLAYHOUSE (12)

RKO PATHE SPECIALS (12)

SPORT SPECIALS (2)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Dec. 7)	Football Highlights			
	(Apr. 12)	Basketball Highlights			

ONE REEL

SPORTSCOPES (13)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	4224
74302	(Aug. 31)	Ice Climbers		8m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble		7m.	

WILDLIFE ALBUM (2)

(Technicolor)

Republic

SERIALS (4)

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	( )	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	( )	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	( )	King of the Rocket Men (Reissue)	G	12ep.	4208

20th Century-Fox

ONE REEL

CINEMASCOPE

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)	G	9m.	4224
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)	F	9m.	4224
7607	(June)	Cowboys Of The Maremma (DeLuxe)	F	9m.	4224

TWO REEL

CINEMASCOPE COLOR SPECIALS

Release No	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible (Eastman Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor).	E	23m.	4177

One Reel

CINEMASCOPE TERRYTOONS

(Technicolor)

1955-56

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love	G	7m.	4221
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	

TERRYTOONS

(Technicolor)

1955-56

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mor.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies	F	7m.	4224

(Technicolor)

TERRYTONE TOPPER REISSUES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5605	(May)	The Wolf's Pardon	G	7m.	4224
5606	(June)	Felix The Fox	G	7m.	4221
5607	(July)	The Lyin' Lion	G	7m.	4221
5608	(Aug.)	Paint Pot Symphony	G	7m.	4224
5609	(Sept.)	The Kitten Sitter	F	7m.	4221
5610	(Oct.)	Flying Cups And Saucers	F	7m.	4221
5611	(Nov.)	One Note Tony	G	7m.	4221
5612	(Dec.)	Mystery In the Moonlight	F	7m.	4221

Universal-International

Two Reel

SPECIAL

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2640	(Aug.)	A Time Out of War	G	22m.	4207

MUSICAL FEATURETTES (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(......)	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208

SPECIAL CINEMASCOPE FEATURETTES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203

COLOR PARADES

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(Moy 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203

WALTER LANTZ CARTUNES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			

WALTER LANTZ CARTUNES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171

VARIETY VIEWS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(............)	West Point Of The South	G	9m.	4211

Warners

Two Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171

SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155

COLOR SPECIALS (10)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			

CLASSICS OF THE SCREEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			

One Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			

BLUE RIBBON HIT PARADES (13)

(Reissue)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208

BUGS BUNNY SPECIALS (8)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211

MERRIE MELODIES (22)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Rocket-Bye Baby			
3722	(Aug. 25)	Raw! Raw! Rooster!			

THE SPORTS PARADE (10)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			

WARNER SPECIALS (7)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221

ALPHABETICAL GUIDE To 33 Features Reviewed Since The Sept. 5, Issue

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AUTUMN LEAVES—108m.—Columbia 4214

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THUNDERSTORM—81m.—Allied Artists 4213

U

UNGUARDED MOMENT, THE—95m.—U-I 4217

V

VAGABOND KING, THE—88m.—Paramount 4215

W

WAR AND PEACE—208m.—Paramount 4215
WEREWOLF, THE—83m.—Columbia 4214

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4221)

PAINT POT SYMPHONY. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in THE SERVISECTION of November, 1949, it was said: "A trio of painters go about painting a very tall skyscraper. Using a scaffold and rather novel method of hoisting paint, the dog, cat, and bird encounter difficulties high up. In tune to the music of Herold's 'Zampa Ovevrture' and some Strauss waltzes, they paint and almost fall to their death but accidentally get the building painted in a hurry. GOOD." (5608).

TERRY BEARS IN BAFFLING BUNNIES. 20th-Fox—Terrytoons. 7m. The Terry Bear Cubs decide to make their St. Bernard dog into a hunting dog for their father. They train him, but he usually winds up in mischief with daddy bear. The latter goes hunting with him, but the dog becomes friendly with the rabbits and they get nowhere fast. FAIR. (5604).

THE WOLF'S PARDON. 20th-Fox—Terrytoon Topper Reissues. 7m. When first reviewed in THE SERVISECTION of January, 1948, it was said: "The Big Bad Wolf has just finished serving a 10-year prison sentence for his crimes against society, and wants to resume his old ways, but finds things changed. The three little pigs are full grown, and in the construction business, and when he tries to tangle with them, he is badly beaten. Little Red Riding Hood has changed into a male-chasing babe, with an ugly face and a beautiful figure, and he has trouble getting away from her. This and other incidents have him winding up as a corner wolf. GOOD." (5605).

CinemaScope Color Novelties

COWBOYS OF THE MAREMMA. 20th-Fox—CinemaScope. 9m. The plains and marshes of central Italy have their cowboys shown in action going to work on a wild horse herd. The way they break one of the animals is also seen here. FAIR. (7607).

HONEYMOON PARADISE. 20th-Fox—CinemaScope. 9m. Newlyweds celebrate their union by going off to various places on their honeymoon. Many flock to Niagara Falls where the color and scenery is highly impressive. Others may go to Lake Louise in the Canadian Rockies or seek the joy and relaxation of Sun Valley, where both skiing and swimming are in order. FAIR. (7606).

PIGSKIN PEEWEES. 20th-Fox—CinemaScope. 9m. Football is to be seen here, but it's different in that youngsters are shown playing almost regulation football in regular uniforms with bands, rooting sections, and pretty girls backing them up. Typical teams in action are seen in Philadelphia, Chicago, South Carolina, and California. Some of them could be the All-Americans of tomorrow. GOOD. (7604).

Novelty

PLAYTIME IN HOLLYWOOD. Columbia—Screen Snapshots. 10½m. Once again, Ralph Staub digs back in his files and this time comes up with a baseball game for charity between teams captained by Frank Sinatra and Andy Russell. To be seen are Groucho Marx, Danny Thomas, Jack Carson, Jane Russell, Virginia Mayo, Mickey Rooney, Joe E. Brown, Keenan Wynn, Danny Kaye, Barry Sullivan, Burt Lancaster, etc. GOOD. (8858).

Sports

AQUA BABES. RKO—Sportscopes. 9m. In California, a Swedish swimming instructor, who is kind of cute, has her own method of training youngsters to swim. Three and four-year-olds are introduced to the pool with forceful vigor, and they are taught to breathe, kick, and use their arms properly in a way that seems like fun. GOOD. (74301).

TURF PLAY. Columbia—World of Sports. 9m. Bill Stern narrates while the camera shows what a horse goes through from his days as a colt to when he is full grown in order to become a trotting entrant. Several races are also to be seen, including the Hambletonian. FAIR. (8806).

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Down** Richard Carlson, Laraine Day, Riccardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman	**Cockleshell Heroes** (CS—TC) Jose Ferrer, Trevor Howard **Safari** (CS-TC) Victor Mature, Janet Leigh **Secret Of Treasure Mountain** Valerie French, Raymond Burr **Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **The Way Out** Mona Freeman, Gene Nelson **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Abdullah's Harem** (TC) Gregory Ratoff, Kay Kendall **The King And I** (CS 55—DC) Deborah Kerr, Yul Brynner **Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark	**The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Francis In The Haunted House** Mickey Rooney, Virginia Welles **Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa	**As Long As You're Near Me** (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made) **The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding **Fighting Trouble** The Bowery Boys **Calling Homicide** Bill Elliott **Yaqui Drums** Rod Cameron, Mary Castle **The Cruel Tower** John Ericson, Mari Blanchard	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien, Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr **The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller **The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made) **Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward **The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France) **Three Violent People** (VV-TC) Charlton Heston, Anne Baxter, Gilbert Roland **Hollywood Or Bust** Dean Martin, Jerry Lewis **War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt)	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan **Finger Of Guilt** Richard Basehart, Mary Murphy (English made)	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn	**Crash Dive** (RE) Tyrone Power **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore **Stagecoach To Fury** Forrest Tucker, Mari Blanchard **Anastasia** (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner **Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **The Boss** (Seltzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush **Man From Del Rio** (Jacks) Anthony Quinn, Katy Jurado **Summer Game** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves	**Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer **The Unguarded Moment** Esther Williams, George Nader **The Mole People** John Agar, Cynthia Patrick **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray	**Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert **The Amazon Trader** (WC) John Sutton, Marie Fernanda **Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean **Baby Doll** Karl Malden, Carroll Baker, Eli Wallach **The Wrong Man** Henry Fonda, Vara Miles	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Coleen Gray, Kent Taylor **La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletto Masina (Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import

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EXHIBITOR

SEPTEMBER 12, 1956 VOLUME 56 NUMBER 20

IN TWO SECTIONS • THIS IS SECTION ONE

"A Mantle In Search Of A Man"

editorial

Balaban Rejects Conference Bid

(page 6)

"Attack" Foes Under Fire

(page 7)

AND FEATURING: THE SERVISECTION

A. Julian Brylawski, TOA vice-president, is in the forefront of the organization's current efforts to have exhibitors made eligible for Federal loan assistance to improve theatre properties and other reasons.

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SEPTEMBER 12, 1956
VOLUME 56 NUMBER 20

A MANTLE IN SEARCH OF A MAN

We can agree with Barney Balaban's recent views that many exhibitors have failed to recognize or admit that the problems of the industry today affect distribution and production as much as they do exhibition. We can also agree that many exhibitor fostered programs of the past have resulted in "chaotic results to all branches of the industry," so that a different and more constructive approach is long overdue. But we can't agree that any worthwhile results can be obtained, "where common problems exist," unless *all* distributors, or at least a committee of competent men empowered to speak for, or carry back to, *all* distributors, can sit down with *a large committee* of responsible and representative exhibitors and really "talk turkey."

We can't help but feel that such references as: "should be held without our competitors being present," "apart from possible legal complications," "each company has its own problems, its own way of doing business and its own policies," etc., are just so much meaningless chatter. If there are what Mr. Balaban terms "common problems," let's stick to the good old American tradition of discussing them openly and in public forum.

If our "problems" are honest ones, which we try to solve in an honest way as honorable men, then what do we have to fear in discussing them on top of the table and *with* "our competitors being present." It is actually better that way, for no one can then say that we tried to conceal anything.

And what "possible legal complications"? Having an industry-wide meeting, spilling our industry-wide problems, and reaching some industry-wide decisions which may enable some of us to see tomorrow's sun who might die at dawn? If that can be illegal, let's ask the Department of Justice or the Senate Small Business Committee to furnish us with observers to keep us "legal."

And, if "each company" is so different, and so impossible to bring together into one meeting on "common problems," just what do the presidents of the distribution companies, the sales managers, and the advertising-publicity managers discuss in their periodic, and we feel completely "legal," meetings at their M.P.A. organization headquarters? Golf?

We have a great deal of respect for the judgment and ability of Barney Balaban. We watched him brace a faltering Paramount Pictures and lead it on to new heights in prestige, profit and importance in the industry. We feel that, if he would undertake it, he could get the cooperation of both his fellow distributors and of all exhibitors without regard for their particular organizations, and could brace this faltering industry. We feel that he is a big enough man, with the background of a lifetime in this industry, and with a sufficient stake in its future, to call the all-industry meeting that is needed so desperately.

The only reward we can promise is the gratitude of the great mass of theatremen who depend on this industry for their livelihood. And the livelihood of their wives and children.

The mantle of leadership is yours, Barney Balaban, if you will don it!

MORE ON COMPETITIVE BIDDING . . . from a Department of Justice Attorney

On the LETTERS page of this issue will be found the complete text of a communication received from VICTOR R. HANSEN, Assistant Attorney General, Antitrust Division of the Department of Justice, further amplifying and explaining departmental thinking on competitive bidding as it now operates in this industry.

For a complete understanding of Mr. Hansen's views we would like to refer readers to our earlier editorial ("THE RAZOR'S EDGE ON COMPETITIVE BIDDING"—August 15, 1956 issue), in which we quoted liberally from Mr. Hansen's answers to some direct questions, and then posed some new questions. This current letter answers, and gives some interesting slants on, those new questions.

We are genuinely grateful to Mr. Hansen for the courtesies he has extended to us, and through us to our interested subscribers. It is good to know that a public official is so approachable, interested, and cooperative. We would like to recommend that these two communications from Mr. Hansen, plus his name and address, should become a part of the permanent files of any theatreman who is either involved in, or threatened with, the often ruinous competitive bidding method of film selling.

We must feel that, in its current operation, competitive bidding has strayed far from its original intent.

Jay Emanuel

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ALIX, ALBERTA (Can.)

Regarding your Editor's Note to my letter (Aug. 29 issue), your suggestion for a paper route is not bad. I had a school bus route for a few years and it worked nicely. However, I gave it up because I have a little Radio Repair Shop in my basement that seemed to be a nicer spare time hobby.

H. HOPPE
Alix Theatre

EDITOR'S NOTE: Theatre Manager! Projectionist! School Bus Route! Radio Repair Shop! What spare time? We give up!

From NEW YORK, N. Y.

During my vacation, the Pink ServiSection from the issue of August 8 was either not received, lost, or misplaced in this office.

If you have a spare one around, could you please mail it for inclusion in our permanent files? This is by far the handiest and best of all the indexes and multi-review sections of any trade publication in this field, and we could not be without it. We have, incidentally, a complete file of them ranging way back into the mid 1930's, when you first started them.

JESSE ZUNSER
Motion Picture Editor and
Executive Editor of CUE

EDITOR'S NOTE: We are flattered that our industry reviews and reference services have proved so valuable to an important magazine such as CUE, and to its distinguished editor.

From NEW YORK, N. Y.

I was, naturally, delighted with the sentiments expressed in your August 22 editorial ("BIG PICTURES . . . plus!). It is one of the few public recognitions of the contributions made by the hard working advertising and publicity departments of the industry.

I am sure I speak for the whole Columbia department in expressing our gratitude for your realization of the importance of hard-hitting, imaginative, deep-reaching campaigns.

PAUL N. LAZARUS, JR.
Columbia Pictures

EDITOR'S NOTE: Well, we didn't exactly say that, but you have said it so much better than we did that we'll buy it.

From ADRIAN, MICH.

Regarding your editorial series on "DRIVE-IN EVILS," I agree with you on various points,—but not on all.

I am not in favor of dusk-to-dawn shows, regardless of what business they might bring. The reaction in our community when my competitor tried two of them was not good, but had he continued he would have hurt both of us.

The three feature deal, when we began it about four years ago, lifted our Saturday business to the point of carrying the poor midweek grosses.

We started dollar-a-car nights and discovered that: (1) dollar gross increased, and (2) concession gross also increased. They do business, and because we play percentage pictures on those nights as well as the others the film companies get their share of the increase.

Everyone seems to think you can keep raising admission prices and the public doesn't mind paying if the picture is a good one. That *IF* is the key. If the picture isn't, they find something else to do. We offer a place to go, reasonably priced food, served by friendly personnel, good projection and sound, and they keep coming regardless of the picture.

Until *EVERY* person in *EVERY* town in *EVERY* state sees *EVERY* picture you can not legitimately claim that a reduced price has lost anybody anything. There is a point of diminishing return on both a low and a high price set up. Too low a price and even if everybody came you couldn't make out; at too high a price, there aren't enough can pay to come.

You claim that drive-ins should not admit children free; that a free policy cheapens the deal. How come the kids that used to sneak in to our drive-in are now grown up and proud to drive in and pay? Here again is a policy that is designed to get 'em in. An extra 5c or 10c per child might reduce the boxoffice more than it gains.

My personal theories on the operation of a drive-in theatre are probably no better than those of a lot of other successful drive-in theatre managers. But as long as the balance sheet shows a profit, and business continues to trend upward on the overall picture, I see no reason to raise prices.

I have found that it takes several years for a policy to catch on—and it takes only several weeks to kill a plan.

ROBERT B. TUTTLE
Sky Drive-In

EDITOR'S NOTE: We'll buy everything you say about your own and your neighboring drive-in. But what about the roofed theatres in your area who don't sell for a dollar-a-car or admit kids free? And if your policies put those roofed theatres out of business, won't the potential national gross slip to the point that producers will not be able to make the features that will keep you alive? Aren't we an interdependent group that must view our current problems with their effect on the other fellow in mind? We don't pretend to know all of the answers, and are just asking!

From THE UNITED STATES DEPARTMENT OF JUSTICE

We have read the editorial ("THE RAZOR'S EDGE ON COMPETITIVE BIDDING"—August 15, 1956) with interest.

It is not possible to state with precision when discrimination as between competing exhibitors results when a picture is sold in a given competitive situation without being screened for the exhibitors concerned. There have been instances when it appeared to be quite impossible for any of the exhibitors to have seen anywhere the particular picture which was not being screened. Hence there could be no discrimination. There probably would be no discrimination if a picture was screened for the exhibitors in a nearby city which they could reach without undue inconvenience or expense. However, if all the exhibitors concerned were afforded an opportunity to see the picture at a distant city which could be reached only by taking a long journey at great expense, and if it were a great deal more feasible for one of such exhibitors to arrange to see the picture at that distant city for reasons known to the distributor, this might well constitute discrimination.

With respect to the disclosure of bids, the judgments entered in the Paramount case do not require such disclosure. You have referred to the practice of Twentieth Century-Fox. Some of the distributors have indicated that they are willing to disclose bids if the exhibitors involved will agree to this being done. We understand that the exhibitors involved usually do not agree to such disclosure. In 1953, Assistant Attorney General Stanley H. Barnes stated to a subcommittee of the Senate Small Business Committee that the Division would welcome, in order to minimize complaints based upon suspicion, a procedure in which at least the successful bid would be made known to the exhibitors submitting bids. The Division would still welcome such a procedure.

VICTOR R. HANSEN
Assistant Attorney General,
Antitrust Division

EDITOR'S NOTE: Please refer to our comments on the Editorial Page.

BROADWAY GROSSES

(As of this Monday)

Holdovers Continue Strong

New York—Broadway business was led last weekend by the Roxy, Radio City Music Hall, and the Capitol. According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Ambassador's Daughter" (UA). Paramount ($45,000)*—Second session was heading toward $30,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—The take for Friday through Sunday was $50,185, with the second week sure to top $97,000. Ice show on stage.

"High Society" (MGM). Radio City Music Hall ($144,000)—Fifth stanza was heading toward $148,000, with $103,000 accounted for for Thursday through Sunday. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—The 10th week looked like $21,500.

"War And Peace" (Paramount). Capitol ($49,800)—Third week reported at a remarkable $90,000.

"Satellite In The Sky" (Warners). Globe ($14,800)—Dropped to $9,000 on second week.

"Lisbon" (Republic). Mayfair ($15,000)—Down to $11,500 on second session.

"Autumn Leaves" (Columbia). Astor ($29,000)—The sixth and last week slipped to $15,000.

"Back From Eternity" (RKO). Victoria ($20,400)—Opening okay with $25,000 claimed for the first week.

"Away All Boats" (U-I). Loew's State ($28,700)—Fourth and last week dropped to $16,500.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Brylawski, Allied Disagree

Washington—A. Julian Brylawski, vice-president, Theatre Owners of America, and chairman of its national legislative committee, stated last fortnight that the proposal of the IATSE that the Department of Justice review the Government's divorcement action and its effects "has not come formally before our group."

It was his personal view, however, that "the Department of Justice should review the Government's divorcement position and reverse it."

Abram F. Myers, general counsel and board chairman, National Allied, previously stated that the exhibitor organization had come out in strong opposition to the IATSE proposal.

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The NEW YORK Scene

By Mel Konecoff

JOHN BOULTING, British independent producer of such films as "Private's Progress," "Seven Days 'Till Noon," etc., was in for a visit and had a number of forthright opinions to air.

Exhibitors: The stand taken by some of his colleagues that there is a conspiracy against British films on the part of American exhibitors is ridiculous. He did think that they had a natural reluctance, even in these days of good product shortage, to show British films because of the language barrier, and they don't want to take the time to condition American audiences to English dialogue and personalities. If they were more courageous, they could do themselves a good turn via this policy. He recalled that British exhibitors once went through this phase years ago with American features until the British public was indoctrinated.

More On Exhibs: We have to make the American public aware of our personalities and for this we need the cooperation of American exhibitors over a long period of time, he said. A huge American market cannot become available overnight. He didn't think that American exhibitors were too enlightened, and they don't look forward toward the future as they should. He called them too conservative. Opined he, we have to experiment today and can no longer afford to play it safe, and this applies to all segments of the industry.

The Public: We know what we (he and his brother) ourselves like, and we don't know what the public wants, so the chances are that if we are satisfied then the public will also be satisfied in most cases. In most instances, the public doesn't know what it wants. We in show business don't know the answer, but we should always be trying to find same. The tastes of the public are always changing and we should keep pace. Incidentally, the casting of American artists that aren't right for the part just to capture a share of the American market doesn't always work out, and the result is that neither public is satisfied. A story with human appeal and emotions that are international stands a chance of being successful everywhere regardless of origin. Perhaps British dialects have to be smoothed out a bit, which is something he will endeavor to do in the future as well as in the current release, "Private's Progress," which is being distributed here by Distributors Corporation of America on a highly successful basis.

Distribution: Boulting expressed himself as highly satisfied with the distribution of his comedy by DCA and was entering into negotiations for future releases with president Fred Schwartz. The latter estimated that "Private's Progress" would eventually reach some 2,500 theatres, something that would not have been possible several years ago.

Television: There is no doubt but that the showing of British features on TV has influenced a certain percentage of people who want to see British pictures. It is now up to the theatres to carry the ball. He once sold one of his films to TV and after they got through cutting and editing, not much was recognizable. He won't do it again unless circumstances change. While the film wasn't edited in the British market, still the income was so small as to make the transaction ridiculous.

Future: Greater acceptance in the American market of British films would be helpful in overcoming rising production costs over there and it would also tend to make financing easier although the Boulting brothers have no difficulties along these lines. The future has "Brothers In Law," a comedy, in the works now; "Lucky Jim," another comedy, to roll in October; and "The Vengeance Of Private Pooley," a drama, to be filmed next year. Also, a sequel to "Private's Progress" is being written at the moment by the same author.

THE METROPOLITAN SCENE: Producer Edward Small and associate Arthur Hornblow, Jr., seriously considering filming their "The Barney Ross Story" here starting Nov. 1. It's for UA release. . . . Esther Williams is due back this week. Her tour with Aqua Spectacle has been postponed due to pix commitments. . . . As a special seasonal attraction, the Radio City Music Hall has added an orchestral and choral version of "Kol Nidrei." . . . Charles Drake, who co-stars in "Walk The Proud Land," is cooperating on interviews and promotions. . . . The UPA film cartoon exhibition which had a two-month stand at the Modern Museum of Art hits the road for showings at leading museums throughout the country. A history of film animation is included. . . . Okay pressbooks are out on "Odongo," "The Last Wagon," "Port Afrique," and "Run For The Sun."

Schwartz Chairs Pioneer Fete

New York—Sol A. Schwartz, president of RKO Theatres, has been named chairman of the annual dinner of the Motion Picture Pioneers, it was announced last week by Jack Cohn, president of the organization.

The annual affair will be held Nov. 30 at the Hotel Waldorf-Astoria, at which time the group of industry veterans will present its 10th annual "Pioneer of the Year" award to Robert J. O'Donnell, general manager, Interstate Circuit of Texas.

Admissions Rise

Washington—The Department of Labor announced last week that admission prices over the country rose slightly during the quarter ending last June 30 continuing a trend started with the December, 1955, quarter.

The index for adult prices rose to 127.8 in the June quarter, and that for children rose to 110.6. The combined adult-child total rose to 125.1. The department relates these figures to a base period covering the years 1947 to 1949, giving admission prices a theoretical base of 100.

Balaban Rejects Allied's Conference Call

Paramount Executive Agrees To Individual Meetings; Raps Exhibs Who Don't Understand "Economic Facts Of Life"

New York—Barney Balaban, Paramount president, last week flatly rejected National Allied's attempt at an all-industry conference between exhibition and distribution, while agreeing to a meeting to discuss industry problems on an individual company basis without competitors being present.

In a letter to Allied president, Rube Shor, Balaban pointed out Paramount's efforts on the production front and attempts to interest the public in motion picture entertainment.

He also stated that his company's film rental policy was "fair and reasonable," with particular efforts being made on behalf of small theatres.

Balaban took organized exhibition to task for refusing "to attempt to understand" the economic facts of life and the problems they create for production and distribution, as well as exhibition. He expressed willingness to meet with "a few exhibitor leaders or heads of exhibitor organizations" to discuss common industry problems and possible solutions.

Balaban concluded, "In our judgment, such a conference should be held without our competitors being present. Apart from possible legal complications, no useful purpose would be served in doing otherwise. Each company has its own problem, its own way of doing business, and its own policies. These could not and should not be discussed at a conference at which other film company heads are present."

The film executive also stressed that Paramount realized that it was in its own best interest to keep the maximum number of theatres open to provide its films with the greatest possible circulation all over the country.

Tax Collections Off Slightly

Washington — The Internal Revenue Service last fortnight reported that Federal admissions tax collections in the 1956 fiscal year amounted to $104,018,000, compared with $106,086,000 in the 1955 fiscal year.

Collections in the quarter ending June 30 amounted to $23,666,000, as compared to $23,321,000 for the like 1955 period. It is pointed out that this will be the last period for some time when quarterly collections can be compared since the recently-enacted admissions tax cut will reduce receipts in the July-September quarter.

Republic Declares Dividend

New York—A regular dividend of 25 cents per share on preferred stock, payable Oct. 1 to stockholders of record as of the close of business on Sept. 10 was declared by the board of directors of Republic Pictures Corporation at a meeting held at the company's offices last fortnight.

No Anti-Trust Violation Seen In Joint Handling

WASHINGTON—Department of Justice officials "unofficially" indicated last fortnight that the joint handling of films in physical distribution by the film companies for purposes of economy in operations would involve no anti-trust consideration.

It was felt, however, that use of a common salesman by a group of companies, with such a representative applying the same or similar policies and following similar instructions, would almost certainly be an anti-trust violation.

The "streamlining" project of physical distribution has long been under consideration by the industry The plan may now gain impetus and be given at least a partial trial in the various exchange centers.

39 UA Features Sold To NBC-TV N.Y. Outlet

New York—It was reported last week that United Artists had sold to National Broadcasting Company's WRCA-TV, New York, 39 features, 13 in color, for showing on television. All of the features are of post-1948 vintage, with a majority of them being produced in 1953 and 1954.

It was said that UA received approximately $1,000,000 in the deal.

William N. Davidson, station manager, WRCA-TV, said the 13 color films would be presented in color.

The color films are "Melba," "Top Banana," "Sabre Jet," Island Of Desire," "Fort Defiance," "Gog," "Bwana Devil," "Monsoon," "Man With A Million," "Shark River," "The Scarlet Spear," "Riders To The Stars," and "Hotel Sahara."

The black-and-white product includes "The Green Glove," "No Escape," "Man With My Face," "The Village," "Man In Hiding," "Canyon Crossroads," "Personal Affair," "Shoot First," "Twist Of Fate," "Magnetic Monster," "The Fake," "He Ran All The Way," "Outpost In Malaya," "The Marshall's Daughter," "Act Of Love," "The Man From Tangiers," "Fort Algiers," "I, The Jury," "Diamond Wizard," "Operation Manhunt," "The Jackie Robinson Story," "The Squareshooter," "The Noose Hangs High," "Canon City," and "He Walked By Night."

Paramount and Universal now remain as the only major companies which have not sold any of their feature backlog to TV.

"Divided Heart" Lauded

Edinburgh, Scotland — "The Divided Heart," Great Britain's film entrant, was selected last week as the 1956 recipient of the Golden Laurel Award, presented annually by David O. Selznick to the motion picture making the greatest contribution to international goodwill and understanding.

This was the third time in seven years that a British film had won the award.

TOA Set For Biggest Convention In History

New York—Everything last week indicated that this year's Theatre Owners of America convention at the New York Coliseum on Sept. 20-24 would be the biggest in history. Total registration was expected to reach over 1,000.

Final plans for the meet were made by TOA officials this week. Efforts were still being made to get the film companies to participate on a broad scale.

Highlighting the agenda will be discussions on film practices, product shortage, and rental terms; and ways and means of revitalizing the boxoffice through showmanship.

The board of directors is scheduled to meet on Sept. 19 to form membership committees to study conditions and problems within the industry and those affecting small theatre owners.

Other topics to be considered are the all-industry conference which has been called for by Allied States Association; the suggestion offered by Sam Pinanski, of COMPO's "big three," concerning an industry financial conference; and the national theatre public relations program which COMPO is studying in behalf of TOA. Other business before the convention includes the selection of a TOA president. Myron Blank currently heads the organization.

Pickus Named Chairman TOA Nominating Group

Chairman of the 1956 TOA nominating committee will be Albert M. Pickus, Stratford, Conn., vice-president of Theatre Owners of America, it was announced by Myron N. Blank, TOA president.

Serving with Pickus on the committee will be Mitchell Wolfson, Miami, Fla.; E. D. Martin, Columbus, Ga.; R. M. Kennedy, Birmingham, Ala.; Robert Livingston, Lincoln, Neb.; Albert Forman, Portland, Ore.; and Edwin Gage, Oakhurst, N. J.

The committee will hold a pre-convention meeting at the Henry Hudson Hotel Sept. 18. Its slate of officers will be presented at the board of directors meeting.

Silverstone Drive Set

New York—It was announced last fortnight that the foreign sales force will honor Edward Silverstone, vice-president and general manager, 20th Century-Fox International and 20th Century-Fox Inter-American, with a drive from Nov. 11-17.

Every foreign office of the company will be trying to set a new high during the drive, which will take in the four weeks preceding and following the special drive week. Special prizes will go to winners.

RKO Ups Gutnik

New York—Sidney Gutnik has been promoted to the post of branch manager of the RKO Vancouver exchange, it was announced last fortnight by Walter Branson, RKO vice-president in charge of world-wide distribution. Gutnik was formerly a salesman in the Calgary office.

O'Donnell Urges Exhib Support Of COMPO

New York—Robert J. O'Donnell, national chairman of COMPO's recent successful campaign for the reduction of Federal admission taxes last fortnight, urged exhibitors to make prompt payment of their COMPO dues in a letter sent to the country's 18,000 exhibitors. The dues campaign opened Sept. 10, with the collections being made by salesmen for the major distributors.

Branch managers of the distributors met in their respective exchange areas to coordinate plans for the allocation of districts and theatres among their sales personnel. Group meetings of salesmen, branch, and division managers were held to receive final instructions for the drive. As in former years, contributions of exhibitors will be matched dollar for dollar by the distributors.

In his letter to exhibitors, O'Donnell said:

"I am writing you in behalf of COMPO, with whose leaders I have worked most closely in the recent successful tax campaign.

"The success of the campaign was due to COMPO. That success, however, was not achieved without serious depletion of the COMPO treasury.

"To replenish its treasury, so that it can carry on this year's Audience Awards and other projects on its program, COMPO is launching its annual dues collection. This collection, as in the past, will be made by salesmen for the various film companies. All dues paid by exhibitors will be matched by the distributors.

"Since this is the second time in two years that COMPO has given our theatres an enormous lift in obtaining tax relief, I deem it an honor to bear my share of COMPO's small cost."

NT Sells Roxy For $6,200,000; Will Push Diversification Policy

Los Angeles—Sale of the Roxy theatre property in New York City to Westprop, Inc., a subsidiary of Rockefeller Center, Inc., for $6,200,000 was announced last week by E. C. Rhoden, president, National Theatres. The sale will result in a long term capital gain after taxes to National Theatres of approximately $2,370,000, equal to 88 cents per share on the 2,699,486 shares of common stock now outstanding. After deducting the Roxy mortgage bonds of $2,000,000, capital gains taxes, and other items, the National Theatres cash will be increased by approximately $3,000,000.

Under the terms of the sale, Roxy Theatre, Inc., a subsidiary of National Theatres, Inc., has leased the theatre from the new owner. It will continue to operate the 6,000 seat house with no change in personnel and policy.

Rhoden said, "The Roxy is a profitable operation, but it was not considered wise to have so much capital invested in a single piece of real estate. This and other sales made during the past year and one-half under our company's program of reducing and realigning real estate holdings have aggregated nearly 10 million dollars.

"The board of directors has given long and serious consideration to the matter of capital investment and the course the company should pursue in that connection. At a recent meeting of the board it was resolved that 'a diversification policy should be vigorously prosecuted.' Our objective will be an investment in a company outside of the theatre business with an established earnings record and recognized as having long term growth potential. The cash received from the sale of the Roxy theatre property will be available to carry out this diversification policy," he stated.

Rhoden said there has been an upswing in theatre business in recent months, and that motion pictures available for fall release are of high quality. This, plus the action of Congress in reducing admission taxes, will be of substantial benefit to motion picture theatres during the coming months.

Second Suit Attacks RKO Circuit Operation

NEW YORK—Sam J. Levinson, a stockholder in RKO, last week filed suit in Federal Court charging that Albert A. List and his family acquired the Cleveland Arcade Company and the Gora Corporation "to the disadvantage of RKO Theatres." Defendants named were List, the Cleveland Company, Gera, and RKO Theatres Corporation, now operating as List Industries.

The suit seeks judgments against the defendants for RKO Theatres' "benefit and accounting" since it was not given the "opportunity to acquire the properties instead."

A previous suit to halt acquisition of the companies by RKO Industries was filed in Federal Court in June by Isabella J. Solman, holder of 3,000 shares of RKO Theatres stock. She had objected to the acquisition of the two films as a "waste of corporate assets."

U-I Dividend Set

New York—The board of directors of Universal Pictures Company, Inc., at a meeting last fortnight, declared a quarterly dividend of 25 cents per share on the common stock, payable on Sept. 28 to stockholders of record at the close of business on Sept. 14.

Directors of Decca Records, Inc., declared a similar dividend payable on the same date.

Rep. Price Raps Defense Dept.'s Attempt To Censor UA's "Attack"

New York—Representative Melvin Price, a member of the House Armed Services Committee, has charged the Department of Defense with attempted censorship in its refusal to cooperate in the production of UA's "Attack," a controversial film drama of World War II presenting a cowardly American officer as one of its principal characters.

"Attack" has been completed by producer Robert Aldrich without any of the technical and material assistance customarily supplied by the Defense Department for motion pictures about the armed services.

Congressman Price, a Democrat of Illinois, made his criticism in a statement issued after he had seen a preview of the film, which is to be released this fall.

The war drama about an infantry company cut off during the Battle of the Bulge has been selected as one of two American films to be shown at the Venice Film Festival.

Referring to the refusal of Defense officials to extend "Attack" any production assistance, Representative Price's statement declares, "I consider it a shameful attempt to impose censorship on a film because it dares to present an officer whose character is marred by the human failings of weakness and cowardice.

"If he were an enlisted man," the statement continues, "he could apparently be presented with impunity as a coward and a moral weakling. But according to the Pentagon, an officer may not be shown in such unfavorable light."

The statement further declares, "It is ridiculous to fear that 'Attack' may make the viewer think less of the Army because it shows a single officer as weak and cowardly. Two of the other officers with major roles are shown as exceptional heroes."

Alluding to a possible boycott of the Aldrich film at service installations around the globe, Rep. Price said, "I sincerely hope that the Defense Department will reconsider its short-sighted attitude toward 'Attack.' It would be especially distressing if it refused to show this film to our armed forces at military posts here and abroad."

UA Active In TV

New York—Indicative of the company taking an active entry into the television film distribution field was the announcement last fortnight by Arthur B. Krim, president of United Artists, that John Lee, former sales manager, Lippert Pictures, had been retained as a salesman in its television film department.

Goldwyn Suit Nears Trial

San Francisco—James A. Mulvey, president, Samuel Goldwyn Productions, returned to New York last week following pre-trial conferences in the Goldwyn anti-trust suit against Fox West Coast Theatres, which is scheduled to start on Oct. 1 in U.S. District Court here.

Movies Join Stamp Act

Miami, Fla.—Seven neighborhood houses of the Wometco Circuit last week began giving trading stamps to patrons.

One of a handful of very special men -- A Rocket Pilot, U.S.A. as played by William Holden

CO-STARRING

LLOYD NOLAN · VIRGINIA LEITH · CHARLES McGRAW

WRITTEN BY BEIRNE LAY, JR., ASSOCIATE PRODUCER
A TOLUCA PRODUCTION

Produced

"So they call you
coward, and pure yellow!
So you're going to
show the world
by flying right
out of it!"

One of a handful of very special motion pictures--

WILLIAM HOLDEN in

"TOWARD THE UNKNOWN"

*Two weeks
from now
from rocket-hot*
WARNER BROS.!!!

("THE BAD SEED"!)
MERVYN LeROY PRESENTED BY WARNER BROS.

AB-PT Continues Diversification; Buys Into Wind Tunnel Instrument

NEW YORK — American Broadcasting-Paramount Theatres, Inc., and The Western Union Telegraph Company announced last week that each has purchased a 25 per cent interest in Wind Tunnel Instrument Co., Inc., Newton, Mass.

A leading aeronautical engineering and instrument producing organization, Wind Tunnel Instrument Company also provides comprehensive aerodynamic research and development services. In addition to work on instrumentation problems, the company's activities include engineering design, manufacturing and calibration of wind tunnels, and flight testing.

The company produces mechanical and strain gauge balance systems, as well as all types of manometers, data handling systems, automatic control systems, shaft positioning and indicating devices, wind tunnel designs, and high-speed models.

Wind Tunnel's principal customers include aircraft and engine manufacturers, university laboratories, and the U. S. and foreign governments.

As a result of the Western Union and AB-PT's investments, the company will derive funds for capital expansion in line with the increasing demands for its services and products. According to estimates this will facilitate a tripling of the company's sales volume within the next few years.

Lawrence Bernbaum, president, Wind Tunnel Instrument Company, welcomed the new association with AB-PT and Western Union, and the added financial impetus for expanding the company's present operations in line with growing demand. Wind Tunnel Instrument is the third company in which both Western Union and AB-PT have acquired financial interests. Each company owns one-third of the stock in Microwave Associates, Inc., of Boston, and each company owns a 22 percent interest in Technical Operations, Inc., of Arlington, Mass.

Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., said that his company's decision to implement its policy of sound expansion in electronics and nucleonics by its investment in the Wind Tunnel Instrument Company was prompted by several factors. "In addition to a strong technical engineering organization capable of complementing the electronics manufacturing efforts of Microwave and the research activities of Technical Operations, Wind Tunnel has a fine growth potential," he said. "Its established achievement record dates back to 1950. It has built a sound diversity of activities. Moreover, the company is capable of developing and producing commercial as well as consumer products, and shows every prospect for continued profitable expansion as a leader in its field."

Todd, Jr., Joins Hospital National Junior Committee

NEW YORK—Richard Brandt and David Picker announced last week that Mike Todd, Jr., was unanimously elected a member of the national junior committee for the Will Rogers Memorial Hospital and Research Laboratory at a special luncheon held at the Sheraton Astor Hotel.

Mike, Jr., is going to assist in the special benefit premiere arrangements of his famous father's picture, "Around The World In 80 Days."

The new Todd-AO offering will have a special benefit performance sponsored by the national junior committee on Oct. 18 at the Rivoli. The proceeds of this performance will go to the Will Rogers Memorial Hospital and Research Laboratory.

Schussel Joins A-PA

NEW YORK—A. W. Schwalberg, president, last week announced the appointment of Seymour Schussel as general sales manager of Artists-Producers Associates, Inc. Schussel, an industry veteran, was associated with Columbia as a sales executive for more than 10 years, and served as district manager under Schwalberg at Eagle Lion Films, Inc. Since its inception, approximately four years ago, Schussel was eastern division sales manager of IFE Releasing Corporation.

20th-Fox Gross Rises Slightly; Net Drops

NEW YORK—A financial report issued last fortnight by 20th Century-Fox and its wholly owned subsidiaries showed that consolidated earnings for the 26 week period ended June 30, 1956, totaled $2,156,670 or 82 cents per common share, as compared with earnings for the similar period the year before of $2,790,800 or $1.06 per share.

At the close of the 26-week period 2,644,486 shares of common were reported outstanding by the film company. The earnings for the second quarter ended June 30, 1956, amounted to $1,695,931, or 65 cents per share as compared to the similar 1955 period of $1,366,989, or 52 cents per share.

Film rentals as of this date totaled $47,321,374; leased television rights were $2,340,000; other operating income totaled $6,319,729; and dividends added up to $798,723 for a gross income of $56,779,826. The gross income for 20th-Fox in the 1955 comparable period was $56,030,173 with $50,902,792 being derived then from film rentals.

Expenses which the film company accrued during the 26-week period totaled $53,160,185 in 1956 as compared to $50,627,521. Foreign, federal and other taxes on income totaled $1,462,971 as comparerd to the 1955 total of $2,611,852.

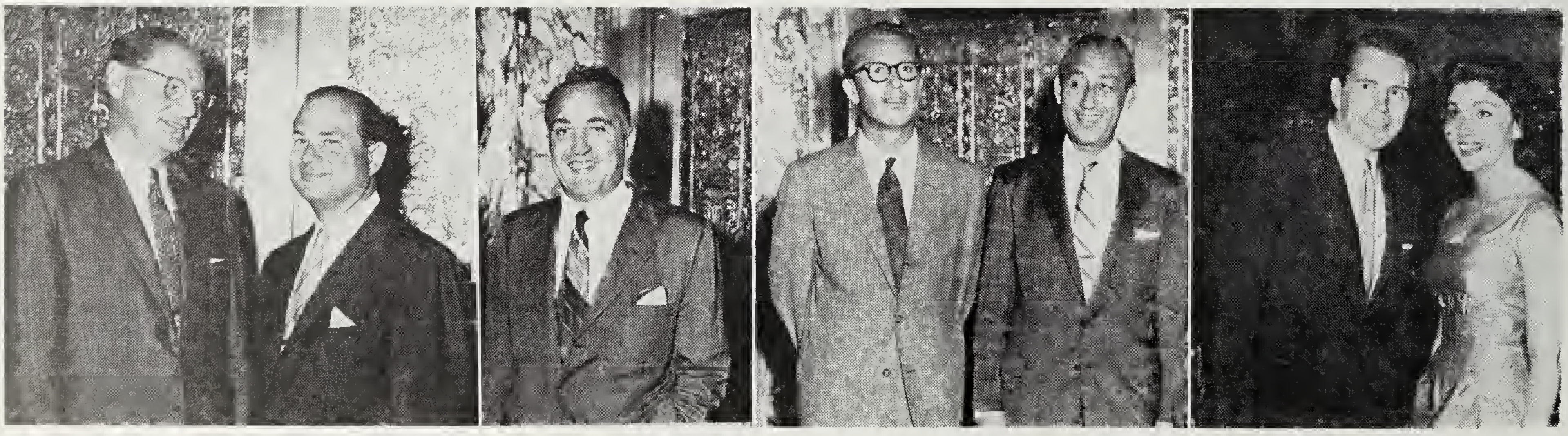
MPEA Studies Brazil

NEW YORK—At a meeting of the Motion Picture Export Association board last week, Harry Stone, representative in Brazil, gave a report of film affairs there. He stated that the most important issue in the Latin American market is the ceiling on admission prices.

MPEA vice-president Robert Corkery is en route to Argentina for conferences with government officials on price ceilings there. He will also visit Peru, Chile, Brazil, Venezuela, and Mexico during a Latin American tour.

Contest Plan Studied

NEW YORK—The Motion Picture Association of America's advertising and publicity committee last fortnight was still awaiting the decision of the industry counsel on the legality of a $5 million contest project it has formulated as a stimulus to business.



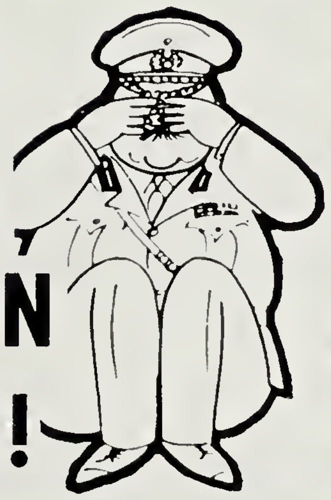
Among the industry leaders and celebrities attending the recent Broadway premiere of United Artists' "The Ambassador's Daughter," Paramount, New York, were, left to right, Edward L. Hyman, vice-president, AB-PT; Robert S. Benjamin, UA chairman of the board; Arthur B. Krim, UA president; Roger H. Lewis, UA national director of advertising, publicity, and exploitation; Robert K. Shapiro, managing director of the theatre; star John Forsythe; and real ambassador's daughter Sandra Chandler, whose father is former U. S. envoy to Australia, Belgium, and the Philippines.

HE MOST AMAZING THING HAPPENED
AT THE GUILD THEATRE, NEW YORK

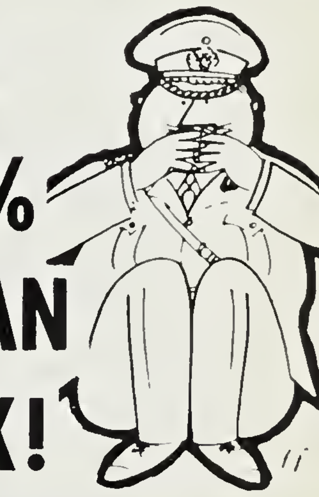
OW SHOWING THE BOULTING BROTHERS' HILARIOUS PRODUCTION

PRIVATE'S PROGRESS"

2ND WEEK'S GROSS 17% BIGGER THAN FIRST WEEK!



3RD WEEK'S GROSS 39% BIGGER THAN FIRST WEEK!



ublic and Critics both agree

THIS IS THE FUNNIEST MOVIE OF THE YEAR!"

—Zinsser, N. Y. Herald Tribune

hilarious, satirical comedy! A howl-
delight!" —Zunser, Cue Magazine

Full Bag Of British Comic Charac-
s! Delightful... Very funny... Satire
es to finest heights... Beautiful and
thely made... A fresh breeze!"
—Winsten, N. Y. Post

ighly Comical! As weird and won-
ful a troop as ever went to war!"
—Cameron, N. Y. News

"A Blessed Relief! Get Post-Haste To The Guild!"
—Crowther, N. Y. Times

"A Merry Chase of Military Matters! A Gale of High Glee... Sharp Satire... Only Larceny and Solid Laughter... The Idea Is Simply To Keep An Audience Laughing!"
—Cook, N. Y. World-Telegram & Sun

"High Hilarity! First Class Comedy! Enjoyable Relief!"
—McCarten, The New Yorker

"A must! More sophisticated and clever than 'No Time For Sergeants' and what's more, infinitely funnier!"
—Gilbert, N. Y. Mirror

"A delightful spoof... Chuckling tongue-in-cheek humor... One hilarious incident after another!"
—Pelswick, N. Y. Journal-American

D.C.A. RELEASE GENERAL RELEASE SEPT. 15TH

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 63

George Nonamaker
Editor

Cooperation Of Armed Forces Aids "Screaming Eagles" Winning Entry

PHILADELPHIA—It has been found over the years that the various Service branches of the U.S. Armed Forces are ready to pitch in and help put over a film with a war theme in return for some recruiting plugs. Capitalizing on this fact, and by dint of some real hard work on his part, this week's contest winner, Stephen Topley, Beltsville Drive-In, Beltsville, Md., not only turned in a profitable engagement on "Screaming Eagles," but has walked away with MOTION PICTURE EXHIBITOR'S $100 for what, in the eyes of the judges, was the best entry of the week.

WINNING ENTRY

"SCREAMING EAGLES"

Submitted by Stephen Topley
Beltsville Drive-In, Beltsville, Md.
672 cars • 70 cents top admission
General Patronage.

When this Allied Artists film, the story of the 101st Airborne Division on D-Day, was booked first run in the area in my spot, I decided to herald its opening with a "big town" premiere campaign.

There are four TV and numerous radio stations in Washington, and learning that the 101st Airborne was going to be reactivated, I began making the rounds of the various army information bureaus and recruiting centers, and the many contacts I made paid off.

Through the office of the Chief of Information, U.S. Army, I arranged to have Captain Richard Case, who had been technical advisor for the film, flown to Washington from Fort Bragg, N. C., and he made personal appearances in connection with my showing of the film.

Then came a stroke of real luck. Through the headquarters of the 101st Airborne Division Association in Washington, I learned of a former paratroop sergeant now a resident of suburban Maryland, who had won two bronze stars and a silver star while serving with the 101st. When I finally located him and mentioned that Captain Case was coming to Washington he informed me that the latter had served under him as a private in Company D, and that the last time he had seen him was at the Battle of Bastogne, when Case was being carried away on a stretcher, seriously wounded. He was happy to hear that his buddy was still alive and that he would be able to see him again. This was the big break I had hoped for. I immediately contacted several TV and radio stations, as well as city editors of Washington newspapers. Most of them were interested in the human interest angle of the reunion of the two veterans and promised interviews.

When the Captain arrived in town, I met him at the airport in a borrowed Cadillac bannered with appropriate signs mentioning the playdate of the film at the drive-in, and with a motorcycle escort, we set off on a round of TV stations, radio stations and newspaper offices for interviews. At WTOP-TV the reunion of the two veterans took place. We also visited the Pentagon, where more photos were taken.

My army contacts came in handy when General Anthony McAuliffe, who had been acting commander of the 101st Airborne during its heroic stand at Bastogne, retired from the Army the week before the film opened. I arranged to obtain special 16mm. films of the ceremonies at Fort Myer, Va., and they were shown on WTTG-TV with a free plug for "Screaming Eagles" and our playdates.

I received wonderful cooperation from the Army Recruiting Service, who provided special weapons exhibits for store window displays that I promoted and another one at the drive-in proper. They also posted "Screaming Eagles" one-sheets and our date snipes on numerous Army recruiting poster frames in our county.

Through the Army Reserves Training Service, I obtained the use of an army bus equipped with sound and a large display of infantry weapons, large and small. The bus was sniped with "Screaming Eagles" banners and one-sheets, in addition to our playdates, and it made the rounds of large shopping centers in our area, setting up the weapons displays when large crowds gathered.

An advance screening was held for war vets and national guardsmen, including American Legion officials and Veterans of Foreign Wars heads, at one of our indoor theatres 10 days prior to playdate, as well as some civic and school officials. They all later talked up the film.

Special announcements were posted on the 285 bulletin boards at the Fort Meade Army Post, which is eight miles from our theatre. A display ad was carried in their official publication, "Sound Off."

RUNNER-UP NUMBER 1

PATTERN FOR SELLING MUSICALS

Submitted by Ted Munson
Surf, West Palm Beach, Fla.
700 seats • 95 cents top admission
General Patronage.

What might well serve as a pattern for selling musical films is the following campaign recently used successfully at this theatre.

Our first consideration was to solicit full cooperation from the area radio and television stations. In order to do this we decided to hold a luncheon for all the disc jockeys. This was the first time such an event had been held here and the response was excellent with 15 guests representing all stations attending. The idea of having a "Disc Jockey premiere" in conjunction with the opening of our musical film was broached and generated even more enthusiasm than we had hoped for. The disc jockeys themselves offered many suggestions that we hadn't even thought of, and after the luncheon some of them went to their stations and immediately began plugging the music from the film and the recordings of the artists appearing in the film. From that day until the end of the run of the picture, the air waves were completely filled with music, contests, gimmicks, everything imaginable for exploiting a musical of our type.

The DJ's were seemingly honored at having a night set aside for them. Twelve of them appeared on our stage in person and were introduced by "The Beauty Queens Of The Palm Beaches," 12 lovely girls in bathing suits.

All in all, we estimate we received gratis from radio and TV publicity breaks in excess of $1,500 in value.

Other tieins worked on our musical and which can, doubtless, be readily worked elsewhere were a tiein with the local Fred Astaire Dance Studio; and several local music stores and record shops.

The amount of newspaper space garnered for the extra event, the in person appearance of the disc jockeys and the beauty queens, was terrific due to the great local interest in the personalities involved.

In yet another tieup, cars were furnished for a motorcade, with official police escort, yet, from one of the big hotels to the theatre, by an automobile dealer.

The entire cost to the theatre was the luncheon and the results in both publicity garnered and attendance on the night of the personal appearances of the people involved was well worth not only the small investment, but all the time and effort entailed.

RUNNER-UP NUMBER 2

SUREFIRE SUCCESS FORMULA —GIVE 'EM WHAT THEY WANT

Submitted by Ed Farmer
Ayers, Corpus Christi, Texas
900 seats • 70 cents top admission
General Patronage.

The teen-agers started this promotion for us! First with a campaign of letters

THE FUTURE IS IN EXHIBITION!

THE GREATEST INFLUX OF RESERVATIONS IN THE HISTORY OF T.O.A. ASSURES YOU, MR. EXHIBITOR, OF A "COATS OFF" WORKING CONVENTION AT

NEW YORK'S FABULOUS COLISEUM

SEPTEMBER 20-24

SPOTLIGHTED AMONG SUCH FEATURE-PACKED ATTRACTIONS AS COMMITTEE ASSIGNMENTS ON

- FILM PROBLEMS
- REAL ESTATE, TAXES AND INSURANCE
- SMALL THEATRE OWNERS' PROBLEMS INCLUDING FILM PRACTICES
- ADVERTISING AND PUBLIC RELATIONS

WILL BE

T. O. A.'s
FIRST FOREIGN
FILM FAIR

A PREVIEW OF OUTSTANDING INTERNATIONAL PRODUCTIONS SOON TO BE IN RELEASE AT A
SPECIAL PRESENTATION
IN THE AUDITORIUM OF THE
MUSEUM OF MODERN ART
8:30 P.M. ON THE EVENINGS OF
SEPTEMBER 12, 13-17, 18, 19, 20

PLUS

BUSINESS BUILDERS
FROM THE
FIRST
T. O. A.
NATIONAL
SHOWMANSHIP
CONFERENCE

REGISTER NOW!

MEN . . $50.00
LADIES $25.00

WRITE • WIRE • PHONE

THEATRE OWNERS OF AMERICA
INTERNATIONAL
CONVENTION AND TRADE SHOW
1501 BROADWAY • NEW YORK 36, N. Y.

and postal cards asking us to show James Dean in "Rebel Without A Cause" and "East Of Eden" on a double bill. Petitions were passed out and signed in schools; and the kids presented them to us with hundreds of signatures. The petitions were passed on to the booker, and the program was booked in.

Ordinarily we only work through the schools on such pictures as "Julius Caesar," "Romeo And Juliet," or "Ivanhoe"; but since the kids had asked for it we succeeded in putting out discount coupons in all junior and high schools which enabled students to attend the show for 50 cents day or night. An announcement was also made over the public address system of all the schools.

This would have been enough to insure a good attendance since the late Dean is peculiarly popular with the teen-agers; but we also made a deal with local record shops to furnish us with large photographs and records by Elvis Presley for give-aways. Presley is "hot" here and recently played to an overflow crowd in the City Auditorium. The photos were made at his local show, and we gave away three at each show. This proved to be a mighty popular give-away, and the record shop took care of the cost and advertising in return for tiein plugs.

Since the discount coupons were given out in the school about 30 days before the play date (due to the closing of school), we knew that many students would lose or misplace their coupons, so we made a deal with Radio Station KANN to give out the coupons on an hour-long disc jockey program held for one hour each day in a new car dealer's showroom; and which draws huge crowds of teenagers daily. They plugged the program for a week and gave out an additional 5,000 coupons at no cost to the theatre.

Our boxoffice was four times the average; and the concession sales soared to an all-time high. Which is merely proof of the old adage: if you give 'em what they want, how can you miss?

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500.00 on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

CIRCUSING "TRAPEZE"

Submitted by William J. Trambukis
Loew's State, Providence, R. I.
3232 seats • $1.00 top admission
General Patronage.

As bally for this one, we went all out along circus lines. A four man trampoline exhibition by members of the YMCA worked the day before and day of our opening at the Plantations Park, which is a small area two blocks above our theatre on the main pedestrian and automobile artery. These men performed two or three hours each day. Along with them we had a juggling clown and a stilt walker, and it created a lot of attention. Banners were prominently displayed with full credits. This was a first for this city, as there is a city ordinance against any type of ballyhoo whatsoever; and necessitated special permission from the authorities.

Four members of our service staff toured the city in clown costumes distributing printed balloons. They were also on hand at Plantations Park. These same members of the theatre staff also wore their clown costumes while on duty at the theatre, giving us more of a circus atmosphere.

"Trapeze" newsboy canvas aprons were used at the main downtown newsstands, as well as in the two super markets located in the downtown section, alongside main bus stops and shopping areas.

A five foot arm protruding from the top of our upright theatre sign was erected and from it was suspended a costumed aerialist dummy one week in advance of play date with a proper streamer from the trapeze calling attention to the name of the picture. Spotlights illuminated this figure at night. It could be seen from blocks away.

Film clips were used on WJAR-TV; and we had an interview with a representative of the Circus Fans of America Organization on this television station.

For a period of three weeks we had swing trapezes in our main vestibule and main inner lobby. These were suspended from our very high ceilings, with proper copy and spotlights trained on the cutout figures fastened to the trapezes. Small one-quarter horse power motors tapped into our chandeliers had these trapezes moving back and forth as eye-catchers.

Our candy stand was decorated giving full circus treatment with balloons, pennants, clown heads, etc., two weeks in advance and current; and the front of the theatre was of the circus variety without becoming gaudy, but still having the circus blend with a striped canopy over the boxoffice, pennants, streamers, etc.

In addition, newspaper publicity breaks were led by a full page in the Providence Sunday Journal by critic Brad Swan with much sexy art on Gina Lollobrigida.

RUNNER-UP NUMBER 4

"THE HARDER THEY FALL"

Submitted by Melvin Katz
Embassy, Johnstown, Pa.
1440 seats • 75 cents top admission
General Patronage.

We started our campaign three weeks in advance of playdate with a special screen trailer telling the folks to read the book and then see the picture.

By special arrangement with the representative of Bantam Books we obtained two special 20-minute programs over radio station WCRO on two Saturdays prior to playdate. These programs were mainly talks about books and we managed to get in plenty of plugs for "The Harder They Fall." This was done at no cost to the theatre and full credits were given to the theatre and playdates.

We also arranged with the Bantam Book repesentative to have six newspaper trucks bannered; and display cards reading: "SEE THE PICTURE—READ THE BOOK" placed at 20 strategic book counters in the area. The cards were imprinted cost free to the theatre.

The day before opening we had a young man attired in boxing trunks tour the streets and visit the radio and TV stations. On opening day and for two days following he toured the main thoroughfare and visited important shopping centers in the area. He distributed book pages, torn from the book, over-printed in red with the following copy: "All the thrills of this printed page will stagger you like a sock on the jaw—as it comes alive on the giant motion picture screen. See 'The Harder They Fall' now, Embassy Theatre. Free admission if this number is posted at our boxoffice window!" (number). Each day 10 new numbers were posted in our boxoffice window.

On opening day we ran a special ad on the sports page of the Tribune-Democrat, the only daily paper in town, to lure the boxing fans of the area.

On the last day of our run, I followed the pattern used by many sporting events. I declared it 'Ladies Nite At The Fites' with free admission to "Every woman who ever cheered the fights over TV," if accompanied by a gentleman with a regular paid admission. This was advertised in the newspaper the day it was in effect and by a 40x60 poster in the lobby. This stunt drew an unusual amount of comment, many remarking, "You should do this more often."

The International Scene.........

Canada

Theatre Seat Tax Newest Exhib Target

TORONTO—Theatre owners in Canada have set their sights on a new target, the seat tax. They have met success in their efforts to reduce the amusement taxes in most of the provinces of the country, albeit small.

Interest of exhibitors in the various municipalities was focussed recently on efforts in Oshawa, Ont., where the city's four theatres reduced the annual impost from 25 cents a seat to a flat $50 a year. This brought the collective total from $800 a year to $200.

The brief to the council was presented by Jack Weiser of the Plaza and Leon Osier of the Biltmore. It won the editorial support of the local press.

What swayed council? The editorial said the brief must have impressed anyone with the "idea that there is a good deal of undesirable discrimination in levying a tax of this kind. The figure presented, showing the amount paid by these theatres in property and business taxes, should convince any reasonable individual that they are being assessed heavily enough through these taxes . . . "

The managers stated that the tax was much higher than that of other municipalities; other businesses have much smaller license fees or none at all; theatres now use safety film and should have $5 license fee charged public halls; hotels pay no license fee; the present fee is a duplication of one applied by the provincial legislature for the inspection of theatres; and some consideration should be given theatres in view of their present TV-caused difficulties.

The brief then went on to compare the license fees paid by public halls, roller rinks, garages, and similar buildings.

The newspaper editorial ended with this exhortation and certainly must have had some effect on the council: "With the inroads being made on their business by the growth of television, we feel that they (theatres) are entitled to favorable consideration of their plea by the city council."

Canadian Comment

The big pictures of the industry will be given "special treatment" by the Famous Players publicity department. The first of such pictures will be "War And Peace," soon to open in Canada, to be followed by Cecil B. DeMille's "Ten Commandments," with the result that the whole department under James R. Nairn, director of advertising and publicity, has been realigned. Bert Brown will be in charge of the campaigns for eastern Canada, working out of head office, and Jim Cameron takes leave of absence from his duties as manager, Capitol, Fort William, Ont., and Lakehead supervisor for F-P, to handle the campaigns in western Canada, with headquarters to be established in Winnipeg. The above group, headed by Nairn, accompanies Morris Stein, eastern division manager; Bob Eves, western division manager; Ivan Ackery, manager, Orpheum, Vancouver; and Tom Cleary, advertising and publicity director for Consolidated Theatres, F-P's Quebec affiliated circuit, to the world premiere of the Paramount special. Following the Canadian premiere, set for Friday, Oct. 5, a full page color advertisement on the film will appear nationally in the Weekend Magazine.

CINE CHATTER: The Ontario Board of Censors placed three films in the "Adult" category in the month of July. . . . New members of the Motion Picture Theatres Association of Ontario are the Royal, Bowmanville, and the Haro, Harrow. . . . Famous Players Canadian Corporation declared a regular quarterly dividend of 37½ cents payable Sept. 20 to stockholders of record Aug. 30. . . . New Brunswick exhibitors are being assisted in their battle for a lower admission tax by A. J. Mason of Springhill, N.S., and Jim McDonough of Famous Players, Halifax. Exhibitors in Nova Scotia recently won a battle for lower admission taxes. A brief on the matter will be presented to the government. . . . With proceeds labeled for community service, the Pembroke Drive-In has started weekly bingo nights under the auspices of a service club. It joins the Star-Top, Cyrville, and the Port Elmsley Drive-In in the Rideau Lakes District in holding bingo nights. . . . The Quebec branch of the Canadian Picture Pioneers will hold their third annual golf tournament at the LaSalle Golf and Country Club, Montreal. The recent tourney held by the Ontario branch in Toronto was labelled a success as a record crowd turned out. . . . Don Kinloch, manager, Hollywood, Toronto, at one time with the Associated British Pathe in England, journeyed back to his homeland for a three-week visit to celebrate 25 years in the motion picture industry. . . . Exhibitors in Canada are being asked to choose between two ads for "The Black Tent" by the J. Arthur Rank Organization. The ads, taking different approaches, were tested in a simultaneous pre-release engagement at identical Ontario situations. Both theatres did outstanding business, claims the Rank Organization, but one was noticeably stronger. The exhibitor who comes up with the best answer wins a desk clock. . . . On the closing list are the Reo, Elmira, Ont., operated by Independent Theatre Services, and the Famous Players, Montcalm, Que. . . . With insufficient business to keep three drive-ins in the Regina district open, a pool arrangement has been concluded by operators of the drive-ins to close the Sunset for an indefinite period. The Starlight and the Queen City drive-ins will continue to operate. . . . Another closure is the 449-seat Capitol, Rossland, B.C., due to a lack of business. Famous Players operates the 1000-seat Strand in Trail, only three miles from Rossland. . . . Sunday sports are now allowed in Vancouvger. . . . Barney Reagan, former manager of the now-closed Victoria Road, and assistant booker at the Vancouver F-P district office, was appointed manager of the International Cinema, Vancouver. He succeeds Wally Hopp, who has left to live in California.

—HARRY ALLEN, JR.

Mervyn LeRoy, producer-director, Warners' "The Bad Seed," and Jacques Flaud, director general, French Centre National de la Cinematographie, are seen during a press luncheon in honor of his recent visit to Paris.

20th-Fox Plans 10 For U. K. Production

LONDON—Ten pictures will be produced in the United Kingdom in the next year by 20th-Fox in its biggest schedule here, it was disclosed last fortnight by Robert Goldstein, European production head, who said that the film company is aiming to produce for an international market.

Such films, he declared, can be made as easily here as in Hollywood, the ideal arrangement being to cast each with a top British star and a top American star where possible.

Produced under the British quota, all the features will be in CinemaScope, Goldstein said, further revealing that he was discussing currently with independent British producers deals under which they would make films for 20th-Fox release. The company has no set policy for financing such pictures, he said.

The 10 features announced last week are in addition to two productions nearing completion in the Elstree Studios and two scheduled for the immediate future there and another in Greece. Darryl Zanuck's "Island In The Sun" and Buddy Adler's "Heaven Knows, Mr. Allison" were slated for an early start at Elstree, while Sam Engel's "Boy On A Dolphin" was to have gotten underway in Greece.

Japanese Festival Planned

NEW YORK—It was indicated last fortnight that Japan was planning a "film festival" to be held here late next month in cooperation with the Museum of Modern Art and featuring the showing of unreleased Japanese features to invited audiences.

Yoshihiko Tamura, of Daiei, one of the principal Japanese film companies, is here in connection with the project which is said to have the support of the Nippon Government. He has been conferring with the Motion Picture Export Association.

It is believed that the success of a few Japanese features in the U. S., mainly in art houses, has convinced Japanese officials that now is the time to launch an American drive.

NEWS OF THE TERRITORIES . . .

N. Y. Censor Board Gets New Director

Albany—Louis M. Pesce, appointed assistant director of the State Education Department's Motion Picture Division in June, became acting director as of Sept. 1, when Mrs. Helen L. Kellogg retired after 36 years of service. Mrs. Kellogg had been acting director for approximately a year, since Dr. Hugh M. Flick took over the post of executive assistant to Dr. James E. Allen, Jr., Commissioner of Education.

Mrs. Kellogg had been scheduled to retire in 1955; however, she was given a year's extension to serve as acting director. A civil service examination to fill the job permanently was announced for July, but it was not held because only three among some 20 State Education Department employees with the minimum required rank of supervisor, or its equivalent, registered applications. It is believed that the test will be rescheduled for a later date.

Albany

Ritz, Albany, and Troy, Troy, followed Palace, Albany, as targets for telephone bomb warnings in a series which plagued public centers of congregation and baffled police. After a dozen false tips had been received, newspapers ceased publishing them. Fabian's Palace and Stanley Warner Ritz were emptied at daytime hours when attendance was small on police orders. . . . The Colonial reopened after a summer closing. . . . Harry Feinstein, Stanley Warner zone manager for the northeast, with headquarters in New Haven; James Totman, his assistant; and Herman Meier, the circuit's chief engineer, visited Albany and Utica. They discussed final plans for installation of a new marquee and lower front at Strand here and structural changes before disposition of closed Utica in Utica. . . . Lou Rapp, manager, Fabian's Plaza, Schenectady, arranged a series of promotions and giveaways to celebrate the first run's 25th anniversary. . . . Mrs. Ottilie Fearing, believed to be the only woman circuit manager in Albany exchange district, resigned Sept. 1 as director of Stanley Warner Avon in Utica. Moving to Illinois with her husband, who had been a teacher of electrical engineering at Utica College, Mrs. Fearing was reported to be slated for an SW managerial assignment in Chicago.

Atlanta

W. E. Greene, National Theatre Supply, was here to conduct a meeting attended by R. L. Bostwick, vice-president; R. D. Turnbull, Charlotte; T. W. Neely, New Orleans; and the staff of the local exchange. . . . Buckhead manager Hanson Tolar was married to Myanne Walker. . . . Hal Youngblood, Sevier, Johnson City, Tenn., suffered a stroke. . . . Mrs. Johnnie Harrell, wife of the Martin Theatres buyer, underwent surgery here. . . . The Clayton, Clayton, Ala., is now operating full time. . . . The new Donelson Drive-In, Nashville, Tenn., opened. . . . D. P. Clayton and Neal Nesbit are the new owners of the Kissimmee Drive-In, Kissimmee, Fla., which they are refurbishing. . . . Booker A. Rook and his daughter were guests of R. L. Duncan, Cinemorade, Islamorade, Fla., for a deep sea fishing party.

THERE'S ONE LEADER IN EVERY FIELD!
IN SPECIAL TRAILERS ITS FILMACK
TRY US ON YOUR NEXT ORDER AND SEE WHAT WE MEAN!
CHICAGO, 1327 S. WABASH
NEW YORK, 341 W. 44th ST.

Executives of American Theatre Corporation recently hosted Richard Widmark, star, UA's "Run For The Sun," on his recent visit to Boston. Seen, seated, left to right, are Henry Schwartzberg; UA branch manager Harry Segal; Widmark; and Sam Finestein. Standing is Tom Fermoyle.

Boston

Lloyd Bridgham, circuit owner who makes his home in Dover, N. H., has added another theatre to his list. He now operates the Paramount, Barre, Vt., formerly operated by New England Theatres, Inc. Bradgham will close the Magnet, Barre, which he had been handling, to devote his full attention to the larger Paramount. Ben Williams Enterprises will do the buying and booking. . . . When the new Gloucester Drive-In opens late in September it will have Paul McBeath as manager. McBeath has transferred from the Fresh Pond Drive-In, Cambridge, to handle the new situation. His place in Cambridge is taken by Edward McLaughlin, brother of owner George McLaughlin. Robert Mechem owns the Gloucester Drive-In, and Affiliated Theatres Corporation is handling the buying and booking. . . . M. S. Bernstein, B and L Theatres in Canada, made one of his rare visits to the district for bookings of his two Maine theatres, the Modern and the State, Madawaska. . . . Miss A. Viola Berlin, manager, Exeter Street, hosted a press luncheon at the Boston Club to introduce John Boulting to the film critics and radio and TV personnel. Boulting is the director of the English film, "The Private's Progress." While in town, he was escorted around by George Krashka, publicist for Embassy Pictures Corporation for interviews on the air. Joe Levine, president, Embassy, has the New England distribution for "Private's Progress." . . . E. M. Loew's Larcom, Beverly, Mass., long closed, has reopened with an art policy for night shows only. The theatre underwent a face-lifting, repainting, recarpeting, and new rest rooms. The 450-seat house was reduced to 370 seats in order to make the theatre more comfortable. New and larger seats were installed. English and foreign films will be used, starting with "Genevieve" for one week showings with matinees on Saturdays and Sundays. The theatre is under the supervision of John Scully, district manager.

NEW HAMPSHIRE NEWS—Melvin Morrison has taken over the Newington Outdoor on the Portsmouth-Dover road, near the Newington Air Base. . . . Jimmy Copeland and the Valley Boys of Waco, Tex., recently appeared in person at the Ski-Hi Drive-In, Boscawen. . . . The Strand, Manchester, gave free admission to patrons having a 1913 nickel or if 13 appeared on their Social Security cards. A free pass also was included in every 13th box of popcorn.

False Bomb Threats Hit Albany First-Runs

Albany—Two Albany first-runs, Fabian's Palace and Stanley Warner's Ritz, and a key Troy, N. Y., situation, SW's Troy, were targets for false bomb threats, phoned either to the theatres or to police headquarters.

The Palace here was the first to be hit, after the State Office Building, a bank building, a five-and-ten store, and a laundry had been pin-pointed by a man believed to be speaking with an accent or to be disguising his voice. Two hundred afternoon patrons left the 3660-seat house when assistant manager John Gottuso said police had requested a clear-out. The Ritz was evacuated of 50 patrons two days later, after a telephone call had been received by the cashier. Assistant manager Robert McGowan phoned manager Earle Rooney, and the emptying followed.

The same night, the Troy's cashier answered a call from a man she thought to be about 30. He warned that a bomb would explode in the theatre at 8:30 p.m. Manager Sidney Sommer summoned police, who searched in vain. The audience was not disturbed or advised of the situation.

SW Houses Draw Kids To "Back To School" Shows

ALBANY—Stanley Warner houses in Albany, Troy, and Utica repeated "Back To School Shows," featured by a pencil box giveaway. Strongly sold, the promotion was staged on Friday at three theatres here, Ritz, Strand, and Madison. At Troy, Troy, there was a Thursday morning performance.

Albany Surgical Company, which cooperated in a similar giveaway last year, picked up the tab for a nine-piece pencil box set, given each child. Twenty color cartoons, plus a Little Rascals comedy were exhibited. Admission was 35 cents for youngsters and 50 cents for adults.

Buffalo

After months of remodeling and rebuilding and a series of construction delays which were blamed on weather, the half million dollar Lake Shore Drive-In, Greece, N. Y., near Rochester, opened. John R. Keegan is Rochester manager for the Redstone circuit that purchased the outdoorer. The Lake Shore has a capacity of 1,650 cars and is the largest drive-in in the area. It has a yellow, grey, and charcoal decor in ramps and concession facilities. . . . Three Shrine theatres, closed for most of the summer in Rochester, the Madison, Liberty, and Grand, reopened. . . . William Holden will be in Buffalo Sept. 26 for the opening of "Toward The Unknown," at the Paramount. . . . A gift of $4,500 went to the Children's Hospital in Buffalo as a result of the premiere of Cinerama's "Seven Wonders Of The World," staged for the benefit of that institution in the Teck. Sky-raking searchlights, a parade, pyrotechnics, band and choir concerts jammed Main Street and attracted some 3,000 spectators. One of the first benefit showings of "Seven Wonders Of The World" will be that of Our Lady of Victory Hospital Guild today (Sept. 12). Proceeds will go toward the new hospital laboratory. . . . The Federal Communications Commission has scheduled oral argument for Sept. 24 in the application of three television companies to operate on Channel 7 in Buffalo. Hearing examiner H. Gifford Irion recommended that Great Lakes Television, Inc., be given the third very high frequency channel in Buffalo. . . . Lester Pollock, manager, Loew's Rochester, had the kids hanging from the chandeliers when he put on his annual Back to School show at 9:30 a.m. at which he gave out some $600 worth of prizes, all promoted from Noah's Ark. . . . Frank Saviola, Paramount city salesman, is passing around the stogies. It's a baby girl. Frank now is back on the job having completely recovered from a recent appendicitis operation.

Chicago

Clifford Haney took over the Home, Ablong, Ill. . . . Aaron Shlesman, head booker for Stanley Warner Theatres, and his bride, nee Cherna Isenberg, returned from their Caribbean wedding trip. . . . Mrs. Katherine Knudson, mother of Harry Knudson, Chicago American amusement editor, died. . . . Peter Geldes was named De Luxe manager. . . . The Jackson Park, which won an anti-trust suit several years ago, changing the booking system in the Loop, was purchased by a hotel outfit. . . . Walter Hyland, dean of exchange shipping departments, retired after 20 years with Universal. . . . Theatres in the west side of the city, which was stricken by scores of polio cases, with many deaths, cooperated fully with the city health department. Owners postponed for several weeks the showing of "The Great Locomotive Chase" to prevent too many children congregating. . . . Following a suggestion from the city fire prevention bureau, theatres throughout the city checked their fire extinguishers. . . . The Double Drive-In Corporation, owned by Marks Brothers, brought an injunction suit in Federal Judge Samuel Perry's court, through attorneys Simon and Collen, asking that Columbia license to it "The Eddy Duchin Story" without agreeing also to present the picture at the Belair Drive-In and the Sunset Drive-In, which the Marks also operate. Judge Perry granted a temporary injuction, whereupon Columbia released the picture to the Double Drive-In. The plaintiff claimed it had an agreement with Columbia that it would get pictures without bidding on day and date with the Twin Drive-In and Starlite Drive-In. The plaintiff further claimed that the forcing of licenses in that manner violated the anti-trust laws. Columbia attorneys came from New York to represent the corporation in court.

Seen at the head table at the recent farewell luncheon for Nate Oberman, MGM booker for 30 years in the Boston exchange, who is moving to the west coast to be associated with Warners in the Los Angeles exchange, were, left to right, Theodore Fleisher, president, Interstate Theatres Corporation; George Roberts, Riflin Theatres; and Oberman.

Cincinnati

Irate housewives living in the vicinity of the controversial Oakley Drive-In, who have tried for months to prevent its construction, complained in Police Court about the noise of bulldozers being operated from early morning to late at night, and protested the excessive dust sifting into their homes. When the supervising engineer, Alf Anderson, declared, "I can't see where it's my responsibility," Judge Daniel C. Handley snapped back, "I can see it very plainly. $50 and costs." . . . Phil Chakeres, president, Chakeres Circuit, and his granddaughter, Susan Collins, visited the Ohio State Fair in Columbus. . . . William Damewood is a new Paramount booker, replacing Betty Brock, resigned. . . . Joan Groh, U-I booker's clerk, to be married Sept. 15, was guest of the office personnel at a dinner and shower at the Colony Restaurant.

WOMPI Officer Slate Ready For Convention

ATLANTA—The monthly luncheon meeting of WOMPI was held at the Variety Club, with president Jackie Cowart presiding. The slate of candidates prepared by the nominating committee was presented, and they will be voted on at the third national convention, to be held here Sept. 28-30 in the Dinkler-Plaza Hotel.

The slate of proposed national officers includes, for president, Stella Poulnot, Atlanta, and Florence Long, Toronto; vice-president, Lois Evans, Memphis, and Jean Gerbase, Denver; corresponding secretary, Mildred Castleberry, Atlanta, and Mary Di Tursi, Toronto; treasurer, Mary K. Baker, Memphis, and Anna Oliphint, New Orleans; recording secretary, Lorena Cullimore, Dallas, and Janice Claxton, Jacksonville; eastern regional director, Myrtle Parker, Charlotte, and Gene Barnett,, New Orleans; and western regional director, Mable Guinan, Dallas.

COLUMBUS, O., NEWS—Rivoli, damaged by vandals several weeks ago, has been taken over by William Petrakis and Tony Nelson and will be reopened after extensive repairs and remodeling. . . . Dan Clancy, writing a series in the Columbus Dispatch on movie history of Columbus, recalled that the Exhibit, 155 N. High Street, was the first local theatre built specifically for the showing of films. Max Stearn opened the Exhibit on April 20, 1907, and the 300-seat house during the 1907 State Fair week played to 34,000 patrons and grossed $1700 at five cents per person. Mrs. Lelia Stearn, widow of Max, still operates the downtown Southern. Clancy said that other theatres operating in 1907 in downtown Columbus (mostly converted storerooms) included the Wonderland, Valentine, South Side Amusement Parlors, Phoenix, Shubert, Pantomime Electric, and Nickelodeon.

Cleveland

Jerome Steel, owner, Apollo Theatre, Oberlin, O., is now the sole owner, Star View Drive-In, Norwalk, O. He recently bought out the interest previously owned by Louis Ratener, who now confines his operation to the Magic City Drive-In, Barberton, and the Montrose Drive-In, Montrose. . . . Jack Gutilla announces the reopening on Sept. 16 of his Attica, Attica, O. He also has the Roxy, DeGraf. . . . Mrs. Helen Smith Russell, wife of Hoy L. Russell, owner, Russell, Millersburg, and a member of the board of directors, Independent Theatre Owners of Ohio, is reportedly ill in St. Thomas Hospital, Akron. . . . The neighborhood Eastwood, Toledo, owned by Martin G. Smith and James A. Beidler, closed all summer, will remain closed permanently. . . . Jerome Wechsler, former local Warners

IN SUPERSCOPE 235
2:35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

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IN SUPERSCOPE 255
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

Local Taxes Seen Threat To Theatres

COLUMBUS, O.—Drive-Ins as well as conventional theatres located outside corporate limits of cities, towns, or villages would be subject to a county admissions tax if proposals made at a special committee meeting on taxes of the Ohio Legislative Service Commission here become law.

The committee also heard proposals for a one-cent tax on each six-ounce serving of soft drinks, which it is estimated would raise from $12 to $14 million per year in Ohio.

Call to fight the proposed taxes was sounded by Robert Wile, secretary of the Independent Theatre Owners of Ohio, who urged all Ohio theatremen to contact their Senators and Representatives in the Ohio Legislature and "tell them how you feel about these taxes.

"The house is not on fire yet, but we ask that you see your Senators and Representatives to put some water on the roof so that no spark takes hold. Please advise us of any commitments you obtain. We will use every means we can to prevent the bill from being introduced but this advance spadework will help," said Wile.

"The principal argument we are using is that there has been a tendency to take off theatre taxes rather than put them on, because even in drive-ins, television has made itself felt."

No action was taken at the initial meeting but further meetings will be held to discuss the proposed taxes, said Wile. Wile added that if counties get the right to tax theatres, some of the cities which never had an admissions tax or which have repealed their levies will start levying them again.

"And remember, there is nothing in the law which limits the tax to three per cent in the cities," said Wile. "It is just luck that no one has tried to get more," he concluded.

New Texas Firm To Finance Production

DALLAS—A new, multi-million dollar corporation, Texas International Productions, Inc., will provide financing for motion picture and TV production and distribution from offices here in the Fidelity Union Life Building and in Hollywood and Fort Worth, Tex. Kenyon Brown is president of the organization, Frank J. Miller is secretary and treasurer, and Jimmie Fiddler chairman of the board.

While the principal aim of the new company is to bring motion picture and television production to Texas, and primarily to the Dallas and Fort Worth area, it will be in full operation in Hollywood, with financing funds available in either area. There is a deal under negotiation to purchase four motion pictures of Roman Independent Company, for theatre release, and ultimately for television distribution.

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branch manager now managing the Warners exchange in Milwaukee, was in to attend the wedding of his nephew. . . . The mother of Paramount salesman Jerry Lipow is here from New York for a month's visit. . . . Marian Ward, Modern Theatre Circuit, returned from a Bar Harbor, Me., vacation. . . .The Hilliard Square, suburban Lakewood, is getting a new, enlarged parking lot to accommodate about 300 cars. . . . Robert Szabo, former assistant to manager Robert Martin at the Shaker, has been appointed manager, Broadvue. . . . In Lorain, O., the Lorain will be operated by Michael Koury who recently purchased from the George Shenker estate the Lorain Theatre Building and the Grove Theatre Building. Lorain was previously operated by Selected Theatres of Cleveland. . . . Irwin Pollard, Imperial Pictures, announces he now has prints of the first two Dominant package programs he is releasing in this terrtory. They are "I Am A Fugitive" with "San Quentin," and "Bad Man Of Missouri" with "Old Oklahoma." . . . The Roxy, burlesque house opened.

Barbara Salzman, formerly with IFE, is returning as booker-secretary, Academy Film Service, Inc., headed by Blair Mooney. . . . In preparation for United Artists moving into the Film Building, General Theatres Circuit is moving to 514, Film Transit Film Company to 536, and Herb Horstemeier to 600. United Artists, now occupying a building on East 23rd Street, will use fourth floor space.

W. V. Dworski, Harris, Findlay, Ohio, has been busy selling merchants co-op newspaper ad tieups at no cost to his theatre. One in particular, on "Moby Dick," was especially effective.

Dallas

John Altermann, Jr., veteran local theatreman, has been named new managing director of Texas Cinerama Corporation, replacing Matt Freed. Altermann began his career as an usher here at the Majestic. Altermann was manager, Melba, home of Cinerama, and the Tower, prior to his recent appointment to the Cinerama post. . . . The new telephone device, Speakerphone, has been installed in the offices of Debbs Reynolds, Heywood Simmons, and Long Theatres, and installations are expected to be made in other booking offices here. . . . Mrs. Bonnie Kee, short subjects booker, Interstate Circuit, is currently on vacation in Florida. . . . Sam Berry, National Theatre Supply Company, was in Baylor Hospital here for an examination. . . . Bart McLendon, head of the Tri-State Circuit, is also a patient at the Baylor. . . . W. W. Alexander, district representative, Mission Beverage Company, was a visitor here. His son, Jimmy, covers the southwestern states and Knox Munderlin is the Houston sales manager. . . . Ray Elkins, purchasing agent for Rowley United Theatres, is vacationing with his family on Lake Texoma.

Denver

Miss Magdelene Staub, who has been in the film exhibition business for 39 years, retired last week, and in company with her sister took off on an extensive tour of eastern United States and Canada. Starting at the Ogden in 1919 as secretary-treasurer and later as assistant manager, she was transferred to the Fox Inter-Mountain Theatres division offices in 1935, where she continued as paymistress. Miss Staub was tendered a luncheon at the Brown Palace Hotel, at which Frank H. Ricketson, Jr., general manager, National Theatres, and president, Fox Inter-Mountain, made the principal talk after making a special trip to Denver for the purpose. While at the Ogden, Miss Staub went through two holdups. During her work Miss Staub continued special studies at the University of Denver in law, insurance and corporate accounting. . . . Most of the first runs here dropped their top prices from $1 to 90 cents on Sept. 1, the date for the new tax law. The Centre, Fox Inter-Mountain Theatres flagship, kept is top price at $1.25. . . . The Black Hills Amusement Company has turned over its Film Row pickups and lot shipments to the Denver Film Center. . . . Richard Fulham, branch manager for 20th-Fox, is at home after a short hospital stay for a checkup.

Des Moines

A campaign is underway at Perry, Iowa, to reopen the Perry. Local committees have been formed and a door to door drive is underway selling $50 and $26 season tickets. Business men are behind the drive. . . . Alfred Klemme has reopened the Norka theatre at Akron, Iowa. . . . Ray Klenske has resigned as manager of the Firemen's theatre at New Hampton, after having served on the staff for 16 years. . . . The theatre at Tripoli, Iowa, has reopened with one show on Saturday nights. . . . George W. Morgan, 82, former owner, Grand, Greenfield, Iowa, recently died at Osceola, Neb. . . . The Roxy, Armstrong, Iowa, has switched back to Wednesday night shows instead of Monday. The managers reported that the rural customers prefer the Wednesday nights instead of Monday. . . . Herb Dykstra has purchased the Monroe, Monroe, Iowa, and will operate on Saturday nights. . . . L. C. Hutchinson has leased the King, Ida Grove, Iowa. . . . William F. Rudolph, formerly of Kansas City, has been named as manager, Capitol, Davenport, Iowa, succeeding Henry Plude who resigned recently.

Houston

Mrs. Gladys Horowitz, Horowitz Theatres, returned from a 52 day trip which took her through England, France, Italy, Austria, Switzerland, Holland, Germany, and Monaco. . . . Ruby Gibson, owner, Navaway, is hobbling in her apartment with a cast on one leg from ankle to hip. She took a tumble at the Navaway. Faye Speck, Ruby's sister from Dallas, is here to look after things at the Navaway. . . . Jimmy Duncan, operator, North Main, has signed a contract with RKO-Unique and is now collaborating with Bob Merrill on several musical compositions. . . . Jerry Kirby has been elected to the post of property master of the local Variety Club filling the unexpired term of former chief barker John Paul Goodwin, who recently resigned that post as well as from the board of directors because of the press of outside duties. Morris Rosenthal was elected to the vacated post on the board. . . . The local Variety Club has so far collected $10,000 from the stunts at a recent baseball game of the San Antonio Missions and the Houston Buffs of the Texas League.

Jacksonville

Elmer Hecht of Miami, MPEOF president, presided over a meeting of the group's board of directors. . . . FST executive J. J. Deitch was spending a month on a tour of the circuit's theatres. . . . The new United Artists offices in the Florida Theatre Building were formally opened by Byron Adams, branch manager, at an open-house ceremony. . . . Herman Allen, Paramount booker, and Mrs. Allen announced the birth of a daughter. . . . J. D. Woodward, Warners publicist, came down from Atlanta for exploitation work on "The Bad Seed" at the St. Johns. . . . Sarah Keller, WOMPI president, stated that a hayride and a Variety card party are on the group's schedule of social activities in September. . . . Thomas P. Tidwell, 20th-Fox manager, returned from conferences with south Florida exhibitors. . . . Variety Club members were selling tickets to the Sept. 22 benefit midnight show to be staged at the Florida. . . . Ed Sweat returned to the industry as manager of the Roy Smith Company branch in Tampa. . . . Back at the 20th-Fox office after Army duty in Germany is Jim Taylor.

MIAMI, FLA., NEWS—Harry Gabriel, Tower, returned to his home following a hospital stay. Lewis Godlive was relieving him while he was on the mend. . . . Mitchell Wolfson, co-owner, Wometco Theatres, was made a director, Southeast Life Insurance Company. . . . Wometco executives preparing to attend the TOA Convention in New York City are Van Myers, Harvey Fleischman, Sonny Shepherd, and Elmer Hecht. Hecht, as president, Motion Picture Exhibitors of Florida, was planning that organization's convention in Jacksonville this month.

Kansas City

The Rockhill, closed for the past year, reopened as the Rockhill Art Theatre. CinemaScope has been installed. It is completely redecorated. . . . Don Walker, Warners, attended the Theatre Owners Convention in St. Louis, primarily working on "Burning Hills." Pat Pierstorf is the new contract writer for Warners. . . . Allied has a new secretary, Virginia Friday, who comes from Paramount. . . . John Wangberg is the new office manager for RKO. . . . The 54 and 81 Drive-Ins, Wichita, Kans., have been sold to Mrs. T. H. Slothower.

Minneapolis

Harry Weiss, RKO Theatres district manager, is recuperating after being operated on at Mount Sinai hospital for an arm injury suffered in an automobile accident near Omaha. . . . One salesman and six other employees of Warner Brothers were dropped in an economy move. The salesman, Bill Westerman, was retained as a booker. . . . Minnesota Amusement Company is spending about $8,000 to remodel the front of its neighborhood Rialto. . . . A huge bingo game scheduled by Variety Club of the Northwest at the stadium in suburban Bloomington Sept. 7 was postponed until next June. The club hopes to raise between $200,000 and $250,000 through the one-night game to meet its pledge to construct a fifth floor on the Variety Heart hospital on the University of Minnesota campus. . . . Home Theatres Circuit of Brainerd, Minn., purchased land near Wahpeton, N. D., for a 400-car drive-in. Stand is scheduled to be open in spring, 1957. . . . Leo Doty, office manager, U-I, vacationed in Dallas. . . . Saul Malisow, formerly branch manager, 20th-Fox, will handle sales in this area of 25 old Warners pictures. . . . John Reynolds purchased the Bijou, Ray, N. D., from Bueford Berglund. Berglund has taken over the Trail, New Town, N. D. . . . William Cyprus purchased the Kenmare, Kenmare, N. D., from Walter Wahlum and will take over Oct. 1. . . . Mrs. Jean Gilbert has been named manager, St. Louis Park, suburban St. Louis Park. She is the only woman house manager in the Twin Cities area. . . . Kenneth Keesling, Mound, Minn., has been named manager, Tonka, suburban Excelsior, succeeding George Jonckowski. . . . Jim Ender resigned as manager, Chief Drive-In, Willmar, Minn., to open a trucking service. . . . Interior redecorating job has been completed at the Fulda, Fulda, Minn. . . . Robert Rosen, manager, Bismarck and Dakota theatres, Bismarck, N. D., is engaged to Roberta Guon, Mandan, N. D. . . . Estate of the late William Crouse has sold the shuttered Regent, Eveleth, Minn., to a contracting firm for conversion to commercial use.

Three leading central Florida exhibitors were welcomed recently to the set of Sam Spiegel's Columbia production, "End As A Man," in Orlando, Fla., by Ben Gazzara, who makes his film debut in the starring role. Jack Garfein, right, director, joined in the welcome for, left to right, Joe Lipson, manager, Winter Park Drive-In, Dixie Drive-In Theatre group; Walter Colby, Orlando city manager Florida State Theatres; and Jim Partlow, owner, Kuhl Drive-In and Prairie Lake Drive-In, Orlando.

New Haven

Construction of the new National Film Service Building in Hamden temporarily halted. . . . Back to school shows were held in many spots throughout the state. . . . On Labor Day evening, various drive-ins had midnight shows. . . . Sid Kleper, College, arranged with New Haven Journal Courier to have a color contest on classified page in conjunction with "King Kong" and "I Walked With A Zombie" show. . . . Effective Sept. 5, at the Palace and Capitol, Middletown, except during school holidays and vacation time, weekday matinees will be discontinued.

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COLUMBIA, 1516 Davenport St.—JAckson 2424
Br. Mgr.: J. H. Jocobs. Office Mgr. and Booker: William R. Lyons. Sales: Edward Cohen, John H. Andrews. Cashier: Stello Robinson. Emerg. Phone: GLendale 5004.

HOLLYWOOD, 1508 Davenport St.—JAckson 1161
Br. Mgr.: Meyer Stern. Emerg. Phone: None.

PARAMOUNT, 309 N. 16th St.—ATlantic 1550
Br. Mgr.: M. E. Anderson. Office Mgr. and Booker: John Trude. Sales: Lindford Pitts, Charles Caligiuri. Booker: Orville Eby. Cashier: Irene Nielsen. Field Exp.: Dave Friedmon. Emerg. Phone: GLendale 6630.

RKO, 1508 Davenport St.—ATlantic 5424
Br. Mgr.: Normon Nielsen. Sales: Mort Ives, Sherman W. Fitch. Booker: Tillie Fowler. Emerg. Phone: ATlantic 2209.

20TH CENTURY-FOX, 1502 Davenport St.—JAckson 4860
Br. Mgr.: George Regon. Sales: Lowell C. Kyle. Bookers: William Higgins, Edna Noss. Cashier: Mary Frangenberg. Field Exp.: Chick Evens. Emerg. Phone: GLendale 0458.

UNITED ARTISTS, 1508 Davenport St.—ATlantic 9944
Br. Mgr.: Donold V. McLucos. Office Mgr. and Booker: Opol Woodson. Sales: Jay O'Malin, James J. Sparks. Booker: Erma DeLond. Cashier: Elizabeth Wolf. Emerg. Phone: REgent 5346.

UNIVERSAL-INTERNATIONAL, 1524 Davenport St.—ATlantic 8918
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WARNER BROS., 1401 Davenport St.—JAckson 4838
Br. Mgr.: Frank Honnon. Office Mgr. and Sales: Bob Hirz. Sales: Bill Wink. Booker: Tony Goodman. Cashier: Jeanette Vodicko. Field Exp.: Bob Qwinn. Emerg. Phone: Honnon, GLendale 7726.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 1610 Davenport St.—WEbster 2202
Emerg. Phone: ATlantic 7366.

QUALITY THEATRE SUPPLY, 1515 Davenport St.—ATlantic 7253
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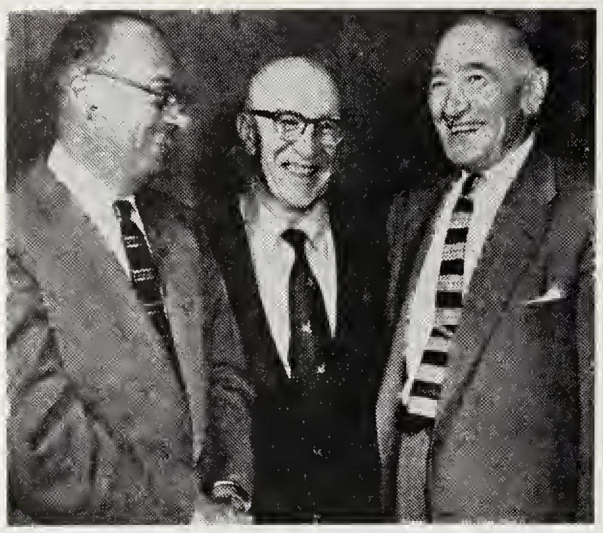
Perakos Circuit Launches Managers' Vending Contest

HARTFORD, CONN.—Perakos Theatre Associates announced a managers' vending competition, with prizes to include a weekend for two in New York, $500 worth of savings bonds, and other items. Candy stand attendants also are eligible at theatres showing greatest percentage of increase in vending sales over the preceding year's figures.

Sperie Perakos, PTA general manager, is supervising the competition, with winners to be announced at a Sept. 19 luncheon meeting. The Connecticut participants are the Eastwood, East Hartford; Elm, West Hartford; Strand, Thompsonville; State, Jewett City; Palace, New Britain; Hi-Way and Beverly, Bridgeport; Southington Drive-In, Southington; and Plainville Drive-In, Plainville.



Seen at the recent screening of UA's "The Ambassador's Daughter," Wisconsin, Milwaukee, were, from left, Richard Saeger, film buyer, Eskin Theatres; "Pro" Provencher, UA salesman; and Jake Eskin, owner, Eskin Theatres.

HARTFORD, CONN., NEWS—A certificate of organization was filed with Secretary of State's office at State Capitol here for a new corporation, Fairfield Theatre Corporation, Stamford, listing subscribed capital, $1,000; paid in cash, $1,000; Harry Brandt, president; Melvin Miller, first vice-president; Richard Brandt, second vice-president; Henry L. Barber, treasurer; George Goldson, secretary; directors, same as officers. . . . Frank Dzikot, manager, Shulman Theatres' Rivoli, and Mrs. Dzikot, the former Dorothy Opalacz of Hartford, honeymooned in New York, with Maurice W. Shulman serving as relief manager. . . . In New Britain, Conn., Joe Miklos, Stanley Warner Embassy manager, retained his city tennis crown in annual tournament sponsored by the New Britain Municipal Recration Department.

New Orleans

Mrs. Marie Berglund, program chairman for WOMPI, reports that at the WOMPI luncheon today (Sept. 12) at the Variety Club, Mrs. Belle Wolf, Keller Zander's millinery designer, will display the latest in fall and winter styles on WOMPI models. . . . Woolner Brothers, local drive-in owners and producers of "Swamp Women," will start in October on a new production, to be filmed in Mexico. . . . Major J. B. Isbell is the owner of the new Sky View Drive-In, Leesville, La. Joel Blustone is doing the buying and booking. . . . Lonnie M. Davis, Pike Booking and Supply, McComb, Miss., an affiliation of N. Solomon Theatres, advised that they have closed the Hi-Way 90 Drive-In, Pensacola, Fla., for the season. . . . Charlie Johnson has reopened the Fox Drive-In, Alexandria, La. . . . Fred H. Warner closed the Beach Walk-In, Fairhope, Ala. . . . Phillip J. Salles advised Transway that he will not completely shut down operation at the Park Drive-In, Covington, La., as previously stated, but instead will operate on Saturdays and Sundays, exhibiting a different double feature bill each day. . . .

Jury Finds For Exhib In $60,000 Law Suit

LOS ANGELES—A Federal Court Jury recently brought in a verdict in the amount of $20,000, automatically trebled to $60,000, in the anti-trust case brought by the operators of the Paradise, Westchester, against some of the majors. The judgment was returned against Fox West Coast, 20th-Fox, and Loew's, Inc., while Warners, Universal, and Paramount were dismissed from the case.

The operators of the Paradise, Alex Schreiber and his son, Max Schreiber, claimed that the majors had conspired to keep the Paradise Theatre from obtaining first-run pictures and seven-day pictures in the Inglewood-Westchester area. The verdict by the jury specified that a conspiracy had existed with respect to pictures on a seven-day availability. The jury found no conspiracy as to first-run Los Angeles. The period covered by the complaint was from September 1950 to September 1951.

An aspect of the case was that the evidence showed that the distributors other than 20th-Fox, had set up bidding in the Inglewood-Westchester area for the seven-day run. Despite this fact, the jury on all the evidence found that a conspiracy existed and that the Paradise was damaged as a result. The case took approximately seven weeks to try and the jury was out prior to bringing in its verdict for four days. The case was tried for the plaintiff by Jack Corinblit who, with a partner, Fred Weller, has represented a number of independent exhibitors in Sherman Act litigation in the past.

Other counsel also representing the plaintiff in the Paradise case were Elwood Kendrick, Joseph Alioto, and Dan Herscher. In addition to the judgment of $60,000, Judge Westover will determine on Aug. 31 the attorneys' fees to be awarded and the costs the defendants who were found guilty must pay.

Phoenix, Ariz., Selected As NT Convention Site

LOS ANGELES — Phoenix, Ariz., has been selected as the site of the three-day convention of National Theatres, Inc., Oct. 1-3, with president Elmer C. Rhoden presiding.

Over 100 of the circuit's executives, department heads, and district managers will be in attendance from the 21 states served by National Theatres.

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Richard Widmark, third from left, star, United Artists' "Run For The Sun," visited Philadelphia recently in connection with the opening of the film at the Viking. He is seen with, from the left, Gene Tunick, UA branch manager; Sandy Gottlieb, head, Tri-State Buying and Booking Service; Jay Wren, managing director, Sley Theatres; Charles MacDonald, York, Pa., theatre owner; Jack Greenberg, head, Greenberg Circuit, Philadelphia; Jack Zamsky, UA salesman; and Al Davis, general manager, Fried Circuit.

Paul Brunet, who built the neighborhood Dixie, an all negro patronage theatre in 1940 and successfully operated it throughout the years, was forced to close it on account of the abrupt decline of business effected by the migration of residents in the nearby vicinity because of the demolition of scores of houses to make way for an approach to the Mississippi River bridge now under construction. Brunet plans to convert the building to an apartment house.

New York

Lew Preston, Interboro Circuit Long Island division supervisor and a veteran of 25 years with the firm, resigned last fortnight. . . . Ilene Rosen, secretary to Gene McEvoy, assistant to 20th Century-Fox eastern division manager, Martin Moskowitz, announced her engagement to Israel Cohen. . . . Irving H. Greenfield, secretary of Loew's, Inc., is mourning the loss of his brother, Joseph, who died of a heart attack last fortnight.

Philadelphia

Dave Milgram is taking over the Park, 31st and Diamond Streets. . . . Dave Weinstein is now with the Sablosky Circuit. He handled the recent opening of the Valley Forge Drive-In. . . . Ted O'Shea, vice-president in charge of sales for Magna Theatre Corporation, was in for the opening of Todd-AO's "Oklahoma!" at Goldman's Midtown. . . . The Green Hill had the American premiere of Continetal's "Love Lottery." . . . Columbia salesman Ed Feinblatt is mighty proud of his 11-year-old son, Ricky, who is a star second baseman for Drexel Hill in Little League baseball. . . . John J. Bergin Film Buying and Booking Services is now booking the Ritz, New Holland, Pa., and the Ritz, St. Clair, Pa. . . . RKO branch manager Charles Zagrans is distributor chairman of the Council of Motion Picture Organizations, Inc., in the local area. A drive for dues is underway, and, as in the past, dues from exhibitors will be matched, dollar for dollar, by contributions from the distributing companies. The dues this year have been held to the reduced level instituted three years ago despite the recent successful Federal tax reduction campaign. . . . Ralph Garman, Paramount sales manager, returned after a long siege of illness.

Pittsburgh

Twentieth-Fox branch manager N. C. Rosen was distributor contact for a committee of exhibitors booking special shows to benefit victims of the Santorini earthquake in Greece. Committee members included Charles R. Blatt, Harry Hendel, John T. McGreevey, Frank Panopolos, Moe Silver, William Dipson, Morris Finkel, Alex Manos, George Notopolous, and Bert M. Stern. . . . The hillside behind the Maple Drive-In, Wilkinsburg, Pa., was opened as the only drive-in balcony in the world, increasing car capacity to 1,300. . . . The 1955 membership report of Variety Club shows 356 resident barkers, 102 associate barkers, and 176 gratis associated barkers. . . . Ray E. Scott, KDKA-TV sportscaster and Variety Club chief barker, was to be honored at a luncheon attended by International officers, in advance of the dedication of the new Roselia Founding and Maternity Hospital. . . . Zeny Brothers' Lake, Erie, Pa., was reported to be bankrupt but continuing operation. William Zeny, it was understood, sustained a heart attack.

St. Louis

Marcella Devinney, Republic cashier, was chosen Miss Film Row for the coming year at the annual banquet of the Missouri-Illinois Theatre Owners. With the honor goes an all expense paid vacation trip to Miami, Fla. Her company joined in by allowing her the vacation time with pay. . . . Masonic funeral services were conducted for James H. Bradford, 67, veteran Columbia salesman for eastern Missouri. He left no close relatives. . . . Fox-Midwest Theatres conducted an all-day district meeting under the direction of Elmer Rhoden, National Theatres president. Also attending were F. H. Ricketson, general manager; Bert Tirosh, film buyer; and affiliate executives R. P. Brous, president, and Ralph Adams, buyer. . . . The Lions' Club has taken over the operation of the Hurst, Hurst, Ill. It was formerly operated by Mr. and Mrs. T. E. Bracken. . . . Justus Gerard, owner, Warsaw, Warsaw, Ill., plans to operate the theatre on a full week basis. . . . V. J. Helling has returned to his post as resident manager in St. Charles, Mo., for the Frisina Amusement Company's Roxy and Strand. He is succeeded in Taylorville, Ill., by Robert H. Spencer.

Samuelson To Retire As Booking Unit Head

PHILADELPHIA—It was reported last fortnight that Sidney Samuelson, president, Allied Motion Picture Theatre Service, a buying and booking agency, was giving up this business as of Oct. 1, due to continued poor health.

Samuelson is also head of Allied Independent Theatre Owners of Eastern Pennsylvania, which was suspended from membership in National Allied recently.

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The Joy, Pawnee, Ill., will be reopened next month as the Frisina Joy, after extensive remodeling. . . . The Kingsland Theatre Building has been rented by an evangelic group for use as a church. . . . Creditors of the bankrupt McCarty Theatre Supply Company were to hold their first meeting last week. . . . Missouri Theatres, Inc., Hayti, Mo., has been incorporated to conduct a general motion picture business with authority to issue up to 500 shares of $100 par value stock. Incorporators were listed as Charles, Opal, Edwin, and Mary Ellen Ray.

San Antonio

The Mission Drive-In is remodeling and enlarging its snack bar, which is scheduled for a grand reopening soon. . . . Tom Sumners, operator of the three Sumners Theatres, is reported recovering from a recent illness. . . . Arthur G. Lamont, exploiteer for United Artists from New Orleans, was in on behalf of "Run For The Sun." . . . Francisco Saeta was in booking Spanish films after taking over the Espana at Pharr, Tex., which had been leased to Harry E. Britten. . . . Pinky Lee, television star, made a special appearance on the stage of the Majestic at a matinee on Saturday. He is also scheduled to make personal appearances in Dallas, Houston, and Fort Worth. . . Lew Bray, Jr., recently reopened the Queen, McAllen, Tex., after a two day shutdown for installation of CinemaScope equipment. The new 32 foot picture more than doubles the former image. The installation ties in with the fourth anniversary celebration of the Lew Bray Valley Theatre Circuit. It was four years ago that Lew Bray, Sr., Harlinger, Tex., took over from the Interstate Circuit the Queen here; the Ritz and Gem, Weslaco, Tex., and the State, Mercedes, Tex. . . . Harry N. Britten, in the motion picture business for the past 45 years, has retired at Pharr, Tex. He recently operated the Espana there. . . . The Rex, Waco, Tex., has beeen closed after 25 years of operation. It was the first to be operated by J. Ed Newman, who now operates four others in the city. Newman said the lease had run out and he couldn't justify renewing it. The Rex for some time had been operating weekends only. . . . Paul Hudgins, city manager, Interstate Circuit, at Temple, Tex., announced that Kroehler pushback seats installed at the Arcadia, Temple, Tex., were removed from the Capitan at Dallas, which was converted recently into a bowling alley. Martin A. Woods, Sterling Sales and Service, which repainted and recovered the chairs, headed a crew of 18 to 20 men who worked from midnight until noon for three days installing the new seats.

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STANLEY
THE BAD SEED
NANCY KELLY
NANCY KELLY in "THE BAD SEED" IT'S THE BIG SHOCKER
THE BAD SEED IS THE BIG SHOCKER
THE BAD SEED

For the world premiere of Warners' "The Bad Seed," the Stanley, on the Boardwalk, Atlantic City, N. J., used the "big shocker" campaign.

Lee R. Young, assistant manager, Plaza, El Paso, Tex., has been promoted to manager, State there. . . . Edward Fadal and his wife became parents of a son. Fadal is owner, Texas, Waco, Tex. . . . Thomas H. Duckett, Dallas, has been named manager, Town and Country Twin Drive-In, Abilene, Tex. Duckett has been with the Leon Circuit for about 12 years. . . . A film version of Jack Dempsey's life will be produced by Sam Wiesenthal and released through RKO, writer Rowland Barber announced at Tyler, Tex. The author followed Dempsey to the city, where the onetime heavyweight champion is constructing a home. . . . Edna Word, cashier, State, returned to duty following illness.

Seattle

Walter Hoffman, Paramount publicity director, returned from Hollywood, where he attended the premiere of "War And Peace." It will open sometime in October in the Fifth Avenue. . . . CinemaScope recently was installed in the Lakeland Village school for retarded children, and also at the Washington State Rerformatory, Monroe. . . . Seattle became the 18th city in the country with Cinerama when the Paramount presented "This Is Cinerama." It was a "white tie" event, with proceeds divided equally between Greater Seattle, Inc., and Children's Orthopedic Hospital. . . . Forrest Tucker, Allied Artists star, made personal appearances at five theatres in Back-to-School movie parties in the Fifth Avenue, Orpheum, Coliseum, Music Hall, and Music Box.

Washington

The new Lake Drive-In, Sykesville, Md., was opened to the public, and many theatre men and film folks were present on opening night to extend their best wishes to the owners Monroe Stem, Ted Barnes, and Jack Ruby and to congratulate Ted and Elmer Brient on the equipment installation. Plans for the new theatre and the RCA equipment were furnished by Ted and Elmer Brient of Washington.

Leona Weedon is secretary to Buena Vista sales representative Bill Friedman and not a booker as previously reported. Buena Vista does not have a booking department here. . . . Down southern Maryland way, a large CAP plane was set up in the business section of Leonardtown during the engagement of "24 Hour Alert," New, and pointed up the Civil Air Patrol work of St. Mary's County. . . . Several large, fur covered dice displayed in a glass case as exploitation for "Meet Me In Las Vegas," New, Lexington Park, were stolen while the picture was playing.

BALTIMORE, MD., NEWS—Gilbert Kanour, long time film critic for the Evening Sun, has been relieved of his duties. No one has been appointed to succeed. . . . Joe Friedman and Irving Blumberg, Warners field exploitation, were in for advance promotion on "The Bad Seed." . . . Rodney Collier, manager, Stanley, held a special screening of "The Bad Seed" at the censor board for newspaper, radio, and TV personalities. . . . Jim Richards, manager, Little, has a new CinemaScope screen and automatic movable masting.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 56, No. 20

SEPTEMBER 12, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope). (5531)

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue. (5532)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Lea Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue—(Technicolor)—(CinemaScope). (5615)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue. (5621)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue. (5611)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue—(Color by DeLuxe)—(Made in The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)

SCREAMING EAGLES—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue. (5610)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue—Leg.: B—(Made in Spain). (5604)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—72m.—see Nov. 16 issue. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

CALLING HOMICIDE—Bill Elliott, Kathleen Case. (5624)

CANYON RIVER—George Montgomery, Marcia Henderson. (5620)

CRUEL TOWER, THE—John Ericson, Mari Blanchard. (5629)

DRAGOON WELLS MASSACRE — Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys. (5623)

FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor). (5657)

HOUSE ON LOOKOUT MOUNTAIN—Bill Elliott, Kathleen Case.

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

NAKED HILLS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

OUT OF THIS WORLD—Huntz Hall, Stanley Clements, Bowery Boys.

STRANGE INTRUDER—Edmund Purdom, Ida Lupina, Ann Harding. (5619)

YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle. (5625)

YIELD TO THE NIGHT—Diana Dors. (5635)

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe—Leg.: B. (5622)

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue.

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue—(Superscope 235). (5503)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue.

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Camedy drama
CDMU—Camedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

MEN OF SHERWOOD FOREST—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue—(Eastman Color)—(English-made).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

UNINVITED, THE—Alex Nichol.

Buena Vista

(Walt Disney)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1955-56 Releases from 801;
1956-57 Releases from 101)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue—(Technicolor)—(CinemaScope). (101)

FURY AT GUNSIGHT PASS—David Brian, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue. (827)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

HOT BLOOD—D—Jane Russell, Carnel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 Issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 Issue—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 Issue. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made In England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return — 101m. — see April 4 Issue — (Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has Interest—113m.—see April 18 Issue—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 Issue—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 Issue—(Technicolor)—(CinemaScope) (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medino, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue. (106)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 Issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue—(Made in England). (110)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 Issue. (835)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 Issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 Issue—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 Issue—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 Issue. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue. (832)

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue. (112)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 Issue—(Technicolor)—(CinemaScope)—(English-made). (829)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 Issue—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, Interesting entry—93m.—see Nov. 2 Issue—(Filmed In Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 Issue. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m—see Nov. 16 Issue. (818)

WEREWOLF, THE — MD — Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made In Africa).

CAPTIVES, THE—Randolph Scott, Maureen O'Sullivan.

CHA CHA CHA BOOM—Mary Kaye Trio, Perez Prado, Gonzales Gonzales.

END AS A MAN—Ben Gazzara, James Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon — (Color) — (CinemaScope) — (Made In Trinidad).

FULL OF LIFE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

GAMMA PEOPLE, THE—Paul Douglas, Patricia Medina. (111)

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg.: B—(Print by Technicolor). (105)

INTERPOL—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy).

MISSING WITNESS, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor) — (CinemaScope) — (Made In Africa). (109)

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

PORT AFRIQUE—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made In Tangier).

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mal Zetterling, Lloyd Nolan—(Made in England).

SPIN A DARK WEB—Faith Domergue, Lee Patterson—Leg.: B—(English-made). (107)

STORY OF ESTHER COSTELLO, THE—Joan Crawford, ... Rosanno Brazzi—(Made in England).

TOWN ON TRIAL—John Mills, Charles Coburn, Ella Raines—(Made in England).

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER — AD — Edward Mulhaire, Miachael Wager—Highly Interesting, well made import — 100m. — see Nov. 30 issue — (Israeli-made)—(English Language).

LADY-KILLERS, THE — C — Alec Guiness, Cecil Parker — Highly amusing import—94m.—see March 21 issue—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 Issue—(English-made).

SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

FRISKY—CD—Gina Lollobrigida, Vittoria De Sica, Marisa Merlini—Amusing Import has selling possibilities—98m.—see Nov. 16 Issue—Leg.: B—(Italian-made)—(English titles).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue—Leg.: B.

PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue—(English-made).

WAGES OF FEAR, THE—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, Issue—Leg.: B—(French-made)—(English dialogue).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

IFE

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, Interesting entry—93m.—see Jan. 25 Issue—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 Issue—(Technicolor)—(Italian-Japanese-made).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel Is amusing—115m.—see May 2 Issue—(Italian-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Italian-made)—(Dubbed in English)—Leg.: B.

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Italian-made)—(Dubbed in English)—(105m.).

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

OUTLAW GIRL—Silvana Mangano Amedeo Nazzari—(Italian-made)—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta Cosetta Greco Aldo Fabrizi—(Italian-made)—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 Issue—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 Issue—(English-made).

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 Issue—(English-made)—(Filmed partly In Africa). (5421)

Metro

(1955-56 Releases from 602)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue—(Technicolor). (632)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue—(Eastman Color)—(CinemaScope)—(Made In Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 Issue—(Technicolor). (611)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 Issue. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 Issue—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 Issue. (606)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 Issue. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 Issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue—Leg: B—(Color by Technicolor)—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 Issue—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty Is well-suited for art and specialty spots—93m.—see May 16 issue—(Technicolor).

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 Issue—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 Issue—(Technicolor). (623)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 Issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 Issue. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Lesile Nielsen—High rating entry—104m.—see Jan. 11 Issue. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue. (635)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 Issue. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct 5 Issue—(Eastman Color)—(English-made) — (1.75-1) (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 Issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 Issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 Issue. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 Issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 Issue—(Eastman Color)—(CinemaScope). (626)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made In England).

CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made In England).

LIVING IDOL, THE—Steve Forrest, Liliiane Montevecchi—(Eastman Color)—(CinemaScope)—(Made In Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—122m.—(MetroColor)—(CinemaScope).

MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(MetroColor)—(CinemaScope).

POWER AND THE PRIZE, THE—Robert Taylor, Elisabeth Mueller, Burl Ives—(CinemaScope).

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

VINTAGE, THE—Mel Ferrer, Pier Angeli, Leif Erickson.

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller — 120m. — see May 2 issue — (Technicolor) — (VistaVision). (5520)

PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue—(Technicolor)—(VistaVision). (5523)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey — High rating Bob Hope comedy—103m.—see June 13 issue—Leg.: B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

VAGABOND KING, THE—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 issue—(Technicolor)—(VistaVision).

WAR AND PEACE—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue—(Technicolor)—(VistaVision)—(Filmed in Italy).

WHITE CHRISTMAS — CMU — Danny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

DELINQUENT, THE—Jerry Lewis, Darren McGavin.

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson — (Technicolor) — (VistaVision) — (Made In France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

JIM PIERSALL STORY, THE—Anthony Perkins, Karl Malden, Norma Moore.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue. (662)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m—see April 4 issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

FIRST TRAVELING SALESLADY, THE—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue—(Print by Technicolor). (701)

FLYING LEATHERNECKS—MD—John Wayne, Robert Ryan, Janis Carter—War show reissue should do okay—102m.—see Sept. 5 issue—(Technicolor). (761)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m.—see Jan. 25 issue—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue—Leg.: B—(Technicolor)—(SuperScope). (613)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue. (663).

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(Superscope). (608)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made In Mexico). (601)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (611)

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Anita Ekberg, Robert Ryan, Rod Steiger—98m.

BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols—80m.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color).

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

FINGER OF GUILT — Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NO. 1—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen).

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CIRCUS GIRL—MD—Kristina Soderbaum—Lower half filler 88m.—see Sept. 5 issue—(Color)—(Made in Germany, Ceylon, and India). (5506)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue (Trucolor). (5510)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B (Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue. (5531)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average Western drama — 86m. — see Sept. 21 issue—(Trucolor). (5445)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)

THUNDER OVER ARIZONA—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue—(Trucolor)—(Naturama). (5511)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue—(English-made). (5533)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue. (5536)

TWINKLE IN GOD'S EYE, THE — D — Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Fillar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blackmer—(TruColor)—(Naturama).
AFFAIR IN RENO—John Lund, Doris Singleton, John Archer.
CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz —(Trucolor).
DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).
DUEL AT APACHE WELL—Anna Maria Alberghetti, Ben Cooper—(Wide screen).
HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colanna—74m.
IN OLD VIENNA — Heinz Roettinger, Robert Killick — (Trucolor)—(German-made).
MAN IN THE ROAD—Elia Raines, Derek Farr—65m.
MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman—70m.
STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English—70m—Leg.: B. (5537)
WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imported ballet drama is slow gaing, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).
LA STRADA—D—Anthony Quinn, Richard Basehart, Guilietta Masina—One af the better Italian imports—115m.—see Aug. 22 issue—Leg.: B—(Italian-made)—(English titles).
LOVERS AND LOLLIPOPS—ROMD—Lari March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots ar for the program—80m.—see May 2 issue.

TO BE REVIEWED OR IN PRODUCTION

DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases fram 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m. —Leg.: B—(Technicolor)—(Made In Egypt)—see June 27 issue. (613)
BAREFOOT BATTALION—D—Marla Costi, Nicos Fermas—Realistic offering may appeal to art or Greek spots —63m.—see July 25 issue—(Greek-made)—(English titles). (617)
BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue—(Color by DeLuxe)—(CinemaScope). (620)
BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Jaseph Cotton, Ruth Roman—Names will have ta carry sermon against drink—88m.—see Feb. 8 issue—(Calor by De Luxe)—(CinemaScope). (602)
BUFFALO BILL — ACD — Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue. (662)
BUS STOP—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for tap grosses—95m.—see Aug. 22 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (618)
CAROUSEL—MU—Gordon MacRae, Shirley Janes, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)
CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue. (665)
D-DAY THE SIXTH OF JUNE—D—Robert Taylar, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (612)
DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m. —see Oct. 5 issue—Leg.: B—(Calor by DeLuxe)—(CinemaScope)—(Made In England). (527)
GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Jaan Collins—Smaoth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)
GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nav. 30 issue—(Colar by DeLuxe)—(CinemaScope). (528)
HALLS OF MONTEZUMA—AD—Richard Widmark, Walter Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue. (664)
HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw — 87m. — see May 16 issue — Leg.: B — (Technicolor)—(CinemaScope). (611)
KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlotive screen treatment of hit musical—133m.—see July 11 issue—(Calor by DeLuxe)—(CinemaScope-55). (615)
LAST WAGON, THE—Richard Widmark, Felicia Farr, Susan Kohner—High roting adventure drama—99m.—see Sept. 5 issue—(Color by DeLuxe)—(CinemaScope). (619)
LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m. —see Jan. 11 issue—Leg.: B—(Calar by DeLuxe)—(CinemaScope). (601)
LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)
MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)
MAN WHO NEVER WAS, THE—MD—Cliftan Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)
MASSACRE—MD—Dane Clark, James Craig, Marta Roth —Lower half filler—76m.—see June 13 issue—(Ansco Color)—(Made in Mexico). (614)
MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand —Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)
NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Caleen Gray—Cast should help reissue af carnival life—111m.—see Oct. 5 issue. (546)
ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles ta sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)
PROUD ONES, THE—OD—Rabert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devatees—94m.— —see May 30 issue—(Color by De Luxe)—(CinemaScope). (610)
QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spats—98m.—see Aug. 8 issue—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)
RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe) —(CinemaScope). (529)
RAWHIDE — W — Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made autdoor show has names to help—86m.—see July 25 issue. (663)
REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—127m. See Sept. 5 issue—(Selznick).
REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provacative theme and exploitable angles—92m.—see May 16 issue—Leg.: B—(Calor by DeLuxe)—(CinemaScope). (608)
SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Mareno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue —(Color by DeLuxe)—(CinemaScope). (522)
TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)
THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)
23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry shauld benefit from extra selling—103m.—see May 30 issue —(Color by De Luxe)—(CinemaScope)—(Made in England). (607)
VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization af the best seller—97m.—see Nav. 2 issue —Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).
BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree Narth, Ernest Borgnine—(Calor)—(CinemaScope). (625)
BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).
BLACK WHIP—Hugh Marlowe, Coleen Gray, Struther Martin—(CinemaScope).
BOY ON A DOLPHIN—Clifton Webb—(Color)—(CinemaScope 55).
HEAVEN KNOWS MR. ALLISON—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in Tobago).
JESSE JAMES—Robert Wagner, Jeffrey Hunter—(Color)—(CinemaScope).
LOVE ME TENDER—Richard Egan, Debra Paget, Elvis Presley—(Color by DeLuxe)—(CinemaScope).
OASIS—Michele Morgan, Carnell Barchers—(CinemaScope) —(Made in Europe).
OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan.
SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).
STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard.
TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).
WOMAN OF PITCAIRN ISLAND—James Craig, John Smith, Lynn Bari, Arleen Whelan—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Blaom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolar)—(CinemaScope)—(Rossen).
AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adalph Menjou—Suave farce for the class spots—102m.—See July 25 issue—(Technicolor)—(CinemaScope)—(Made in France) —(Krasna).
ATTACK—D—Jack Palance, Eddie Albert, William Smithers —Pawerful wor film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue—(Aldrich).
BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue—Leg.: B — (Color by DeLuxe) — (CinemaScope) — (Made in Mexico)—(Jacks).
BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor affering lends itself to exploitation—79m.—see Aug. 22 issue — (Color by DeLuxe) — (CinemaScope) — (Made in Mexico)—(Nassour).
BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Pawerful, absorbing drama about Hollywood will cammand wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).
BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue—(Bel-Air).
BOSS, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue—(Seltzer).
BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).
COMANCHE—OD—Dana Andrews, Kent Smith, Lindo Cristal—Indian-cavalry saga will please action fans ——88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).
CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue—(English-made)—(Hinds).
CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).
EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).
FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue—(Eastman Color) —(Made in Europe)—(DRM).
FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).
GENTLEMEN MARRY - BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale Waterfield).
GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).
GUN BROTHERS—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue (Grant).
HEIDI AND PETER—D—Cute entry far younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).
HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue—(Kramer).
HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana Lower half filler—60m.—see Aug. 22 issue—Leg.: B—(Bel-Air).
HUK!—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue—(Eastman Color)—(Made in the Philippines)—(Collier Young).
INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do akay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).
JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue—(Kent).
KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).
KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).
KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue—Leg.: B—(Harris-Kubrick).
KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shack value for adult audiences—94m.—see June 13 issue—Leg. B—(Color by DeLuxe)—(CinemaScope)—(Crown).
LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcax).
MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).
MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).
MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue —Leg.: B—(Color by DeLuxe)—(Wilder).
MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).
NIGHTMARE—MYMD—Edward G. Robinsan, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue—Leg.: B—(Pine-Thomas).
PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absarbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).
QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average progrommer has some angles—83m.—see May 2 issue—(Color by De Luxe)—(Bel-Air).
REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue—(Bel-Air).
RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue — (Technicolor) — (Superscope 235) — (Made in Mexico)—(Russ-Field).
SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue—(English-made)—(Leeds).
SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendariz—Best suited far exploitation spots—97m. —see May 16 issue—Leg.: C—(Technicolor)—(French-made)—(Dubbed In English)—(Aldart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue—(Technicolor)—(Made In Europe)—(Strass).

STORM FEAR—MD—Cornel Wilde, Don Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 Issue—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Forr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

TOP GUN—W—Sterling Hoyden, William Bishop, Koren Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High rating entry—105m.—see May 30 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 Issue—(Black and white with some color sequences)—(Greene).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

BACHELOR PARTY, THE—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).

BIG BOODLE, THE—Errol Flynn, Rosanno Rory—(Made in Cuba)—(Blumberg).

BLACK STOCKINGS—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

BUCKSKIN LADY, THE—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittlemon).

DANCE WITH ME HENRY—Bud Abbott, Lou Castello—(B. G.)

DEADLY TRIANGLE, THE—Borboro Stonwyck, Sterling Hayden—(Goldstein).

DRANGO—Jeff Chandler, Joanne Dru—(Earlmor).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden—(Grand).

FLIGHT FROM HONG KONG—Rory Calhoun, Dolores Donlon—(Made in Hong Kong—(Sabre).

FOUR BOYS AND A GUN—William Hinnont, Diono Herbert—(Security).

GUN THE MAN DOWN—Jomes Arness, Angie Dickison Robert Wilke—(Morrisan-McLaglen).

HALLIDAY BRAND, THE—Joseph Catton, Viveca Linfors, Betsy Blair—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Notalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

KING AND FOUR QUEENS, THE—Clork Gable, Eleanor Parker — (Color by DeLuxe) — (CinemaScope) — (Russ-Field).

MAN FROM DEL RIO—Anthony Quinn, Koty Jurodo—(Jacks).

MEN IN WAR—Robert Ryon, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittoria De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shopir, Dione Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Gront, Frank Sinatra, Saphia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kromer).

QUARTERMASS II—Brion Donlevy, Sidney Jomes, John Longden—(Hinds).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).

RUNNING TARGET—Doris Dowling, Arthur Franz, Richord Reeves (Color by DeLuxe)—(CinemaScope)—(Conyon).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).

SHOWDOWN CREEK—John Derek, John Smith, Corolyn Craig—(Goldstein).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

TIGER BY THE TAIL—Lorry Parks, Liso Doniely—(Boker and Berman).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Borker, Joon Tyler, Ben Johnson—(Color)—(Bel Air).

WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601;
1956-57 releases from 5701)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wymon, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 Issue—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adoms, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richord Widmork, Donno Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

DAY OF FURY, A—W—Dale Roberstan, Maro Carday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haos, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue. (5633)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue. (5625)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct 19 issue. (5603)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue. (5632)

JOHNNY STOOL PIGEON—MD—Howord Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman — Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 Issue. (681)

LADY GODIVA—MD—Maureen O'Haro, George Nader, Rex Reasan—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LARCENY—MD—John Poyne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue. (5685)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Dantan, Leigh Snawden, Gront Williams—Okay programmer—80m.—see April 18 issue. (5621)

PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue—(Print by Technicolor)—(CinemaScope). (5630)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Borker—Average meller—79m.—see March 21 Issue. (5618)

RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mora Corday, Rex Reoson—Okay western—76m.—see July 25 issue—Leg.: B—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

RUNNING WILD—MD—Williom Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

SECOND GREATEST SEX, THE—MUC—Jeanne Croin, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHAKEDOWN—MD—Haward Duff, Brian Donlevy, Peggy Daw—Meller reissue has names to help—80m.—see July 25 issue. (5686)

SHOWDOWN AT ABILENE—W—Jack Mahoney, Mortho Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue—Leg.: B—(Print by Technicolor). (5631)

SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hoyword, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Cordoy, Leo G. Carroll—Good horror exploitation Item—80m.—see Nov. 16 issue. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stonwyck, Fred MacMurroy, Jaan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)

TOUCH AND GO—CD—Jack Howkins, Margaret Johnstan Superior import—85m.—see April 18 issue—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Doy, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor). (5624)

UNGUARDED MOMENT, THE—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue—(Print by Technicolor). (5701).

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Borbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Don Duryea—(Technicolor)—(CinemaScope).

BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

CRAZY LOVE—John Saxon, Sal Mineo.

DEADLY MANTIS, THE—Craig Stevens, Alix Talton.

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland.

FOUR BRIGHT GIRLS—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE — June Allyson, Rossano Brazzi — (Made In Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

MISTER CORY—Tony Curtis, Martha Hyer.

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

NIGHT RUNNER, THE—Ray Danton, Colleen Miller, Willis Bouchey.

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell—(CinemaScope).

WORLD AND LITTLE WILLIE, THE—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1955-56 releases from 501;
1956-57 releases from 601)

AMAZON TRADER, THE—OD—John Sutton, Moria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue—(WarnerColor). (4910)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue—(German-made)—(Dubbed in English). (519)

BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue. (603)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue—(WarnerColor)—(CinemaScope). (601)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue. (602)

DALLAS—W—Gory Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue. (522)

DISTANT DRUMS—MD—Gory Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue. (523)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue. (517)

HELEN OF TROY — COSMD — Rosanno Podesto, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joonne Dru—Entry has action and names to help—98m.—see Dec. 28 Issue—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

LIFE OF EMILE ZOLA, THE—D—Poul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

LONE RANGER, THE—W—Clayton Maore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work Is Impressive and has great potential—116m.—see July 11 issue—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue—(WarnerColor). (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m.—see June 27 issue—(Warner Color)—(CinemaScope). (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carrall Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

SLEEPING PRINCE, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue—(Partly filmed in Puerto Rico)—(Tudor).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m,—see May 30 issue—(American Releasing).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue—(Pathe Color)—(American Releasing).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for same spots—75m—see Aug. 8 issue—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue—(Color)—(Filmed in Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue—(Pathe Color)—(Wide Screen)—(Howco).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue—(Exploitation Productions).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).

FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue—(Jacon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BORIS GODUNOV—OPD—Operatic Import for art and specialty houses—108m.—see Feb. 22 issue—(Maglcolor)—(Russian-made)—(English titles)—(Artkino).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue—(Janus).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue—(Spanish-made)—(Dubbed in English)—(Studio Films).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER—C—Edwige Feuillere—Amusing comedy for art spots—102m.—see July 25 issue—Leg.: C—(French-made)—(English titles)—(Ellis).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic Import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good Import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PHANTON HORSE, THE—Well-made import—90m.—see Sept. 5 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

STRANGE PASSION, THE—D—Artura De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing Import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about Illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4208, 4209, and 4210 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Taok A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nav. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie	F	17m.	4221

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

SERIALS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	4221
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

CANDID MICROPHONES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

COLOR FAVORITES (15)

(Technicolor)
(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

CINEMASCOPE MAGOOS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo	G	6½m.	4221
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

MR. MAGOO (4)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
9853	(Nev. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hailywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime in Hollywood	G	10½m.	4224
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
B802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Play	F	9m.	4224
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CINEMASCOPE CARTOONS

(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept. 28)	Polka Dot Puss (T-J)		8m.	
W-862	(Oct. 5)	The Bear And the Bean (B-B)		7m.	
W-863	(Oct. 26)	Heavenly Puss (T-J)		8m.	
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You		7m.	
S16-2	(Sept. 21)	Sock-A-Bye Kitty		7m.	
S16-3	(Sept. 21)	Casper's Spree Under The Sea		8m.	
S16-4	(Sept. 21)	One Quack Mind		7m.	
S16-5	(Sept. 21)	Mice Paradise		7m.	
S16-6	(Sept. 21)	Once Upon A Rhyme		8m.	
S16-7	(Sept. 28)	Hold The Lion Please		7m.	
S16-8	(Sept. 28)	Land Of Lost Watches		9m.	
S16-9	(Sept. 28)	To Boo Or Not To Boo		7m.	
S16-10	(Sept. 28)	As The Crow Lies		6m.	
S16-11	(Sept. 28)	Slip Us Some Redskin		7m.	
S16-12	(Sept. 28)	Boo Scout		8m.	

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nav. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman		6m.	

NOVELTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	

RKO

TWO REEL

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73901	(Dec. 7)	Football Highlights			
73801	(Apr. 12)	Basketball Highlights			

ONE REEL

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	4224
74302	(Aug. 31)	Ice Climbers		8m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble		7m.	

WILDLIFE ALBUM (2)

(Technicolor)

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(..............)	King of the Rocket Men (Reissue)	G	12ep.	4208

20th Century-Fox

ONE REEL

CINEMASCOPE

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)	G	9m.	4224
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)	F	9m.	4224
7607	(June)	Cowboys Of The Maremma (DeLuxe)	F	9m.	4224

TWO REEL

CINEMASCOPE COLOR SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible (DeLuxe Colar)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177

THE CHECK-UP

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		One Reel			
		CINEMASCOPE TERRYTOONS (Technicolor) 1955-56			
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love	G	7m.	4221
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	
		TERRYTOONS (Technicolor) 1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies	F	7m.	4224
		(Technicolor)			
		TERRYTONE TOPPER REISSUES (Technicolor)			
5605	(May)	The Wolf's Pardon	G	7m.	4224
5606	(June)	Felix The Fox	G	7m.	4221
5607	(July)	The Lyin' Lion	G	7m.	4221
5608	(Aug.)	Paint Pot Symphony	G	7m.	4224
5609	(Sept.)	The Kitten Sitter	F	7m.	4221
5610	(Oct.)	Flying Cups And Saucers	F	7m.	4221
5611	(Nov.)	One Note Tony	G	7m.	4221
5612	(Dec.)	Mystery In the Moonlight	F	7m.	4221

Universal-International

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		SPECIAL			
2640	(Aug.)	A Time Out of War	G	22m.	4207
		MUSICAL FEATURETTES (12)			
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	( )	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
		SPECIAL CINEMASCOPE FEATURETTES (Technicolor)			
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203
		COLOR PARADES			
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203
		WALTER LANTZ CARTUNES (Technicolor)			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			
		WALTER LANTZ CARTUNES (6) (Reissue)			
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171
		VARIETY VIEWS			
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	( )	West Point Of The South	G	9m.	4211

Warners

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171
		SPECIALS (WarnerColor)			
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155
		COLOR SPECIALS (10)			
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby			
3009	(Aug. 25)	Miracle In The Caribbean			
3010	(July 28)	Trailin' West			
		CLASSICS OF THE SCREEN (6)			
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			
		One Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			
		BLUE-RIBBON HIT PARADES (13) (Reissue) (Technicolor)			
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208
		BUGS BUNNY SPECIALS (8) (Technicolor)			
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			
		JOE McDOAKES COMEDIES (6)			
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			
		MELODY MASTER BANDS REISSUES (6)			
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211
		MERRIE MELODIES (22) (Technicolor)			
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny			
3720	(July 7)	Stupor Duck			
3721	(Aug. 4)	Rocket-Bye Baby			
3722	(Aug. 25)	Rawl Raw! Rooster!			
		THE SPORTS PARADE (10) (Technicolor)			
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish			
		WARNER SPECIALS (7)			
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman	**Cockleshell Heroes** (CS—TC) Jose Ferrer, Trevor Howard **Safari** (CS-TC) Victor Mature, Janet Leigh **Secret Of Treasure Mountain** Valerie French, Raymond Burr **Storm Over The Nile** (CS-TC) Laurence Harvey, Anthony Steel **The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**One Minute To Zero** (RE) Robert Mitchum, Ann Blyth **Great Day In The Morning** (SS-TC) Virginia Mayo, Robert Stack **The Big Sky** (RE) Kirk Douglas **While The City Sleeps** Dana Andrews, Rhonda Fleming, Ida Lupino **The Way Out** Mona Freeman, Gene Nelson **Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE)	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Abdullah's Harem** (TC) Gregory Ratoff, Kay Kendall **The King And I** (CS 55—DC) Deborah Kerr, Yul Brynner **Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power	**The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Away All Boats** (VV-TC) Jeff Chandler, George Nader, Julie Adams **Larceny** (RE) John Payne **Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa **Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone	**As Long As You're Near Me** (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made) **The Animal World** (TC) Irwin Allen nature documentary **Santiago** (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan **Satellite In The Sky** (CS-WC) Kieron Moore, Lois Maxwell **Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Loughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
PROMISED FOR EARLY RELEASE	**The Four Seasons** (Pathe Color) David Wayne, Marcia Henderson **Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding **Fighting Trouble** The Bowery Boys **Calling Homicide** Bill Elliott **Yaqui Drums** Rod Cameron, Mary Castle **The Cruel Tower** John Ericson, Mari Blanchard	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien, Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr **The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller **The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made) **Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward **The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France) **Three Violent People** (VV-TC) Charlton Heston, Anne Baxter, Gilbert Roland **Hollywood Or Bust** Dean Martin, Jerry Lewis **War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt)	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan **Finger Of Guilt** Richard Basehart, Mary Murphy (English made)	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn	**The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore **Stagecoach To Fury** Forrest Tucker, Mari Blanchard **Anastasia** (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner **Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **The Boss** (Seltzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush **Man From Del Rio** (Jacks) Anthony Quinn, Katy Jurado **Running Target** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves **Men In War** (Security) Robert Ryan, Aldo Ray	**Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer **The Unguarded Moment** Esther Williams, George Nader **The Mole People** John Agar, Cynthia Patrick **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray	**Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckart **The Amazon Trader** (WC) John Sutton, Marie Fernanda **Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean **Baby Doll** Karl Malden, Carroll Baker, Eli Wallach **The Wrong Man** Henry Fonda, Vera Miles	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Coleen Gray, Kent Taylor **La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masino (Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

3 SMASH HITS IN A ROW *from* 20

The Long Run King!

8th and 9th weeks hitting 1st week grosses!

DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The King and I

CINEMASCOPE 55

COLOR by DE LUXE

starring

DEBORAH KERR · YUL BRYNNER

with RITA MORENO

Produced by CHARLES BRACKETT

Directed by WALTER LANG

Screenplay by ERNEST LEHMAN

Music by RICHARD RODGERS

and Book and Lyrics by

OSCAR HAMMERSTEIN II

The New Champ!

Matching 'The King' in every situation!

MARILYN MONROE

in

BUS STOP

and introducing

DON MURRAY

Produced by

BUDDY ADLER

Directed by

JOSHUA LOGAN

Screenplay by

GEORGE AXELROD

COLOR by DE LUXE

CINEMASCOPE

For Columbus Day!

There's nothing better than **The Best**

The Best Things In Life Are Free

COLOR by DE LUXE

CINEMASCOPE

starring

GORDON MacRAE · DAN DAILEY

ERNEST BORGNINE · SHEREE NORTH

with TOMMY NOONAN

Produced by HENRY EPHRON · Directed by MICHAEL CURTIZ

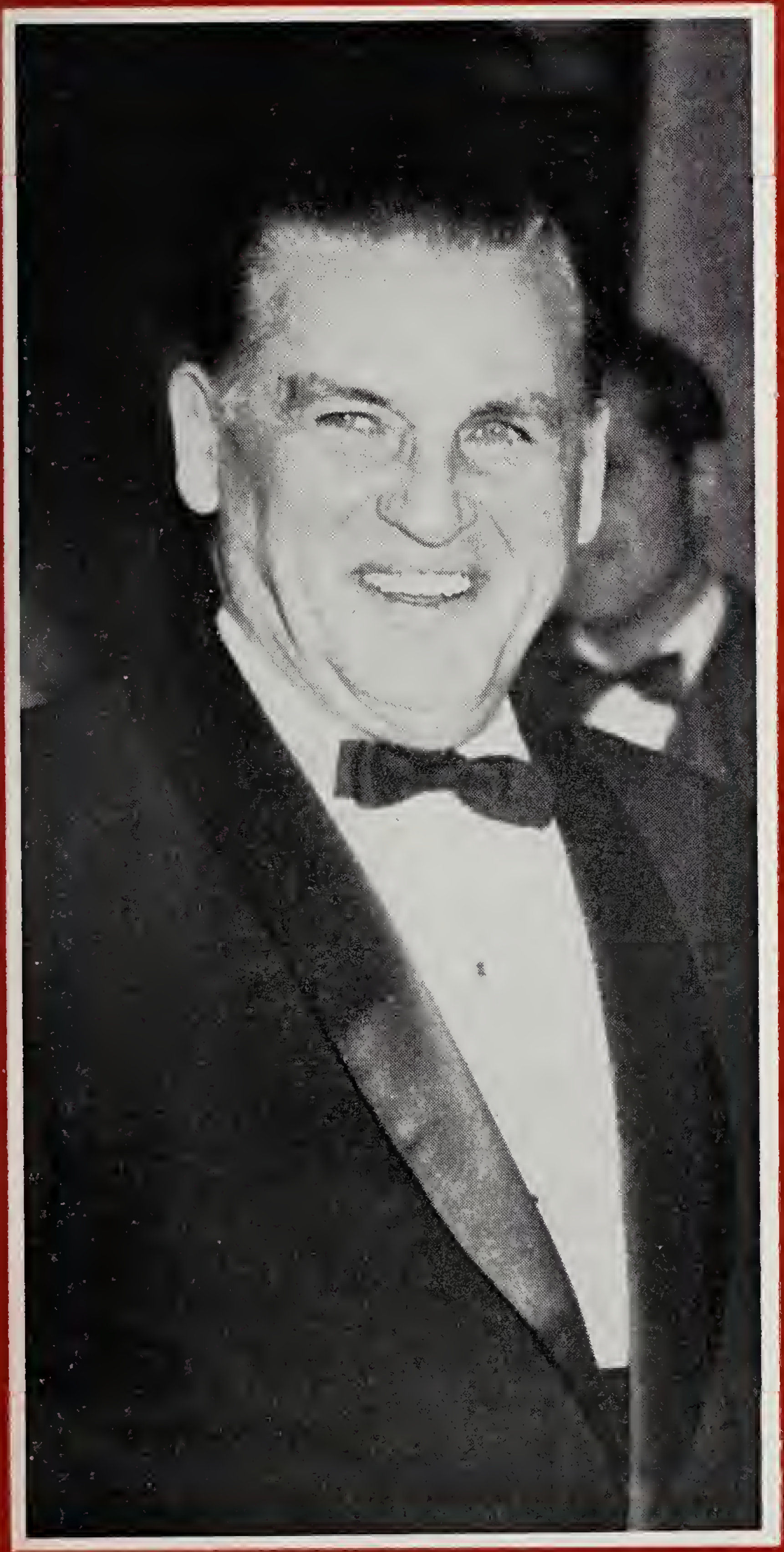
Screenplay by

WILLIAM BOWERS and PHOEBE EPHRON

...and 20th supports THE BEST with THE BIGGEST promotion campaign of the year!

MOTION PICTURE
EXHIBITOR

SEPTEMBER 19, 1956 VOLUME 56 NUMBER 21
IN TWO SECTIONS • THIS IS SECTION ONE



"Bidding And The Human Equation"
editorial

Audience Poll Dates Changed

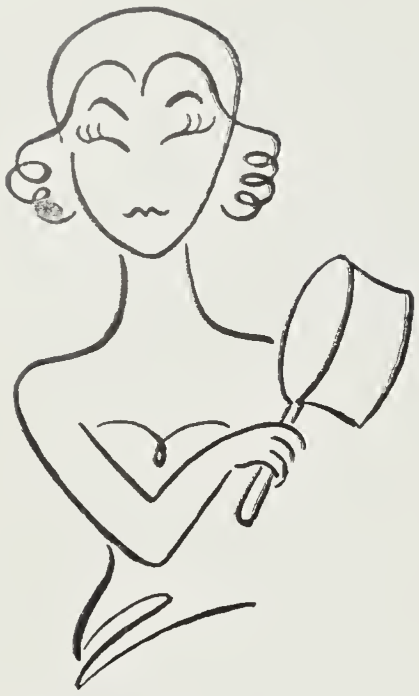
(page 14)

Special Section On Trade Show

(PT-EP)

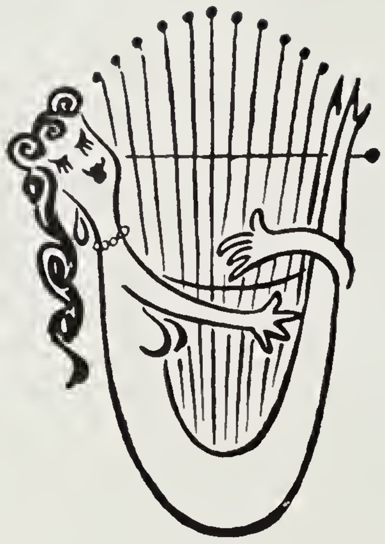
AND FEATURING: PHYSICAL THEATRE combined with EXTRA PROFITS

Frank H. Ricketson, Jr., was recently appointed general manager of National Theatres and has been speaking at circuit meetings in various locations.



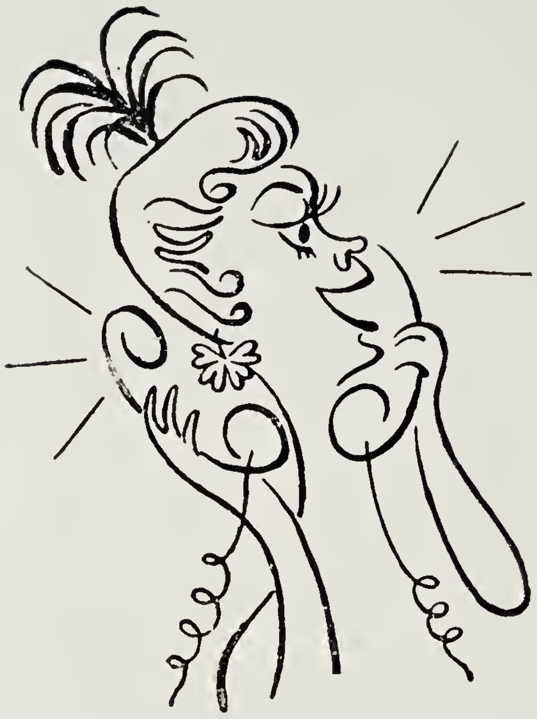
The Wife

(June Allyson)



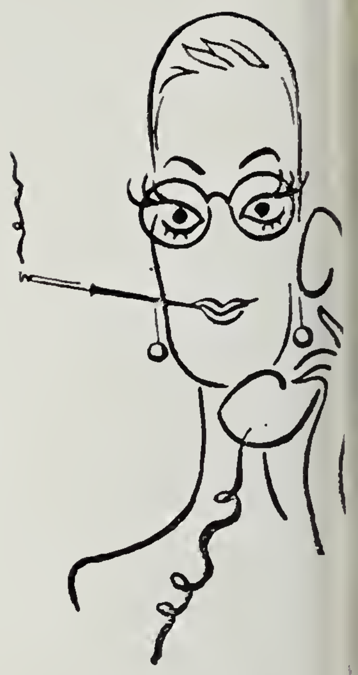
The Siren

(Joan Collins)



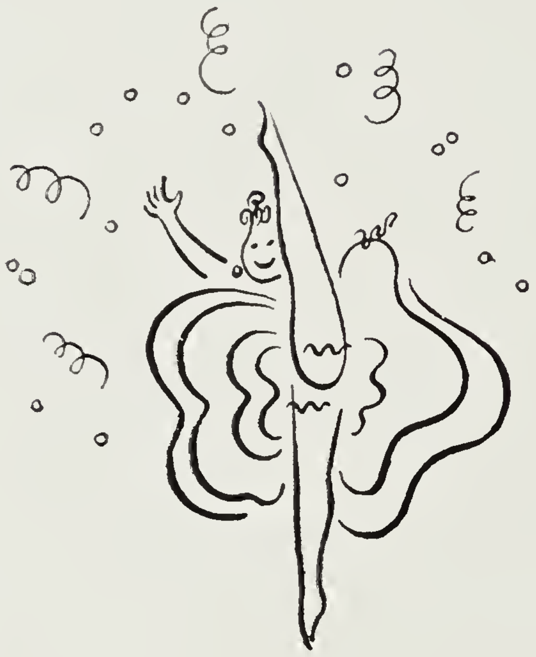
The Gossip

(Dolores Gray)



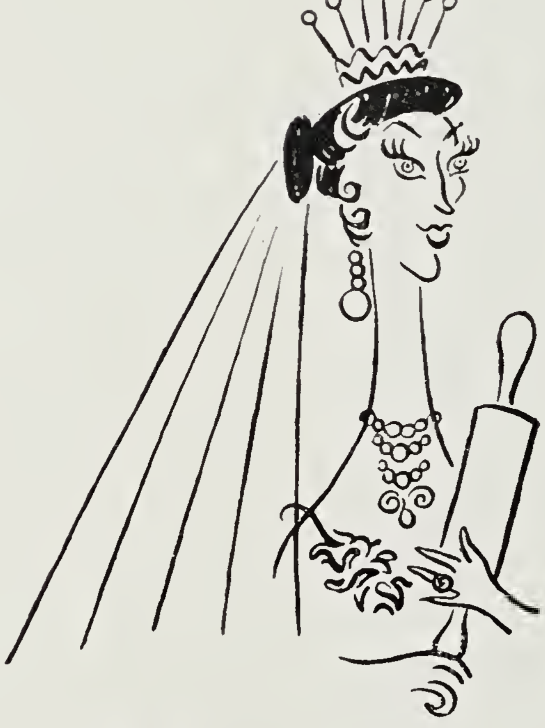
The Career Gi

(Ann Sheridan)



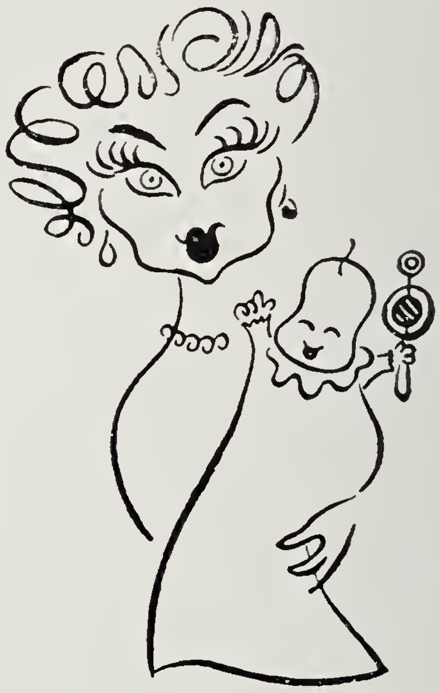
The Nightclub Girl

(Ann Miller)



The Marrying Kind

(Agnes Moorehead)



The Maternal Type

(Joan Blondell)

POEM TO "THE OPPOSITE SEX"

THE PUBLIC WILL BE LAUGHING WRECKS,
AND YOU'LL DEPOSIT BIG, FAT CHECKS—
SO GET A LOAD OF "THE OPPOSITE SEX"

"Welcome
to the
high society
of M-G-M
hits!"

M-G-M's LOW-DOWN ON DAMES—WITH MUSIC!

In CinemaScope and METROCOLOR

JUNE ALLYSON
JOAN COLLINS
DOLORES GRAY
ANN SHERIDAN
ANN MILLER

in

"THE OPPOSITE SEX"

Co-starring
LESLIE NIELSEN
JEFF RICHARDS
AGNES MOOREHEAD
CHARLOTTE GREENWOOD
JOAN BLONDELL
SAM LEVENE

And GUEST STARS:
HARRY JAMES · ART MOONEY
DICK SHAWN · JIM BACKUS
with BILL GOODWIN

Screen Play by FAY and MICHAEL KANIN
Adapted From a Play by CLARE BOOTHE
New Songs: Music by NICHOLAS BRODSZKY
Lyrics by SAMMY CAHN
Directed by DAVID MILLER
Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

More about "THE BA

ESPECIALLY FOR SHOWMEN WHO HAVE N

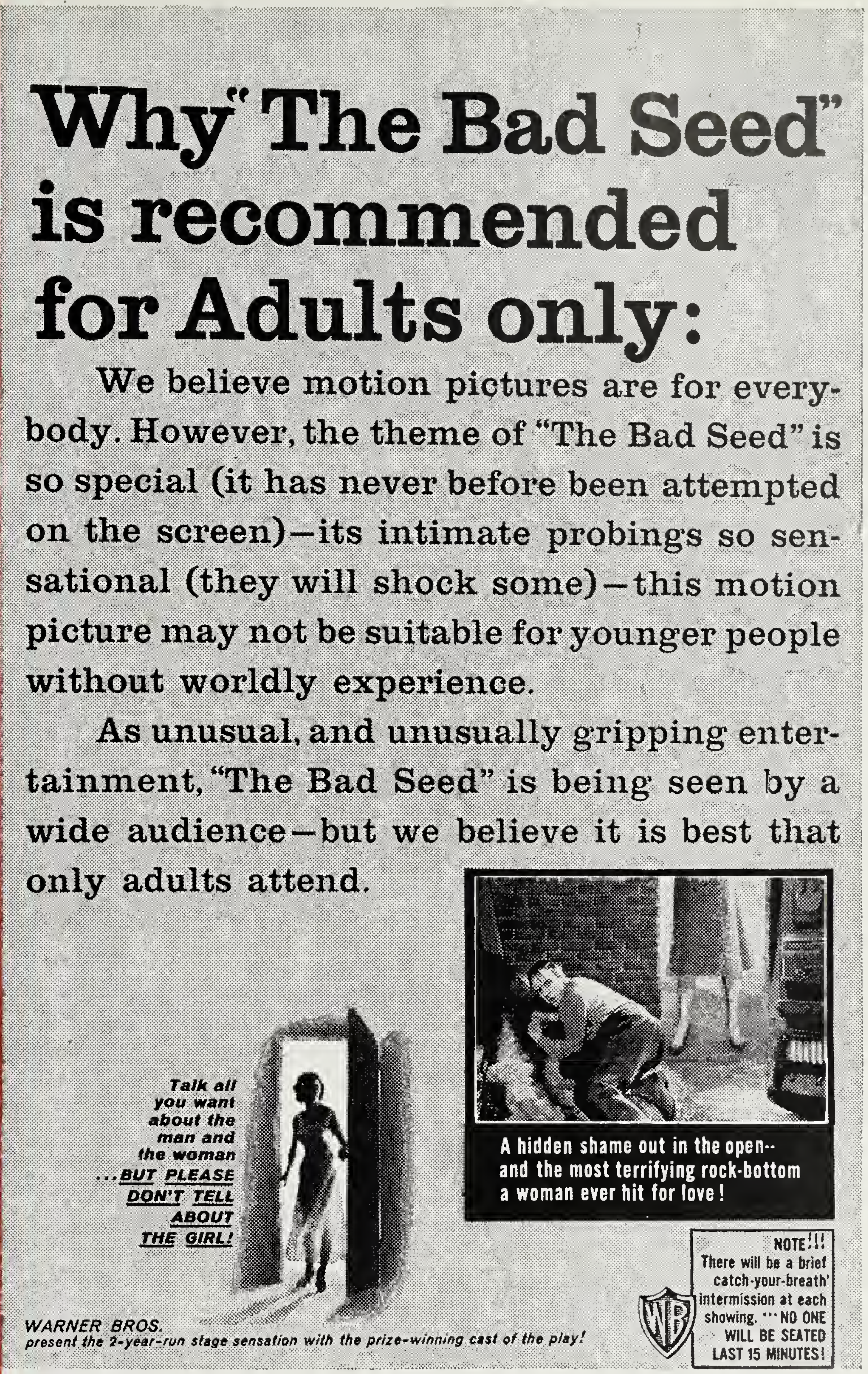
You can't find a theatre man who does
know that THE BAD SEED has given the n
show-season a very healthy start. There are ve
few successes as big in the entire Warner histo
We of Warners want here to express our indeb
edness to the showmen whose recognition of t
merchandising techniques behind this picture a
whose hard work have contributed so much
its success and its 100% holdover record.

While business is tremendous everywhe
maximum business was obtained in those engag
ments which followed closest the pattern
advertising, promotion and publicity establish
in the initial engagements in Miami *(thank y*
Harry Botwick, District Manager of Florida State Theatr

We ask the showmen who are yet to pl
THE BAD SEED to be sure to check the Warn
fieldmen for the *exact* sequence of the advert

SEED"

PLAYED IT



Why "The Bad Seed" is recommended for Adults only:

We believe motion pictures are for everybody. However, the theme of "The Bad Seed" is so special (it has never before been attempted on the screen)—its intimate probings so sensational (they will shock some)—this motion picture may not be suitable for younger people without worldly experience.

As unusual, and unusually gripping entertainment, "The Bad Seed" is being seen by a wide audience—but we believe it is best that only adults attend.

Talk all you want about the man and the woman ...BUT PLEASE DON'T TELL ABOUT THE GIRL!

A hidden shame out in the open-- and the most terrifying rock-bottom a woman ever hit for love!

NOTE!!! There will be a brief 'catch-your-breath' intermission at each showing. ...NO ONE WILL BE SEATED LAST 15 MINUTES!

WARNER BROS. present the 2-year-run stage sensation with the prize-winning cast of the play!

STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK WITH HENRY JONES · EILEEN HECKART EVELYN VARDEN · WILLIAM HOPPER · PAUL FIX · JESSE WHITE · Gage Clarke · Joan Croydon

A MERVYN LeROY PRODUCTION · Screen Play by JOHN LEE MAHIN Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH · DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

ONE OF THE PRESSBOOK ADS — THE KEY TO THE CAMPAIGN

g, and the ex-
ing promotion
chnique. Ask
eWarner man
bout – *(1)* the
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the taped
sc-jockey
terview satu-
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the Inquiring
otographer
the publicity
licy *(6)* the cross-plug trailers *(7)* the special
eening technique *(8)* all the ideas for special
ws-shots for newspapers, and the radio and
/ ideas too numerous to list.

AND DON'T FORGET TO START THE TRAILER EARLY AND CROSS-PLUG IT AT EVERY AVAILABLE THEATRE. BOSTON CROSS-PLUGGED IT IN MORE NEW ENGLAND THEATRES THAN EVER BEFORE AND BOSTON TOPPED EVERY GROSS IN 17 YEARS!

MOTION PICTURE
EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

SEPTEMBER 19, 1956
VOLUME 56 NUMBER 21

TO THE OFFICERS AND MEN OF T.O.A.

ALMOST COINCIDENT with the publication of this issue, you meet in New York, which is without question the unofficial capital of film distribution. Assembled also, and collaborating with you in all good will and sincere cooperation, are the world's leading theatre supply and equipment manufacturers and dealers, who have contributed so much to the technical progress of both exhibition and production. And even the processors and suppliers of confections, that more recent adjunct to the American motion picture theatre, are present and lending their full support. It is anticipated that only motion picture production, and their sales agencies which are distribution, will be missing, and will prevent this annual meeting from being a truly ALL-INDUSTRY one.

We of MOTION PICTURE EXHIBITOR wish you a progressive, constructive, and cooperative five days that will restore to this whole industry the confidence, drive, and showmanship that founded it and made it great. There is no electronic method today, even in embryonic stages, that can equal the lighting, picture clarity, high fidelity of sound, and dramatic impact of a film presentation on a large theatre screen. If you have watched some of our once great old movies, displayed on a 21 inch, or on a 24 inch, coarse grain TV set, you will agree that while a competitor of sorts, in the same way as bar rooms, night baseball, and carnivals, this is not movie business. We of movie business still have something uniquely different to offer. Let's get together, and let's get to work, and let's offer it in the best damned way we know how.

And while you are in New York, which is without question the unofficial capital of film distribution, why not make it a point to drop in on, or contact, your friends in film distribution. Buy them a drink, and buck them up! Many of them have lost courage, and have lost confidence in the future. And many of them have families to raise and tuitions to pay just as we do.

A little of "Mohammed going to the Mountain," and a little cheering up, may give the whole business a lift, and may bring back some of that good will and understanding between all factions that we so sadly need.

BIDDING . . . AND THE HUMAN EQUATION

WHEN THE COURTS and their judgments introduced competitive bidding as *a last resort* in the buying and selling of film, it was their expressed intention to maintain an open market where buying combines, large circuits, financial "cousins," franchise holders, or "preferred" customers would not be able to use their buying power, or their influence, whether personal or financial, in order to buy for less than, or to receive preferential terms not available to, any comparable single theatre competitor in the same given area. As *a last resort,* and a supposed "trust buster," it was greeted with loud applause by some theatremen, and theatre owner organizations, who took bows for it as a great accomplishment.

With the passing years, however, the operation of competitive bidding has become more and more a theatre buster rather than a "trust buster." Had there been any doubt of this, the subscriber comment received by us following the publication of the editorial "THE RAZOR'S EDGE ON COMPETITIVE BIDDING" (Aug. 15 issue), and amplified further by the letter from Assistant Attorney General Victor R. Hansen, Antitrust Division, Department of Justice (Sept. 12 issue), would most certainly dispel it. Instead of being an instrument to erase unfairness, it would seem that bidding has become in fact an instrument of unfairness. The theory and objectives are fine, but people administer it! And people, whether theatremen, distributors, or both, are inclined to bend any theory to their own selfish ends.

So competitive bidding is now bent. And pending new litigation and court judgments it seems that the Department of Justice does not have the authority to straighten it. It is certain that the capable attorneys of the Department of Justice have recognized the need for, and have requested, some new regulatory requirements, without getting them.

From this human equation, of people and their selfish ends, have evolved conditions that are repugnant to constructive executives, whether exhibitor or distributor, who have the future of this industry at heart.

For example, we see the lessee of a big, badly located, and even badly equipped "barn," that is known to be economically impossible to operate as a theatre, demanding bidding that will destroy theatre profits in that area, as a gun at the heads of his fellow theatremen. We see "slick" film distributors, with or without the knowledge of their home offices, encouraging and "goosing" strife and misunderstanding among their theatre customers, and suggesting bidding as a solution. We see the gleam in the eye, and the grin on the puss, as some film distributors needle their customers in bidding situations with: "You better put up plenty of front money to get this one!" We hear of the "cousin," whose bids remain blank until all competitive bids are in, and are then filled for just enough to win. And we hear of the bid that is not the high one, but which gets the picture because by whim and by gosh "it's the best theatre for the picture." And no one is the wiser because the winning bid remains a secret.

All of these, and more, can be plucked from our subscriber comments. But dominating all comments is the fact that *no theatre can make money while bidding.* When theatres "stretch" for each picture, most particularly for the big ones, *only the distributor can make money from bidding.*

If there is a compensation, however inadequate, it is the fact that many a tough, ruthless, and so-called smart exhibitor, who has been accustomed to throwing his weight around and intimidating others, is now being sandpapered smooth by bidding. This isn't much, because in teaching them a lesson others get hurt also. But it's something!

NO theatre can make money while bidding!

LET'S LOOK AT THE TAIL FEATHERS

It is a common occurence in "frontier days" pictures to have the buckskinned scout examine the massacred wagon train, and from the kind of tail feathers on the arrows tell positively whether the "varmints" were KIOWA, PAWNEE, or SIOUX.

In current, and most recent, issues of Catholic newspapers, we find columnists and editors flailing out at the advertising campaign that is proving so successful on "THE BAD SEED." Their comments and criticisms, probably the most vitriolic of which appeared in the Albany, N. Y., paper, are leveled not so much at the film itself, which has been classified as "AII (Unobjectionable for Adults)" by the Legion of Decency, as at the ad copy used to sell it. This is the very ad copy that we ("BIG PICTURES . . . plus"—issue of Aug. 22) and others have commended as reflecting "a quality attraction that is different and off-beat" and that "generally tells nothing specific and piques curiosity." And that theatremen generally have acclaimed as particularly excellent.

This is also the ad campaign that suggests certain "policy" promotions, figuring prominently among which is "Recommended for ADULTS ONLY," and therefore completely in accord with the Legion of Decency's own classification. This "recommendation" has also received the praise of several remaining public and police censors, and of a bishop or two.

Unquestionably it is a sensational campaign. But we can't find anything indecent or immoral in it, and we have yet to read in the comments and criticisms any charges of indecency or immorality. What we do find are hair-splitting charges of misrepresentation which, if provable, are more a matter for the Better Business Bureau than for moralist groups. We also find an almost frantic desire to criticize, rightly or wrongly, and a repeated suggestion to readers to formally register objections to this type of advertising with Gordon White of the M.P.A. office. In some cases, the latter's mailing address is even supplied.

Now, we aren't a trained moralist, so there may be some little thing in this ad campaign that we may not recognize. But if there is, it still can't warrant the concerted drive that seems to be building up. We do feel that we qualify in public relations, and we are certain that no campaign like this builds "spontaneously," on the west coast, on the east coast, and down the middle, without being started by someone and encouraged by someone, who has either a private axe to grind or a private venom to needle.

Other than possibly having a predilection against motion pictures to begin with, the Catholic editors may not even be aware that they are carrying the ball for someone. It is too bad that, like the "frontier days" scouts, we don't have the opportunity to examine the current "darts" and to tell from their tail feathers just which "varmint" is firing them.

IT EVEN HAPPENS WITH AD-REELS

A current letter from a subscriber would be funny, if it hadn't a tragic twist.

It seems that: "My friend, the proprietor of the diner up the street, and his wife, just got back from a four-day vacation in Atlantic City, where they say they paid $1.25 each to see 'THE PROUD AND PROFANE' and 'selected short subjects' at the big Warner Theatre. And, are they doing a burn! It seems that the one and only short was 'BIT SCOT,' the free Budweiser reel, which they knew was an ad-reel that the theatre got free, and had played here on TV numerous times. Of course, they squawked to the manager, but he shrugged them off."

So it seems that TV duplication isn't limited to old features and shorts. It even happens with ad-reels.

GRIN OF THE WEEK

Our good friend Bob Warner, who is currently representing Berlo Vending Company in and around New Orleans, swears that he saw this with his own eyes.

At the Beverly Drive-In, Hattiesburg, Miss., posted in the cashier's booth is a sign that reads: "CHILDREN UNDER 12 . . . FREE!" Directly under that is another equally bold sign that reads: "PSALM 19:29." Being curious, Bob got out the Gideon's in his hotel room and found that the biblical reference reads: "REMOVE ME FROM THE WAY OF LYING!"

Anyone applying this had better be certain his patrons are biblical experts.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Cal. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre and Extra Profits departmental editor; William Haddock, associate editor; Albert J. Martin, advertising manager; Max Cades, business manager; Leo Maestripieri, circulation manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.

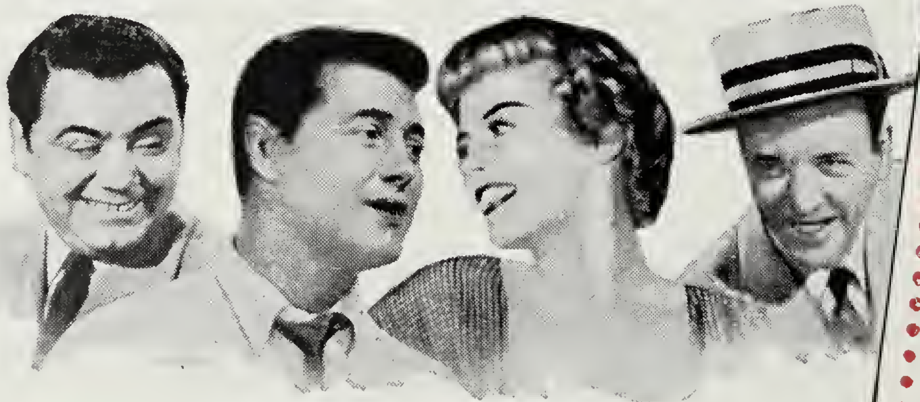
JOHN O'HARA'S FLAMING PORTRAIT OF THE JAZZ AGE
AND THE GUYS AND GALS WHO MADE IT ROCK AND ROLL!

The Best Things In Life Are Free

The De Sylva, Brown and Henderson Story
from 20th Century-Fox starring

GORDON MacRAE **DAN DAILEY**
ERNEST BORGNINE **SHEREE NORTH**

with
TOMMY NOONAN
Murvyn Vye
Phyllis Avery · Larry Keating
PRODUCED BY
HENRY EPHRON
DIRECTED BY
MICHAEL CURTIZ
SCREENPLAY BY
WILLIAM BOWERS
and
PHOEBE EPHRON
Story by JOHN O'HARA



COLOR by DE LUXE
CINEMASCOPE

There's nothing better than **The Best** for Columbus Day—backed by 20th's biggest promotion campaign!

BROADWAY GROSSES

(As of this Monday)

"Bad Seed" Blossoms

New York—Top grossers among the Broadway first-runs last weekend were the Roxy, Capitol, and Astor. It was at the latter house that Warners' "The Bad Seed," opened big.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Vagabond King" (Paramount). Paramount ($45,000)*—Opening session was heading toward $30,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—Still wonderful with the third week sure of $65,500. Friday through Sunday accounted for $36,555. Ice show on stage.

"High Society" (MGM) Radio City Music Hall ($144,000)—The sixth week was anticipated at $125,000, with Thursday through Sunday accounting for $85,000. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—The 11th week dropped to $17,600.

"War And Peace" (Paramount). Capitol ($49,800)—Fourth week still fine at $71,000.

"Lisbon" (Republic). Mayfair ($15,000)—Only $9,200 expected on the third week.

"The Bad Seed" (Warners). Astor ($29,000)—First stanza remarkable with $50,000 claimed.

"Back From Eternity" (RKO). Victoria ($20,400)—Second session down to $18,000.

"Beyond A Reasonable Doubt" (RKO). Loew's State ($28,700)—Only $18,000 reported for the opening week.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Warners Purchases Stock

New York—Warners reported last week that it had purchased all stock validly tendered under its invitation at prices not exceeding $28.50 per share, or approximately 627,000 shares. Payment in the amount of $17,586,000 has been made.

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(The Pink Review Section)

Feature Reviews on "Calling Homicide" (Allied Artists); "Yaqui Drums" (Allied Artists); "The Gamma People" (Columbia); "Port Afrique" (Columbia); "Lust For Life" (MGM); "The Opposite Sex" (MGM); "The Power And The Prize" (MGM); "Back From Eternity" (RKO); "Beyond A Reasonable Doubt" (RKO); "The Killers" (U-I); "The Sleeping City" (U-I); "The Flesh Merchant" (Sonny).

C and C Super Corp. Sees Profit Of $30,000,000 From RKO Deal

George Stevens, producer-director, Warners' "Giant," and Henry Ginsberg, associate producer, recently held a trade press interview at the St. Regis Hotel, New York, where they revealed plans for the picture's release.

New York—The C and C Super Corporation, which late last year leased perpetually RKO Radio's library of 742 features and approximately 1,100 shorts for a reported $15.2 million, expects to realize a profit of about $30 million in a five-year period from the one deal, it was disclosed last week by Walter S. Mack, president, C and C. Mack detailed the situation described by International Latex board chairman A. N. Spanel in July when it was disclosed that the RKO backlog was the key to C and C's expanding program of spot commercial coverage.

According to Mack, C and C will deliver TV spots in 100 leading U. S. markets in return for a guaranteed minimum of $4 million a year for five years for a total of $20 million in cash and for a share in International Latex's gross receipts from sales for the same period. Mack noted that the Stanley Warner subsidiary has adviseed that this may amount to another $25 million over the five-year period. C and C, it was further disclosed, has other contracts totaling $6 million in cash for the film library covering station deals.

The preoccupation of Matty Fox, C and C principal, with the RKO deal has been explained in some quarters as the reason why he has long delayed foreign expansion of his Skiatron TV company, which holds world rights for the exploitation of Skiatron's Subscriber-Vision, while the immense profits aspects of the RKO arrangements are accentuated by the fact that Fox has worldwide television and 16mm. rights as well as theatrical rights outside the United States and Canada.

Prudential Sues Majors

New York—Eight major film companies, their subsidiaries, and the Century Circuit and its subsidiaries were named defendants last week in a $1.8 million anti-trust action filed in Federal Court by Prudential Theatres, Inc., operator, Smithtown, Smithtown, N. Y. The suit charges the defendant distributors discriminated against the Smithtown by granting "unreasonable runs and clearances" to feature product to the defendant circuit's Huntington and Shore in nearby Long Island communities. The plaintiff asserted that there is no competitive relationship between the Smithtown and the other theatres, some 17 miles away.

The NEW YORK Scene

By Mel Konecoff

WELCOME CONVENTIONEERS!

LAST WEEK SAW Allied Artists walk off with the rights to make "The Victor Riesel Story." He is the labor columnist making headlines of late, first when acid thrown by a hoodlum blinded him and more recently when the FBI picked up alleged racketeers responsible for the blinding.

At an interview last week with Riesel, it was reported that Milton Krims would act as associate producer and writer of the screen play with Richard Heermance to be producer. The director has not been set as yet. Exteriors would be filmed in New York with interiors to be shot in Hollywood. Krims hoped it would be an exciting film even without the acid-throwing incident and the events that followed. He labeled it a colorful yarn about a newspaperman.

Allied Artists was chosen for the production by Krims because they can do the job quickly and well, and the deal was set with Walter Mirisch after a few minutes of conversation, with no limitation on production budget. It will probably roll before the end of the year and may very well be released in the spring. He opined that it would be a major film in every respect with a major cast, although specific people have not as yet been chosen.

Riesel was pleased at having his story brought to the screens of the nation and will receive $25,000 initially; $20,000 will be deferred until after the film's costs have been recouped; a 20 per cent piece of the picture; $5,000 upon publication of his story in a major magazine; an additional $5,000 if he writes a book. He has final script approval.

PRODUCER NOTE: Robert Aldrich, producer-director of the controversial war drama "Attack," a UA release, returned from the Venice Film Festival last week pleased with the reception his film received and urging greater participation and enthusiasm

(Continued on page 21)

TOA Reveals Annual Convention Agenda

Fabian To Keynote Meet; Gala Foreign Film Fair, Other Business, Pleasure To Highlight Coliseum Event

New York—Theatre Owners of America last week announced a program of preliminary convention activities and a schedule for the annual conclave to be held here in the course of this week and next in the Coliseum. Pre-convention meetings for the annual affair were slated for this week, including a nominating committee and finance committee session in advance of formal registration this morning (Sept. 19) in the Coliseum, concurrent with a combined meeting of the board of directors and the executive committee in the Hotel Pierre. Registration was to be continued tomorrow morning (Sept. 20).

With the close of registration, a Fellowship Breakfast was announced for the Coliseum cafeteria before the official opening of the convention, at which Sam Rosen was to deliver a welcome address before the delegates heard the keynote speaker, Si H. Fabian, followed by a report from the directors and executive committee, represented by E. D. Martin.

The official opening of the trade show at noon was scheduled to precede a luncheon hosted by the Nehi Corporation and Motion Picture Advertising Service-United Film Service. In the afternoon, committee assignments for the discussion of exhibition problems were to include such prominent names as Sidney Cohen, Nathan Greer, TOA counsel Herman Levy, Albert M. Pickus, Roy Cooper, Philip Harling, Morton Thalheimer, LaMar Sarra, Sheldon Gunsberg, and Walter Morris. The announced evening program comprised a cocktail party in the Hotel Statler hosted by TESMA, TEDA, PCA, and TOA, and a special showing of Cinerama's "Seven Wonders Of The World."

Designated Showmanship Day, Friday's program included a convention session guided by Burton I. Jones, reports on the National Showmanship Conference by Ernest Stellings and Henry Plitt and on the public relations program by Harry Goldberg, and a luncheon at which Sam Pinanski was to be toastmaster and Leonard H. Goldenson the speaker. Luncheon hosts include the Alexander Film Company, National Theatre Supply, Radio Corporation of America, Manley, Inc., and La Vezzi Machine Works. The afternoon session, chaired by Cooper, included an advertising seminar directed by Norris Hadaway. In the evening, open house was held by the suppliers in Statler suites.

Saturday's program commences with a morning session under chairman M. A. Lightman, Sr., an Equipment Showmanship Forum in cooperation with TESMA at which Joseph Zaro and Edwin Gage are to represent TOA, and a Pepsi-Cola Circus Party in the Waldorf Astoria Hotel grand ballroom. On Sunday, the board of directors will meet if circumstances require.

The program for the final day, Monday of next week, was announced to include a morning session under R. M. Kennedy, a Concession Forum in cooperation with PCA at which Van Myers, J. O. Hoover, and Al Florscheimer are to represent the exhibitors, and a luncheon in the Coliseum at which Alfred Starr was to preside. Rosenfield was to chair the afternoon session preceding a Drive-In Forum directed by Horace Denning. A cocktail party given by the National Carbon Company in the Waldorf-Astoria and a president's banquet sponsored by the Coca-Cola Company in the same hotel were to ring down the curtain on the official convention program, which was to be attended by producer Daniel Angel as official representative of British Film Producers Association.

TOA president Myron N. Blank earlier disclosed that six outstanding foreign films would be previewed in the course of the TOA First Foreign Film Fair in the Museum of Modern Art auditorium preliminary to the convention. Blank, commending the screening committee comprised of Arthur Mayer, Herman Weinberg, John Adams, Herbert Hauser, Julian Bass, and Abe Fabian, said the selections were based "on a type best suited for the American exhibitors . . . from among only those features soon to be in release . . . " The six productions were to be presented as an International Evening, offering Orson Welles' "Confidential Report"; a French Evening, showing "We Are All Murderers"; Japanese Evening, "The Magnificent Swan"; an Italian Evening, presenting "Vitelloni"; a British Evening, "Reach For The Sky"; and a German Evening, "The Devil's General."

A special ladies program for the convention included a fashion show and luncheon, a tour of New York, a luncheon in Chinatown, a shopping tour, and a visit to the United Nations.

UA Sets Week Mark; World-Wide Gross Rises

NEW YORK—Robert S. Benjamin, board chairman, United Artists, last week announced that domestic gross billings for the week ending Sept. 8 totaled $2,403,000, the biggest single week's domestic earnings in the company's 37-year history. This figure exceeded by approximately $500,000 the previous high for a comparable seven day period.

Benjamin also announced that UA's world-wide gross earnings for the 1956 period ending Sept. 8 were $6,000,000 above the comparable period for 1955. In 1955 United Artists reported a world-wide gross of $55,000,000 for 12 months, highest annual earnings in company history.

With more than three months left to the remainder of the year, Benjamin indicated that UA will achieve the $65,000,000 12-month 1956 gross anticipated in the company's year-end report.

TOA Names Holden Star Of The Year

New York—TOA's 1956 Star of the Year Award will go to William Holden, it was announced when a special committee consisting of Elmer C. Rhoden, J. J. O'Leary, Arthur H. Lockwood, and R. J. O'Donnell named him in unanimous vote.

The award, for outstanding service to the motion picture industry, the community, and the country at large, has been given only twice before, to Danny Kaye in 1954 and James Stewart in 1955.

TOA's president, Myron N. Blank, said, "We exhibitors owe Bill Holden a deep debt of gratitude for his cooperation and his many memorable performances on our screens. Bill symbolizes the artistry, integrity, and glamor of all the people who have helped to build this into the great industry it is today, and it is with warm personal pleasure that we take this occasion to honor him."

The star recently entered the ranks of independent producers with his first film, "Toward The Unknown," a Toluca Production soon to be released by Warners. Presentation of the TOA Award will be made by Blank at the President's Banquet in the Waldorf Astoria Grand Billroom, on Sept. 24, an event that climaxes the first TOA International Convention.

"Attack" Honored At Venice

Venice—The Venice Film Festival jury declined last week to make a selection for the major award, the Golden Lion, which is given to the year's best film. Chosen as best actor, however, was Bourvil for his work in the French-made "Traversee de Paris" and, as best actress, Maria Schell of Austria in the French-made "Gervaise." The jurors commended the work of America's Betsy Blair for her "excellent work" in the Spanish-made "Calle Major."

Additional awards at the close of the Festival included that of the Italian Film Writer's Union, which gave its trophy for the best foreign film to United Artists' "Attack." The International Catholic Film Office gave its trophy to a Spanish film, "Calabuch."

MPAA Shifts Clagett

Washington—Manning Clagett, director of public relations, Motion Picture Association of America, New York, has been named director of the MPAA's State Legislative Service here, it was announced last week. Clagett succeeds industry veteran John G. Bryson, 81, who remains in a consultative capacity, while Taylor Mills, MPAA executive staff member, New York, takes over for Clagett there.

In disclosing the reorganization, MPAA president Eric Johnston commended Bryson for a "brilliant job over the years" in dealing with legislation for the industry, beginning in California and moving later to Washington. "The whole record is impressive," Johnston said, "and in no area more so than in the field of censorship."

Shor Sends Balaban Second Conference Bid

WASHINGTON — Solutions to industry problems "on the shady side of the law" are not the intention of Allied States Association, it was emphasized last fortnight by president Rube Shor in a letter replying to Paramount president Barney Balaban's earlier correspondence with Shor which rejected Allied's new bid for a top level industry conference on the grounds of questionable legality. Nor is it Allied's purpose to sponsor a preliminary conference, as proposed, to discuss "specific policies and practices of any particular company," Shor stated, but rather to arrive at a better understanding to form a basis for later, separate meetings, as suggested by Balaban.

Allied, Shor announced, will not be "discouraged or provoked" by the failure of its early efforts for a *rapprochement* between exhibition and distribution, as suggested by the Senate Small Business Subcommittee following its hearings on industry difficulties. Crediting Balaban with recognizing "the critical condition" of the industry, Shor averred that the "depressed state" of business has undermined industry morale, going on to point out that Allied feels that its proposed conference would renew "confidence and courage just when it will do the most good" among industry members, investors, creditors, and dependents. "Not since December 9, 1941," Shor noted, "have the leaders of the several branches got together . . . to attest their faith in the motion picture business."

The scope of the proposed meeting, Shor continued, is intended to include distributor problems as well as those of exhibition, as resolved by the Allied board at its recent Louisville, Ky., meeting, while one of the reasons for Allied's sponsorship of the conference was to overcome "intraindustry isolationism," recognizing that a "degree of tolerance" must be practiced between the branches which heretofore have not "spent much time worrying about the perplexities of the others." It would be equally fatal to the conference proposition, Shor opined, for exhibition to reject distribution problems as it would be for distributor leaders to do the same. For these reasons, the Allied head concluded, the exhibitor association hopes that Balaban will reconsider his decision not to commit Paramount to the proposed conference which, if scheduled for the week of Sept. 24, "would give the entire industry a lift."

USIA Production Up

WASHINGTON—In his semi-annual report to Congress made last fortnight, Theodore C. Streibert, director, U.S. Information Agency's motion picture branch, stated that agency posts abroad completed some 65 documentary and feature films and over 100 newsreel releases during the first six months of 1956.

Nine documentaries were made in the U.S. for overseas use, and in addition, 15 pictures were acquired from private organizations. Some 12,000 copies of new language versions of other film releases were sent overseas, and 60 films were added to the approximately 900 now available for TV use abroad.

Kreisler Launches First Postwar Film Mission Behind Iron Curtain

NEW YORK—The first postwar U. S. film mission to the Iron Curtain countries was undertaken last week by Bernard Kreisler, head of International Film Associates Corporation.

Kreisler, with the approval and cooperation of the U. S. State Department, has received permission to visit Russia, Hungary, Rumania, Czechoslovakia, and Poland on a survey of motion picture production, distribution and exhibition conditions with a view to setting up a combined cultural and commercial film exchange agreement.

Kreisler was the first executive director of the Advisory Unit for Foreign Films of the Motion Picture Association of America when it was organized in 1950. He was also impartial Government representative on the Motion Picture Code Board in Hollywood. He is a member of the Overseas Press Club.

His special mission aims for an exchange of cultural and entertainment films as a means of bringing about a better understanding between the U.S.S.R. nations and the United States. He will take with him a list of more than 60 films that have been carefully selected in accordance with suggestions of the State Department.

Among these are 30 films showing modern scientific methods of dentistry and oral hygiene which are sponsored by the American Dental Association. Another group of subjects on the improvement of soil and farm crops produced by the United States Information Service will be made available to the Soviet countries without charge. Kreisler will also negotiate for the first showing to Soviet audiences of a list of 20 American feature entertainment films produced by leading independent producers, directors, and stars in Hollywood.

He plans, as part of the exchange program, to arrange for the release in the United States of a group of cartoon and puppetoon subjects made in Poland and other eastern European studios.

SBA Studies Exhib Loans

WASHINGTON—The Small Business Administration last week cautioned exhibitors in their hopes of being made eligible for SBA loans for the purpose of property improvements. Officials pointed out that the SBA Loan Policy Board has reviewed the agency's policy of refusing financial assistance to entertainment enterprises on several occasions in the last few years and each time has decided not to alter that policy, although it was admitted that the Board was not under so much pressure as at the present to reconsider. The Senate Small Business Subcommittee which recently investigated industry problems recommended SBA assistance to theatres, and Theatre Owners of America launched a drive to that end.

The issue was definitely set for consideration at the meeting of the board which was scheduled tentatively for Monday of this week (Sept. 17). The SBA officials had prepared a detailed factual survey of the problems.

MGM's Bright New Face

In trade ads, MGM describes Elisabeth Mueller as "destined to join the immortals in the Screen Hall Of Fame." Strong words, but this young lady could make it.

The beautiful young Continental star makes her American debut in MGM's challenging drama of today's changing morals, "The Power And The Prize." Also starring are Robert Taylor, Burl Ives, Charles Coburn, and Mary Astor. Producer Nicholas Nayfack and director Henry Koster have done a very creditable job.

Report has it that no tests were made of the new star, who was signed on the strength of a telephone call to Switzerland. Whoever was responsible certainly knew his business.

—JAY EMANUEL.

COMPO Ad Urges Community Campaigns

NEW YORK—The 67th in the series of COMPO ads in Editor and Publisher, which appeared last fortnight, describes a community business promotion project sponsored by Boston banks, merchants, and theatres, and suggests that newspapers undertake similar campaigns in other towns and cities.

Under the caption, "Why Not Do This In Your Town?" the ad says:

"The close relationship of movie theatres with other businesses in their neighborhood has recently been given further emphasis by a project in Boston.

"Merchants and banks of Boston's Massachusetts Avenue district have joined with four theatres in the neighborhood in a campaign to stimulate business.

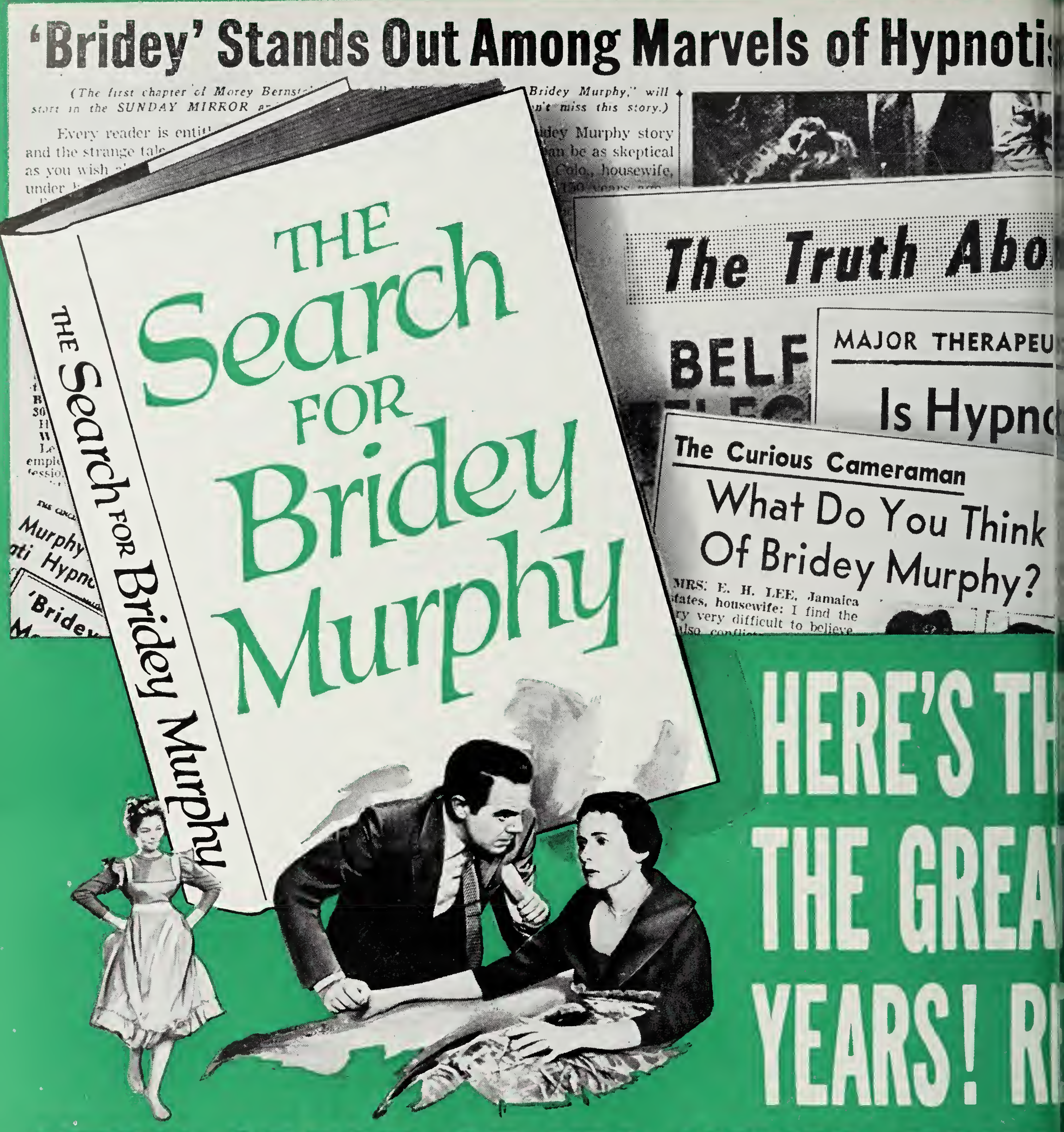
"An eight-week effort aimed at bringing shoppers to the area will include newspaper advertising and street decorations and theatre trailers. Mayor John B. Hynes and other civic leaders will launch the campaign at an outdoor public meeting. Costs will be shared by participating businesses.

"Banks, merchants, theatres — your town has them, too. Wouldn't it be smart for your paper to organize them in a campaign like the one in Boston?"

Milgram Booking Service Acquires Allied Accounts

PHILADELPHIA — David Milgram, head, Milgram Theatres Buying and Booking Service, last week confirmed the acquisition of Allied Motion Picture Theatre Service's accounts, numbering some 12 area theatres.

It is reported that Sidney Samuelson, Allied head, who is retiring from industry activity as of Oct. 1 due to ill health, received $1,000 in cash from Milgram, plus continuing payments from the theatres for the next six weeks.


'Bridey' Stands Out Among Marvels of Hypnoti
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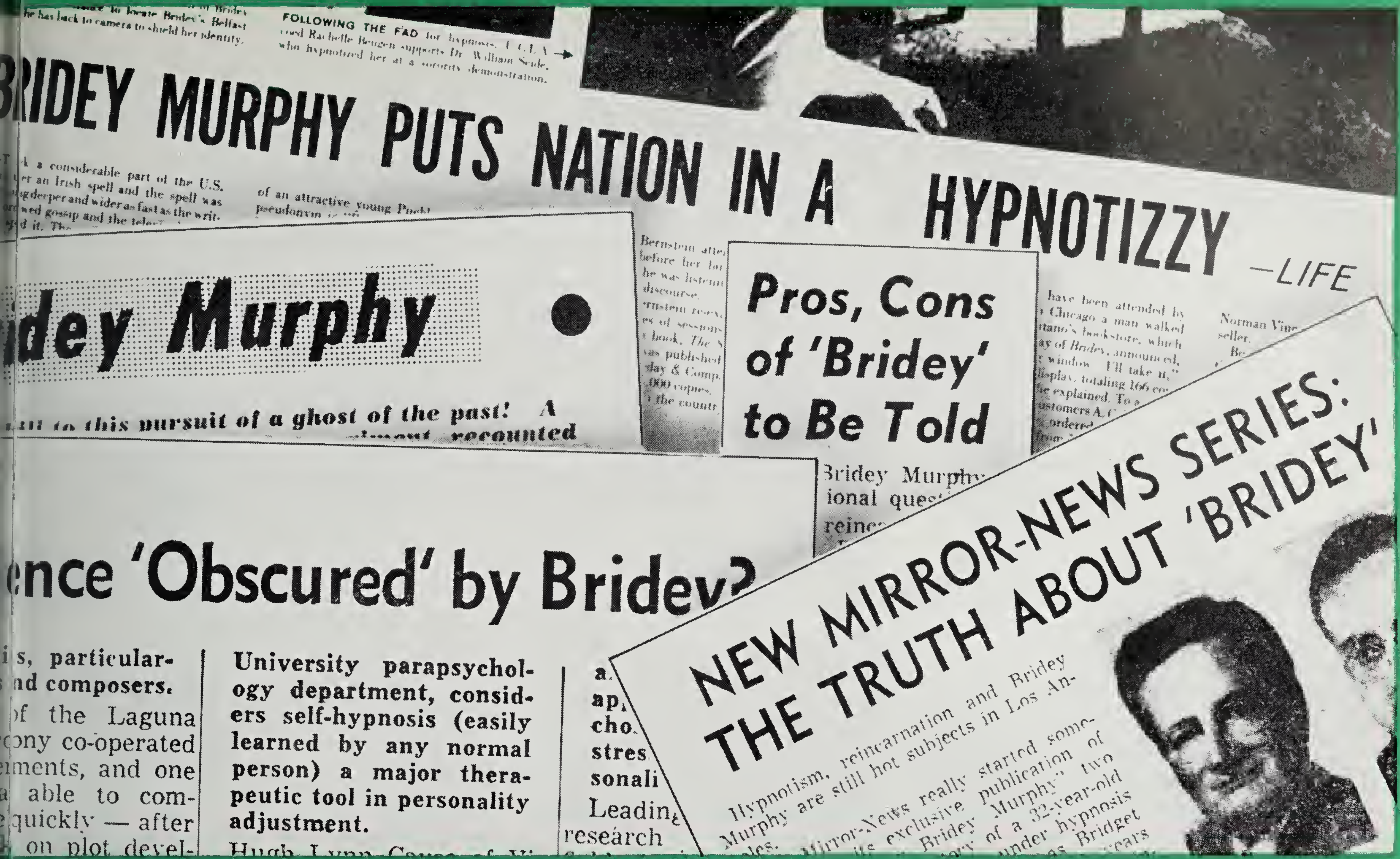
YEARS! R
VERY CREST OF ITS NEVER-EQUA

Eighty million Americans have read or read about this startling story of real people in a very unreal world—and now they can see it . . . with Louis Hayward as the author, Morey Bernstein, and Teresa Wright as his hypnotic subject, Ruth Simmons, who dramatically broke the time barr

This is no ordinary best-seller—m and women who hadn't read a b in years rushed to buy it—190,0 copies were sold before the ink dry. News magazines like Life, Ti Look gave it big-space featuri



he has back to camera to shield her identity.

FOLLOWING THE FAD for hypnosis, U.C.L.A. coed Rachelle Beugen supports Dr. William Seale, who hypnotized her at a sorority demonstration.

RIDEY MURPHY PUTS NATION IN A HYPNOTIZZY —LIFE

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Pros, Cons of 'Bridey' to Be Told

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University parapsychology department, considers self-hypnosis (easily learned by any normal person) a major therapeutic tool in personality adjustment.

Hugh Lynn Cayce of Vi

a ap cho stres sonali Leading research

NEW MIRROR-NEWS SERIES: THE TRUTH ABOUT 'BRIDEY'

Hypnotism, reincarnation and Bridey Murphy are still hot subjects in Los Angeles. Mirror-News really started something with its exclusive publication of "The Bridey Murphy" story of a 32-year-old under hypnosis Bridget years

NSATIONAL BEST-SELLER OF 1956!
EXPLOITATION ATTRACTION IN
AT PARAMOUNT NOW... AT THE
PUBLICITY AND CONTROVERSY!

vspapers and other periodicals alized it. TV panels argued it. America talked about it and is fired with curiosity. That's why amount is rushing it to you ause it means crowds at the office now!

Produced by PAT DUGGAN
Directed by NOEL LANGLEY
Screenplay by NOEL LANGLEY
Based on the book by MOREY BERNSTEIN
VISTAVISION

Audience Awards Poll Moved Back To Allow Sufficient Playoff Time

New York—The COMPO Audience Awards planning committee, at a two-day meeting last week, voted to change the date of the public balloting in the year's Audience Awards election to the 10 days beginning Christmas Day and ending at midnight, Jan. 3.

As was the case last year, the public will be asked to vote for the best picture, best performances (male and female), and most promising new personalities (male and female) among the pictures released from Oct. 1, 1955, to Sept. 30, 1956.

In making the change of the public balloting from last year's dates, Nov. 17-27, the committee said it was acting in response to numerous comments from theatres that there should be a greater time lapse between the end of the operative year and the actual balloting so that theatres would have a chance to play all the pictures on the ballot. Last year, it was reported, many participating theatres had had no opportunity to play some of the pictures nominated and consequently felt that their patrons knew nothing about them.

The committee also decided to cut the nominations in each of the five categories from 20 to 10. This also, it was explained, was in response to opinions expressed by exhibitors that last year's ballot was too long.

Because of confusion which resulted from last year's three nominating ballots, it was decided to have but one nominating ballot this year. All film distributors will be asked to place in contention those pictures released during the operating year which they deem most worthy and to follow the same procedure in naming as contenders the performances of their leading actors and actresses and the contenders in the male and female new personalities divisions.

The pictures and personalities chosen by the producing-distributing companies will be listed on one nominating ballot which will be distributed to 16,000 theatres through the exchanges of National Screen Service. From this ballot exhibitors will be asked to nominate the 10 best pictures, the 10 best performances by an actor, 10 best performances by an actress, 10 most promising new male personalities, and 10 most promising new female personalities. These nominations will go on the ballot to be used in the public voting in theatres Dec. 25-Jan. 3. All ballots must be cast in ballot boxes installed in theatre lobbies.

Winners of the public voting will be announced at a function to be held on or about Jan. 15. The nature of this function, it was announced, will be determined by the new national chairman of the Audience Awards campaign, yet to be selected.

The committee also decided that this year no player will be listed more than once in the best performance classification on the public ballot. Last year's ballot contained the names of several players who were nominated for their performances in different pictures. Should a player be nominated for his performances in more than one picture he will be asked to choose which performance he wishes to have listed on the ballot.

Those attending the meeting at the Sheraton-Astor were Ralph Russell of Canton, O., committee vice-chairman, who presided in the absence of the chairman, Mrs. Alice Gorham of Detroit; Senn Lawler of Kansas City; Paul Lyday of Denver; Paul Levi of Boston; Harry Mandel of RKO Theatres, chairman, COMPO press relations committee; Robert W. Coyne, COMPO special counsel; and Charles E. McCarthy, COMPO information director.

Show Must Go On, So Film Stars Pitch In

ST. LOUIS—Fanchon and Marco circuit executive Edward Arthur recently lauded Natalie Wood, John Payne, Barbara Rush, and local disc jockey Ed Bonner for their cooperation in making the show go on in the Fox here when Tab Hunter was suddenly unable to make a personal appearance with Miss Wood opening day of Warners' "The Burning Hills."

Arthur explained that a "wonderful and generously cooperative gesture" on the part of the stars, radio station KXOK, and manager Frank Hensen of Loew's State and Orpheum, where Payne was to appear on behalf of United Artists' "The Boss," is proof of the film personalities' willingness to "pitch in" and of the industry's inner unity. Miss Rush was here to appear at the MITO convention.

Toll-TV Trial Possible Within Two Months

New York—It was indicated at a luncheon in honor of George C. McConnaughey, chairman, Federal Communications Commission, by the Radio and Television Executives Society at the Hotel Roosevelt, that the FCC might take some action on the possible licensing of toll TV "within 30 to 60 days."

By then, he indicated, "it will be up to the Commission" to decide on subsequent experimental operations of toll TV "to find out if the public wants it." McConnaghey added, "We should, personally speaking, consider permitting subscription television operation some place."

It was learned that the three American toll-TV systems, Skiatron's Subscriber-Vision, Zenith's Phonevision, and Telemeter's Telemeter, could all possibly get under way about six months after granting of licenses by the FCC, first in New York and then in other key cities at the rate of "200,000 sets a week."

Meanwhile, Canada's Royal Commission on Broadcasting, which is holding a subscription-TV hearing in Ottawa on Sept. 21, has sent a delegation here to inspect the American systems.

Statute Of Limitations Key To Antitrust Suit

Washington—The Supreme Court last week was asked to sustain the antitrust action of a Wisconsin exhibitor against major film companies and four circuits formerly controlled by 20th-Fox in a case involving determination of the statute of limitations for anti-trust litigation under Wisconsin law. The general issue lost much of its importance since Congress recently enacted a law creating a uniform Federal time limit on such suits, supplanting the divers state laws which previously governed.

Sheldon M. Grengs, exhibitor in Wausau, Wis., early in the '40s, brought suit early in 1951 against eight majors and four circuits, charging injury as the result of an alleged conspiracy among the defendants. The Federal District Court dismissed the case, ruling that under the state's law, a case had to be brought within two years of the time of injury. The Seventh Circuit Court of Appeals sustained the District Court on the two year time limit theory, but held that this threw out the case against the exhibitors, Paramount, and RKO, but did not throw out the case against the other distributors because they had signed their consent decrees in the government case within two years previous to the filling of the Grengs suit.

Both lower courts held that a private antitrust action was a penalty suit, governed by the two year limit imposed by Wisconsin on all penalty suits. Grengs, in urging the Supreme Court to sustain his action against all the defendants, contended that a private antitrust action is actually one to recover damages for property injury and should be governed by the six year time limit of Wisconsin for property damage suits.

Theatre Policemen Proposed

Boston — Representative Anthony W. Spadafora of Malden has filed a bill with the legislature making it mandatory for theatre owners to have uniformed policemen present in theatres to prevent the molestation of young girls. He asked to have an officer stationed on each floor or balcony at the theatre owners' expense each matinee and evening performance and to have the license revoked if a theatre refused to comply with the order.

He filed the measure, he said, because in the last two weeks two teenage girls were molested by men in theatres. The offenders were apprehended and arrested. The two exhibitor organizations, Independent Exhibitors, Inc., of New England and Allied Theatres of New England have been alerted to the filing and will vigorously oppose the measure if it appears for a hearing this fall.

Dukoff Joins H-L

New York—Edward Dukoff, for many years an associate of Danny Kaye, has joined the Hecht and Lancaster Companies as a member of the staff. For the past year, Dukoff has served as a partner in the Schlesinger organization, South African Productions, a TV producing firm. He will retain his interest in the South African firm.

FROM KENYA TO THE CONGO... THE GREATEST IS ODONGO!

RHONDA FLEMING · MACDONALD CAREY

Odongo

ADVENTURE ON THE AFRICAN FRONTIER

CINEMASCOPE

TECHNICOLOR®

with JUMA · ELEANOR SUMMERFIELD · Screenplay by JOHN GILLING · Based on an Original Story by ISLIN AUSTER · Directed by JOHN GILLING

Produced by ISLIN AUSTER · Executive Producers: IRVING ALLEN and ALBERT R. BROCCOLI · A WARWICK PRODUCTION · A COLUMBIA PICTURE

FROM COAST-TO-COAST

Columbia IS "THE MOST"!

Drive-In, Once Industry Stepchild, Is Here To Stay, SEP Article Says

Philadelphia—In the up-or-down show business, the hot boxoffice bonanza nowadays is a Cinderella stepchild of the motion-picture industry known in Hollywood's vernacular as "the ozoners," it is related in the Sept. 15 issue of The Saturday Evening Post.

Frank J. Taylor tells the story in an article entitled "Big Boom In Outdoor Movies," in which he says that until recently this stepchild was haughtily ignored by movie tycoons. Now, however, Cinderella is welcomed into the cinema fold with open arms.

Taylor notes that this change of heart is justified, for the once-despised orphan now brings home one-fourth of Hollywood's income, sufficient to be the difference between profit and loss. It is noted that the drive-in theatre is the answer to the downtown parking problem and to the baby sitter problem. It is estimated that about half the patrons come in their pajamas and anyone who wearies of the evening's drama can stretch out and go to sleep.

The motion-picture industry now accepts the drive-in as "a phase of American life based on the decentralization of cities, along with supermarkets, shopping centers, and Levittowns," one studio executive told Taylor. "The shift in population caused a shift in theatres. One modern drive-in takes the place of four little old-style neighborhood theatres. It is a phenomenon of the motor age, here to stay, so we might as well like it."

Reade Supervisors Named

Oakhurst, N. J.—The creation of three new theatre operations supervisory positions was announced last week by Walter Reade, Jr., president of Walter Reade Theatres. Mike Dorso, presently manager, Community, Kingston, N. Y., will head the northern district, including all theatres in Kingston, Saratoga Springs, and Hudson, N. Y.

The central division, composed of Morristown, Plainfield, Perth Amboy, and Woodbridge, N. J., will be under the direction of Paul Petersen, who will headquarter at the Community, Morristown.

John Balmer, presently city manager, Asbury Park, N. J., will supervise Asbury Park, Red Bank, Eatontown, Long Branch, and Freehold.

Weaver Leaves NBC

New York—The National Broadcasting Company, in the course of executive reorganization, last fortnight announced the resignation of Sylvester L. Weaver as chairman of the board, through president Robert W. Sarnoff.

Sarnoff said promotions have been effected which move Thomas McAvity, former TV network vice-president, to the new post of executive vice-president of TV programs and sales; Charles R. Denny, to executive vice-president of operations; John M. Clifford, to executive vice-president of administration; and David C. Adams, executive vice-president, corporate relations, to head a newly-created group in Washington.

Preminger To Name "St. Joan" On Oct. 21

NEW YORK—Otto Preminger last week announced that the winner in his global search for a newcomer to play the title role in "Saint Joan" will be named on Oct. 21, and that production of the United Artists release will start in London on Jan. 2.

The international auditions in the huge talent hunt for "Saint Joan" were launched in New York, where Preminger heard 215 young actresses read from the famed trial scene of the Shaw classic. The tests received saturation press coverage that included reporters and photographers from every New York newspaper, television newsreel cameraman, and representatives of the United Press, Associated Press, Life magazine, international wire services, and European mass-circulation magazines.

AA Sets Merchandising Plans For Releases

New York—With the most important program of pictures in its history either completed or in production, Allied Artists is on the threshold of its heaviest film merchandising program. Under a production policy to be followed in the future, according to executive producer Walter Mirisch, adequate time will be provided between the completion of a film and its release for a full-scale exploitation campaign to assure the maximum from its sales potential.

Currently, Mirisch pointed out, there are eight pictures for which release and exploitation are now being planned. First is William Wyler's production of "Friendly Persuasion," in De Luxe color, starring Gary Cooper, Dorothy McGuire, and Marjorie Main and scheduled for national release in November.

Others are "Blonde Sinner," starring Diana Dors; "54 Washington Street," George Montgomery starrer in CinemaScope; "Hunchback of Paris," starring Gina Lollobrigida and Anthony Quinn, in CinemaScope; "Dragoon Wells Massacre," in CinemaScope, with Barry Sullivan, Dennis O'Keefe, Mona Freeman, and Katy Jurado; "Jeannie," in CinemaScope, with Vera-Ellen and Tony Martin; "The Oklahoman," Joel McCrea starrer in CinemaScope; and "Love in the Afternoon," with Gary Cooper, Audrey Hepburn and Maurice Chevalier.

Oscar Morgan Honored

New York—"Oscar Morgan Week," a tribute to Oscar A. Morgan in honor of the short subject sales manager's 42 years with the company, has been set by Paramount for the week of Oct. 14-20.

The special week will be part of the "Salute To George Weltner" sales drive, which continues to Dec. 29.

Famed Pathe Rooster Continues To Crow

New York—Though Pathe's theatrical newsreel has been suspended, the famed Pathe Rooster is to crow to a greater audience than ever as the trade mark of The News Magazine of the Screen, which already reaches an audience of more than 30 million in the schools of the nation.

In addition, the movie industry's oldest active symbol will appear on a vast new program of television shows, industrial films, commercial films, and theatrical features, the result of the recent purchase by Studio Films, Inc., of the assets and operations of Warner Pathe. Announced by Norman H. Moray, president, Warner News, Inc., the sale was effected through three of Warner Pathe top executives, Andrew L. Gold, Robert G. Youngson, and John D. Le Vien.

The new company will be known as Pathe Pictures, Inc. Field offices have been opened in San Francisco and Birmingham, Ala., to serve the west and the south, in addition to its New York facilities.

Board chairman of Pathe Pictures, Inc., will be Samuel A. Costello, founder and president, Studio Films, Inc. Pathe's president will be Ben Frye, executive vice-president, Studio Films, Inc., since 1951. Frye has produced nearly 400 musical film shorts as well as six theatrical features. He is also producer of the Dunninger show on the ABC television network. Youngson, named vice-president, will continue as editor-in-chief of The News Magazine of the Screen and as executive producer of theatrical short subjects and features. As vice-president, Gold will continue as executive producer of industrial and commercial films.

Vice-president Le Vien will continue in an administrative and sales capacity. As vice-president, Dr. Laurence B. Tipton will continue as educational director of The News Magazine of the Screen.

Vast NTA Network Set

New York—Comprised of 102 television stations across the country, with access to 82 per cent of the nation's homes, the NTA Film Network will begin operations in mid-October, it was announced last week by Ely Landau, president of National Telefilm Associates, the parent company. Initially showing first run feature films, the network will supply its programs to member stations.

Landau stated that NTA was formed to meet "an urgent need" of television stations for another major source of quality programming, with the periods available at the outset of one and one-half hours of telecasting per week. With the beginning of next year, the time is expected to double, it was said, and plans are being formulated for 10 half-hour programs each week to be supplied to affiliates in the 1957-58 season.

Columbia, Waxman Agree

New York—Columbia Pictures will finance and distribute the screen version of the novel, "The Cunning And The Haunted," first film to be made by the new independent organization, Philip A. Waxman Pictures, Inc. Waxman has produced a number of Broadway plays and motion pictures.

REVIEWS
AT GUARANTEE
A *RUN*
YOUR MONEY!

"Widmark has never given a better performance! Mighty fine mystery thriller!"
—*N. Y. Daily News*

"Down in Mexico talented moviemakers have put their skilled hands together to make a neat thriller!"
—*N. Y. Times*

"Boxoffices will hum merrily!"
—*M. P. Daily*

"A real thriller! Tingling melodrama! Keeps citing pace throughout!"
—*N. Y. Post*

"Suspense-thriller that should encounter a good reception, generally!"
—*Variety*

"Tingling bundle of film tement! Nerve-startler!"
—*N. Y. World-Tel. & Sun*

"Exhibitors will be highly pleased with merchandise on view!"
—*M. P. Herald*

"A first rate thriller! Taut action . . . excellent production!"
—*Hollywood Reporter*

THE MOST STARTLING JUNGLE ADVENTURE EVER LIVED BY MAN . . .

"Spine-titillating suspense! Will prove to be a seat filler and audience pleaser in all of its playdates!"
—Boxoffice

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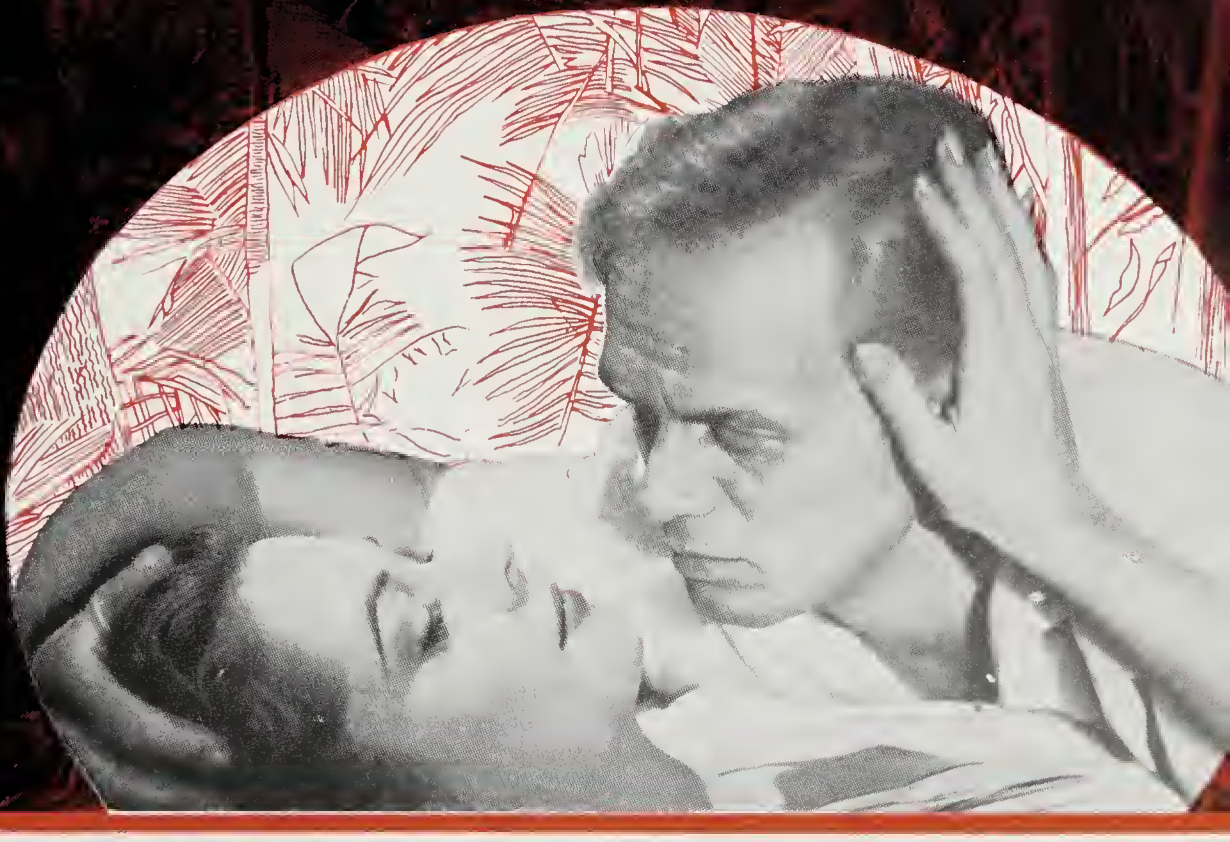


RUN FOR THE SUN

with PETER VAN EYCK · Directed by ROY BOULTING · Based on Richard Connell's "The Most Dangerous Game" · Screenplay by DUDLEY NICHOLS and ROY BOULTING

Produced by HARRY TATELMAN · Executive Producer ROBERT WATERFIELD

IN SUPERSCOPE 235® in TECHNICOLOR®

A RUSS-FIELD Production

THRU UA

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 64

George Nonamaker
Editor

"Punch By Punch" Ballyhoo Efforts Pile Up Points For Winning Exhib

Philadelphia—Many times it is the fighter who keeps punching who piles up sufficient points to win the bout, rather than the fellow who delivers but a single knockout blow. Such is the case with the winner of this week's SHOWMANSHIP SWEEPSTAKES contest 64. In the eyes of the judges, Nyman Kessler, SW De Witt, Bayonne, N. J., won MOTION PICTURE EXHIBITOR's $100 for long range, punch by punch activities, rather than for a campaign on one thing in particular.

WINNING ENTRY

CONTINUOUS SHOWMANSHIP

Submitted by Nyman Kessler
SW DeWitt, Bayonne, N. J.
2800 seats • 80 cents top admission
General patronage.

Showmanship continues at this theatre without a letup, as we keep going on all eight cylinders to sell our shows; to create a desire in the public to see our shows. Some activities held during the recent months are outlined below.

We had a tieup with a local paint store during "Clean Up Week." They gave us 10 prizes to the holders of the lucky coupons and they also put a sign in their window announcing the give-away of the prizes from our stage. It boosted business considerable that night

We played a Joe McDoakes-Warners short, "So You Want To Run A Model Railroad" as an added attraction. It wasn't hard to tieup with a local store selling Lionel trains. They put in a big display in our lobby around a sign advertising the showing of the short and it may have gotten us a few extra bucks, who knows?

Recent kid activities included a yo yo contest on stage with the Duncan Yo Yo Company. Elimination contests were held for two weeks in advance, after which the finals were held on our stage, with the winner getting a bicycle. The other contestants got sweaters with the Duncan Yo Yo insignia.

We also had special giveaways to the children of Toten Heads, moving picture pencil boxes, and space patrol periscopes, which packed our theatre Saturday afternoons. These give-aways were advertised on large size co-op heralds paid for by the AA Sport Centre, who had their ad on the back.

Special kid shows included a spook show featuring Abbott and Costello "Meet The Mummy"; and "The Bowery Boys Meet The Monster"; a Cartoonarama show consisting of 25 cartoons; the personal appearance of "Wild Bill" Tucker, "Last Of The Frontiersmen," with his display of 126 famous guns, etc.

For a change we gave the children three chapters of the serial, "Dick Tracy vs. Phantom Empire" every Saturday matinee in place of a feature, playing off the serial in five weeks, instead of 15. The kids liked this on account of "Dick Tracy's" popularity in the newspaper comics.

We maintain a very good contact with Army and Navy recruiting officials and other service authorities and their cooperation is assured whenever we play a film featuring a branch of the armed services.

Other recent personalized selling on feature films had us contacting school teachers when we had a film of interest to them; and playing up the Polish angle of another film to the Polish residents when that opportunity presented itself. Both efforts paid off.

Likewise, we were not loath to climb upon the "Rock 'N' Roll" bandwagon and held a one day in person show in cooperation with Station WAAT's disc jockey, Ramon (I am The) Bruce. Prices were upped to $1.50 for this and were sold in advance. It proved the biggest thing to hit this town in a month of Sundays. We drew capacity crowds from the entire section and our theatre became the talk of the city.

Newspaper space was garnered when I made a speech before the Bayonne Rotary Club on "Hollywood, The Unknown," wherein I boosted the great work done by movie celebrities for charities; also that the local movie house is the magnet on Main Street, bringing business to the merchants around the theatre and vicinity. We also tied up with the local Lions Club on their "Safe Driving Campaign" and ran the 20-minute safe driving short, "Devil Take Us." The slogan, "Santa Says I'll Be Here For Christmas, Will You?" was used, also "Do You Want To Live For Christmas, Then Drive Carefully Over Labor Day!"

Contestants are urged to watch carefully expiration dates of the offers from the film companies on SHOWMANSHIP SWEEPSTAKES awards.

RUNNER-UP NUMBER 1

MORTORCADE FOR "EARTH VS. THE FLYING SAUCERS"

Submitted by Arthur W. Jenkins
Strand, Brockport, N. Y.
690 seats • 60 cents top admission
General patronage.

I decided to hold a parade in connection with my showing of this film; but had to come up with something that would not require any music. A motorcade was the answer.

As soon as I set a date, the Friday night close to my playdate, I contacted all the local dealers representing every make of car on the market; and told them my idea and asked if they'd be interested in participating. Much to my delight, I received an almost unanimous response and at no cost to us.

I then contacted some of the lovelier girls in town; and asked if they would wear their formal dresses and ride in the back of the convertibles that would be in the parade. Most of them agreed.

The local paper and a weekly paper in a nearby town gave me a front page write-up as follows: "More than 25 cars of all makes and models from a 1913 Ford to a 1956 Jaguar made their way up Main Street on Friday night in one of the most unusual parades we've ever heard about. In each of the convertibles rode a pretty young lady all decked out in a new formal. Among some of the notables riding were the 1956 Harvest Queen and part of her court; village clerk; chief of police; president of the Chamber of Commerce; city officials; and special representatives of stores in Brockport."

To describe the parade I had a public address system set up on top of my boxoffice and as the cars passed slowly by I called off the names of the cars, who was riding in them and who owned them.

To advertise the parade and the picture I had my public address system set up on my boxoffice a week ahead of time and every night I'd give out with a circus barker style of selling. I also used recordings to draw attention to what I was saying.

All in all the parade went over big and I had many compliments on the idea. Over 1,000 heralds on the picture were circulated among the parade enthusiasts by some teen-age boys.

The parade itself consisted of three sections, starting with seven old-time cars with a lead car carrying a banner reading "THIS WAS THEN." The next section was the 1956 American models with the lead car carrying a banner reading "THIS IS NOW." And the last section consisted of foreign and sports cars with the lead car carrying a banner reading "IS THIS THE FUTURE?"

A float on "Earth Vs. The Flying Saucers" was in the "THIS IS NOW" section of the parade.

Everything went off well and we did far above average business and all concerned were very pleased with the results. It was a lot of work; but also a lot of fun.

HOT NAMES?

The Hottest Box-Office Combination on the Screen!

BURT LANCASTER
AVA GARDNER

MARK HELLINGER presents

Ernest Hemingway's

The KILLERS

A UNIVERSAL-INTERNATIONAL RE-RELEASE FOR EXCLUSIVE SHOWING IN MOTION PICTURE THEATRES!

with EDMOND O'BRIEN · ALBERT DEKKER · SAM LEVENE

Screenplay by ANTHONY VEILLER · From the story by ERNEST HEMINGWAY

Produced by MARK HELLINGER

Directed by
ROBERT SIODMAK

Universal International

2nd GREAT HIT!

EXCITEMENT RIPS THE NIGHT!

THE SLEEPING CITY

STARRING **RICHARD CONTE · COLEEN GRAY**

and **ALEX NICOL** · Directed by GEORGE SHERMAN · Story and Screenplay by JO EISINGER · Produced by LEONARD GOLDSTEIN

A Universal-International Re-Release

RUNNER-UP NUMBER 2

MIDWEEK CHILDREN'S FILM PROGRAMS

Submitted by Dick Kline
Ohio, Loraine, Ohio
720 seats • 70 cents top admission
General patronage.

Today you hear so much about the wrong kind of movies and comic papers, etc. So if you can get some support from a Parent-Teachers Association, or some other group interested in children, it assures you their attendance, along with a lot of mothers.

The time to hold these special shows is an important element. Morning shows seem to get slower and slower, especially on Saturdays since there are now hours and hours of free cartoons and westerns on television and this is bound to hurt business. So the best time to hold your special shows is on a week-day when matinees are usually slow. This is especially true during the summer months when there is no school. When there is school, the special shows might be held on a midweek afternoon after school leaves out.

We billed the special shows as "Special Film Fun Shows. Film Library Shows all approved by Parent-Teacher Associations." The eight shows selected, one weekly, were "The Wizard Of Oz," "Gypsy Colt," "Return To Treasure Island," "Kim," "John Smith And Pocahontas" with three little Rascal comedies; "Boys' Ranch," "Adventures Of Robinson Crusoe" with Cartoon Carnival; and "Wagons West" plus a "Comedy And Cartoon Hour Of Fun."

Strip tickets were printed and sold at $1.00 for all eight shows, with a ticket torn off for each show. Each week we also sold individual tickets at 30 cents, so in all advertising the saving by buying the series strip is stressed. It was also pointed out that only a limited number of tickets would be sold. This was the capacity of the theatre, but we didn't so specify.

Advance advertising consisted of 4,000 handbills passed out at the theatre, at playgrounds, and house to house. A special advance trailer ran weeks in advance and during shows. Special advance ads were also run in the local newspaper; and stage announcements were made at Saturday matinees.

Results were we garnered an extra kid audience midweek at which concession business was very good. Quite a few mothers attended with small children. Mothers called and expressed their thanks that we had lined up such a good group of movies.

Maybe we only do get 12½ cents with the strip tickets; but we got kids and if they come to the theatre often enough, they will soon get the habit, and, remember, they are your patrons of the future! It truly doesn't seem any time at all until they are 12 years of age and coming regularly to the theatre on their own.

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES
$500.00 on—
"The Harder They Fall"
(This Prize Offer expires October 3, 1956)

UNITED ARTISTS
$750.00 on—
"Alexander The Great"
(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES
$500.00 on—
"Earth vs. The Flying Saucers"
(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

TICKET CLUB PLAN

Submitted by Don Bowen
Don, Erie, Ill.
350 seats • 50 cents top admission
General patronage.

The Don Ticket Club idea is working very well for me in this small town. I have sold 15 merchants on the idea. Briefly, each participating merchant receives a supply of cards bearing lists of figures ranging from one cent to $1.00, in addition to space for writing in date of issue, merchant's names, and customer's name, and the following information: "When card is all punched out, or $15.00, the card will admit one adult to the Don Theatre for any show on any date. Good 30 days from issue only. When card is half punched, or $7.50 in trade, will admit one child to any show."

Each merchant also gets a window card stating that they have the tickets, go to movies free, etc. I also had a trailer made up explaining the deal and listing the names of the merchants who had the tickets available, etc.

As the tickets are turned in at the theatre, I redeem them back to whatever merchant appears on the card for either an adult at 50 cents or child admission at 20 cents.

What sells the merchant on the idea is the fact that it costs them nothing until they have the merchandise sold, and the money in the cash drawer.

The small town theatre has to really keep on the ball at all times, or go the way of so many others, which is down the drain. We have a Progressive Club here, which holds a giveaway every Saturday night, giving script that can be used in any member's store. We give away three $5.00 prizes each week, and draw once for the jackpot which can go as high as $60.00. I have their sound system installed in the projection booth and each participating merchant has an individual speaker in his place of business; making it unnecessary for the customer to stop shopping while listening to the drawing. I register everybody who comes to the show Saturday nights and if their name comes up we save the prize for them and present it to them when they come out of the show. Otherwise they have two minutes to collect the prize after their name is called over the speaker system.

I have my ticket booth wired to receive the mike, and the secretary of the club is really on display, as he reads the names off in full view of everyone on the street.

In this way, my theatre gets full value out of the merchants' stunt.

RUNNER-UP NUMBER 4

3-D GLASSES

Submitted by Art Sills
Nortown, Flint, Mich.
1500 seats • 60 cents top admission
General patronage.

Like a lot of theatre operators, we found ourselves with several cases of 3-D glasses; but we came up with an ideal exploitation stunt utilizing the surplus glasses.

"War Of The Worlds" was booked and we advertised a special offer of "genuine official space traveler goggles" to each child paying an admission and bearing the coupon printed in the Journal.

The house manager set up a front display of the goggles that attracted quite a lot of attention. The glasses were passed out at the door during the engagement at a special table. We were extremely satisfied with the results.

Contest Boosts Musical

NEW YORK—Des Moines, Cincinnati, Detroit, and Dallas have been added to the cities participating in a national disc jockey contest set by 20th-Fox pre-selling "The Best Things In Life Are Free."

With prizes of U. S. Savings Bonds, cash, record albums, and passes being awarded to writers of letters best describing a favorite recording of the film's title song, disc jockeys and stations in all parts of the country are being enlisted daily.

Foreign Sales Drop Forecast By Golden

Washington, D. C.—Nathan D. Golden, head, Commerce Department's Motion Picture Division, stated last fortnight that a drop of from five to 10 per cent may be seen in industry foreign sales within the next few years due to the rapidly growing television industries in several European countries.

"We are faced with the threat of television in Europe," he said. "Attendance and receipts might follow the same pattern set in the first couple of years in the United States, when people who had just bought television sets stayed home from theatres."

The inroads would not immediately be as sharp as they were here, Golden explained, but would be stretched out over a longer period because the purchasing power of the average European is not as high as that of the average American, and the cost of TV sets is comparatively higher abroad than in the U. S.

Government control of TV in some countries may be a tempering factor in lessening the drop of film business; however, an added factor which might tend to cut foreign revenues still more is the possibility that some countries may pass additional legislation to help their local motion picture industries, Golden said.

Air Line Sells Cinerama

Seattle—For the first time in the history of entertainment attractions in the continental United States, reserve seat box offices have been established in Alaska and the Arctic Circle.

Clifford Geisseman, assistant national director of exhibition for Cinerama, and Ralph W. Starkey, vice-president in charge of traffic for Alaska Airlines serving Fairbanks, Anchorage, Nome, McGrath, Unalaska, and Kotzebue, arranged to have Alaska Airlines agents in these points serve as Cinerama ticket agents for the engagement of Cinerama at the Paramount in this city.

Through these facilities, Alaskan residents may reserve tickets for any Cinerama performance. Starkey, in commenting upon this innovation in encouraging a closer relationship between the people of Alaska and the American Northwest, feels that the people of Alaska will welcome the new service designed for their benefit.

The Cinerama installation in Seattle is the 19th in this country and the 26th in the world. Cinerama opens in Caracas, Venezuela, in September.

20th-Fox Gets "Success"

New York—The screen rights to George Axelrod's "Will Success Spoil Rock Hunter?" were purchased last week by 20th-Fox for a reported $100,000.

In a separate deal, the film company obtained the release of Jayne Mansfield from the cast of the Shubert Theatre play as of Sept. 15 upon payment of $20,000 directly to the play's backers.

Miss Mansfield is en route to Hollywood, where the studio is considering her for the "Rock Hunter" film as well as for several other roles.

New York Scene

(Continued from page 9)

for the festival. He reasoned that such events are particularly important in that they help in the foreign market which makes up 51 per cent of the total industry revenue these days.

As for his film, which was made without the cooperation of the Defense Department because they objected to the theme, which included the showing of an officer in the Army as a coward, he announced the cooperation of the American Veteran's Committee which denounced the governmental body. He didn't know whether the film would be banned from showings on Army posts.

He has in work now "Ride Back," starring Tony Curtis, which is the last film under his present UA contract. He presently holds a releasing and producing contract with Columbia which calls for two films, but this is being expanded to four features. Set for that company are "Garment Center," 50 per cent of which will be made in New York, and "310 to Yuma."

THE METROPOLITAN SCENE: 20th Century-Fox is preparing a special pressbook for the southern saturation of "Between Heaven And Hell" when several hundred theatres will be participants. . . . Museum of Modern Art launched an extra-added series of night showings on such items as "She Done Him Wrong" (1933); a kinescope of the telecast of "The Trip To Bountiful"; "The Fight For Life" (1941); "Blondie Of The Follies" (1932); "Twentieth Century" (1934); "Seventh Heaven" (1927) . . . Barry Sullivan is in town to do a play. . . . "Teenage Rebel" is getting a record build-up via "Cool It Baby," a rock 'n' roller. It's a 20th-Fox release. . . . Paper-backed edition of "Between Heaven And Hell" is out with all the attendant hoopla coincidental with the scheduled openings of the film. . . . Arthur Jacobs is handling public relations for the Prince and Princess. . . . William Holden was in for the usual promotion schedule for his Warners release, "Toward The Unknown," after which a tour of various cities is in order.

Iron Curtain Crumbling As Indies Eye Market

Hollywood — Governor Ellis Arnall, president, SIMPP, last week recommended to members that they immediately make their pictures available for sales behind the Iron Curtain.

Arnall said, "While the State Department has for some time stated they have no objections to Iron Curtain sales I now feel that the department would actually favor such activity by the industry.

"The best ways for producers to get more of the boxoffice dollar," he continued, "is in the foreign market, which continues to grow and is ready for more product, especially that of independents who release through local importers."

When this man walks into your theatre...

...your service worries are over. In thousands of theatres throughout the United States, exhibitors and projectionists welcome the appearance of an ALTEC field engineer.

Why?

Because ALTEC SERVICE is always one step ahead of the industry's continuing technical parade.

Whether your sound is optical, magnetic, optical-magnetic, single or multiple channel, ALTEC field engineers have the right answer for every problem.

ALTEC® SERVICE CORPORATION

Get in step with ALTEC. Join 6,000 ALTEC customers in the march to better sound.

SPECIALISTS IN MOTION PICTURE SOUND

161 Sixth Avenue • New York 13, New York

NEWS OF THE TERRITORIES . . .

COMPO Dues Drive Started By Salesmen

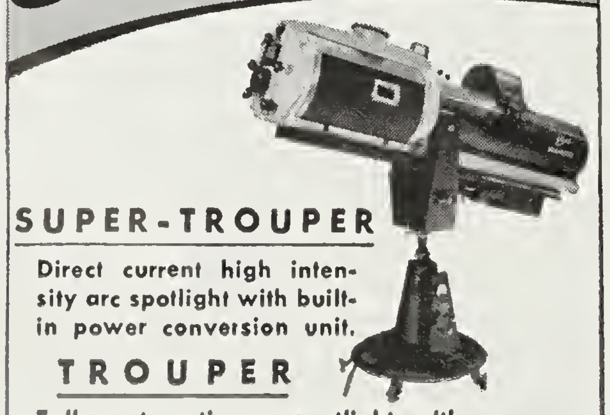
Boston—Two separate COMPO meetings were called by William Kumins of Warners, who is area chairman for the dues committee, one for all branch and district exchange managers and the second for all salesmen.

Martin J. Mullin and Frank C. Lydon, exhibitor members of the tax committee, spoke on both occasions, recalling the outstanding success of COMPO in the fight for admission tax reductions, and stressing the need for further funds to carry on. Fourteen branch managers attended the first meeting, while the second was attended by over 40 salesmen.

Kumins outlined the sales pitch for the field men who will approach exhibitors for the collection of dues. "We need the small exhibitor, and he should be a member of the COMPO organization for his own protection. With the wonderful job that COMPO did on the tax, you salesmen should be welcomed with open arms by all exhibitors. And remember, the distributors are matching the amount of money collected by exhibitors, dollar for dollar."

Within the next two weeks, every theatre in the area will be canvassed by salesmen who will have pledge cards for exhibitors to sign. The dues, allocated according to the number of seats in each theatre, should be given to the salesmen and not sent directly to COMPO.

THEATRES PLAYING
Vaudeville Acts
Amateur Nights
Stage Shows
Bank Nights
Rock 'n Roll Shows
Fan Club Nights
should have Strong SPOTLIGHTS



SUPER-TROUPER
Direct current high intensity arc spotlight with built-in power conversion unit.

TROUPER
Fully automatic arc spotlight with adjustable self-regulating transformer in base.

TROUPERETTE
Incandescent spotlight.

Send today for free literature and prices.

THE STRONG ELECTRIC CORP.
41 CITY PARK AVENUE • TOLEDO 1, OHIO

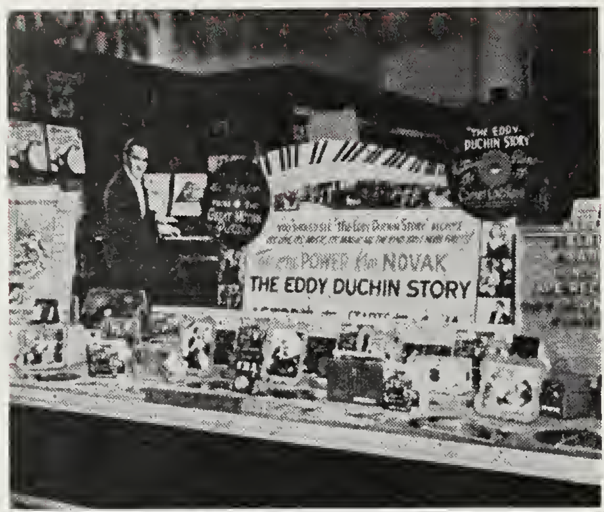
Exhibitors To Attend Building Code Sessions

Albany—Theatre operators, their engineering representatives or their lawyers planned to attend public hearings in New York, Albany, Rochester, and Buffalo, Sept. 17-20, on proposed revisions by State Board of Standards and Appeals to code 36, which applies to places of public assembly. Copies of the many-paged hearing draft were obtainable, in advance, from Albany or New York offices of the board.

The revised code, which would take the place of the present regulations, in effect since May 1, 1947, has been simplified and streamlined. In some respects, it is believed to be more liberal in following the directive of the Labor Law that minimum safety standards, consistent with sound practices, be established for indoor-outdoor theatres and other places of public assembly. Issuance of certificates of "variation," where the Board decides application would cause "practical difficulties or unnecessary hardship," would still be authorized.

A two-hour discussion period, in each center, was the three-man Board's hope. The longer sessions which characterized the hearings on proposed revisions several years ago, were to be avoided, if at all possible.

The Board of Standards and Appeals plans to finalize the revised code within 60 days of the last hearing. It would not apply to New York City or to other cities having a bureau of buildings charged with enforcement of a building code enacted by their respective legislative bodies.



This music store window display was obtained recently by manager Lou Krasner in connection with his run of Columbia's "The Eddy Duchin Story," Astor, Boston.

Albany

Stanley Warner Strand, Albany, and John Capano's State, Troy, were added to the list of theatres and other places of public gathering which received false telephone tips of bombs. . . . Robert Martin succeeded Mrs. Ottilie Fearing as manager, Stanley Warner Avon, Utica, N. Y. He had been assistant to Sidney Sommer at Troy, Troy, N. Y., for two years. . . . Warners exchange reportedly dropped two women office employees as part of company's economy drive. . . . Leon Einhorn, local architect, who has designed 100 drive-ins since laying out the Saratoga, at Latham, for Neil Hellman in 1941, is working on plans for an indoor-outdoor theatre to be built by Prudential Circuit near Hicksville, L. I.

Atlanta

The new owner of the Arlington, near Jacksonville, Fla., is J. H. Robinson, owner of theatres in Georgia. . . . Fred Coleman has opened his Twin Starlite Drive-In here with 500 cars. . . . President Ike Katz, Kay Film Exchange, with headquarters here, has opened a branch office in Jacksonville with Mrs. Evelyn Hazouri as office manager. . . . Benton Brothers Film Express Company has taken over the inspection and shipping of RKO pictures.

Frank Lowery has returned to Columbia as sales representative. He goes there from Capital Film Exchange. . . . Nat Williams, Jr., Interstate Enterprises, Thomasville, Ga., said that his father, who suffered a heart attack some time ago, is getting along just fine and will return home soon. . . . William D. Patrick, 79, retired Florala, Ala., theatreman, died at his home in Fort Walton Beach, Fla., after a long illnesss. . . . The Neptune Drive-In, Daytona Beach, Fla., was robbed of about $100. . . The Alachua will be under new management since Mr. and Mrs. Roscoe Croley are moving to Georgia. The owners, Mr. and Mrs. E. B. Williams, Mayo, Fla., named Weyman Funderburk, Mayo, to manage the Alachua. His wife will be in charge of the boxoffice.

Boston

There is a large group of theatremen from this city planning to attend the TESMA-TEDA trade show at the Coliseum in New York Sept. 20-24. Those who have signified their intention of taking in the meetings are Phil and Junior Lowe, Ernest Comi, Ken Douglass, Jr., Carl Goldman, Nat Buchman, H. C. McKinney, Julian Rifkin, Edward Lider, Maurice and Mel Safner, Joe Stanzler, Edward Comi, Joe Testa, Eddie Hosmer, Michael Redstone, Edward Redstone, Sumner Redstone, Martin Mullin, Hy Fine, Bob Sternburg, Chester Stoddard, John Loftus, John O'Brien, Samuel Pinanski, Edward Canter, Ben Conviser, James Mahoney, Arthur Lockwood, Douglas Amos, several district managers from Lockwood and Gordon theatres, Ray Canavan, and many others. . . . Eddie Comi has been named

Saratoga Red Carpet Welcomes Reade Operation

ALBANY—Saratoga business places figuratively rolled out the red carpet for Walter Reade, Jr., when he became sole owner and operator, Community and Congress. They extended "best wishes" in a large newspaper advertisement; expressed pleasure that Reade would give the spa the finest in screen entertainment. His third Saratoga enterprise, Community Motor Court, was likewise saluted.

Reade, who had been pooled for some years with Benton Theatres in that city's two motion picture houses, kept Community as the ace first-run. He tagged the Congress "Saratoga's Family Theatre."

William J. Trambukis, Loew's State, Providence, R. I., recently had this dummy aerialist erected from the top of the theatre's upright sign to bally United Artists' "Trapeze."

chief projectionist at the new Saxon for the Todd-AO showing of "Oklahoma!" His supply house, Massachusetts Theatre Equipment Company, installed all the projection equipment in the huge booth which is equipped with two new Todd-AO projectors made by American Optical Company. Fred Phyfe is the engineer from American Optical Company.

The new Suffolk Downs Drive-In, East Boston, under construction by the Northeast Drive-In Theatres Corporation, has no opening date set as yet, according to Edward Redstone. This theatre is the only drive-in to be in operation all year long in this territory. Electro-mode heaters are to be installed, connected directly with the speaker posts. . . . Fifty-two young dramatic aspirants were auditioned at the Hotel Bradford by Otto Preminger in his efforts to pick an unknown actress to play Joan of Arc in his forthcoming production of Shaw's "St. Joan." The girls came from all over New England to appear before the producer who later admitted that he had witnessed some "interesting talent." The UA staff, headed by Joe Mansfield, publicist, was on hand to lend encouragement to the girls waiting to audition. . . . Business over the Labor Day weekend was better than last year with "Bad Seed" doing especially well at the Metropolitan. A break in the weather for indoor theatres helped to give business a spurt with the tax reduction a factor.

Tax On Film Ads Ends On Request Of Exhibitors

DURHAM, N. C.—The City Council at Durham, N. C., has abolished a city tax on motion picture advertisements at the request of theatre managers.

The managers contended that the income to movie houses from screen advertising was small and was all but wiped out by the city's levy of $75 a year. They said that while they did not object to being taxed, they felt the advertising levy was unfair since advertising on the radio and television and in the newspapers was not taxed by the city.

The Council, after defeating a motion of one member to reduce the levy to $10 a year, voted to abolish the tax entirely.

Zoning Board Defeats Move To Ban Drive-In

PROVIDENCE—The zoning board of appeals, in adjoining Seekonk, by a two to one vote, recently denied a petition by the Independent Amusement Company to revoke a building permit issued for the construction of another drive-in in that town.

Board members Frank Roske and Paul Johnson voted against the petition and chairman Rayford Leavitt voted in favor of it. Both Johnson and Roske said they felt the screen for the proposed Family Drive-In would not violate the zoning ordinances as claimed by the petitioner.

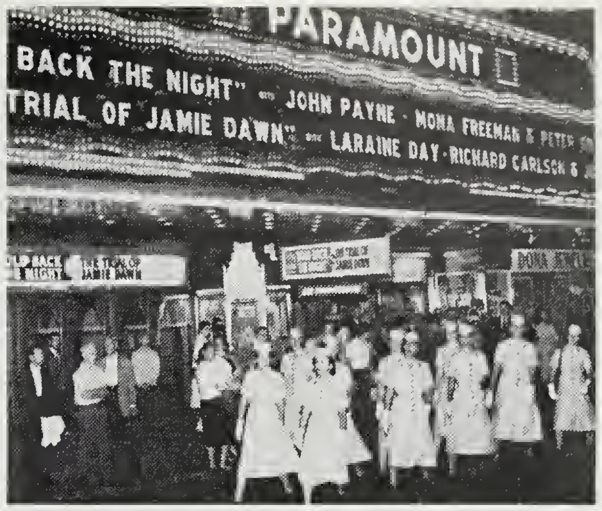
John J. Harrington, counsel for the Independent Amusement Company, which operates the Bay State Drive-In on Route 6, told the appeal board, at a previous meeting, that the town ordinance prohibits a building to exceed three stories or 40 feet.

Both board members who voted against rescinding the permit based their decision on a Massachusetts Supreme Court Case which describes a building as a liveable structure. They said that a drive-in screen was not liveable nor could it be used for any purpose that a building could be used for. Leavitt, however, said that the screen had a door at the bottom and an interior which could be used for storage. This, he contended, classified the screen as a building.

At the meeting held last Aug. 16, Benjamin Horvitz, attorney for the Family Drive-In, said Gordon Owen, Seekonk town solicitor, had stated that the permit was legally issued. He also said that the Bay State Drive-In was merely trying to stifle competition.

Buffalo

Al Margolian, RKO exploiteer working out of the Cleveland and Buffalo exchanges, was in working on "The First Traveling Saleslady" and "Great Day In The Morning," both coming soon to the Paramount. . . . Billy Keaton and his wife Reggie report good business at their recently-opened hat shoppe in Transition, the big new shopping plaza at Amherst. He is a former chief barker of Tent Seven, Variety Club of Buffalo, and with his wife starred for many years in a program broadcast from WGR. He now has a daily program (disc jockey type) from WXRA, Kenmore, N. Y. . . . The Federal Communications Commission has advised four applicants for the VHF-TV channel nine at Elmira that no further action will be taken on the applications until the commission has decided on a proposed change in Elmira's channel assignments. . . . Emery House, manager, east coast division, Eastman Kodak Company's motion picture film department at Hollywood, was named speaker for the Sept. 14 meeting of northeastern section, Society of Motion Picture and Television Engineers. The meeting was scheduled for the Dryden theatre in Rochester. House was to speak on "Thirty Years of Cinematographic History." . . . The Palace, Rochester, celebrated Navy Night when all active Navy personnel in the area were guests of the management. Jay Golden, district RKO manager, invited the Navy men to view "Away All Boats," on the final day of the run. The guests, in uniform, were admitted upon presentation of identification cards, and each was invited to bring a guest. The theatre got a lot of publicity in the local press on the stunt. . . . Warners' "Moby Dick" was slated to open in the Seneca, managed by Charlie McKernan, on Sept. 23.


PARAMOUNT
BACK THE NIGHT" — JOHN PAYNE - MONA FREEMAN
TRIAL OF JAMIE DAWN" — LARAINE DAY - RICHARD CARLSON

Allied Artists' "Hold Back The Night" recently won the full support of the U. S. Marine Corps when it opened at the Boston Paramount. A reserve detachment of women Marines are seen arriving at the theatre after marching there in formation.

Chicago

Hugo Sonnenschein, 73, lawyer, charity worker, and civic leader, who at one time was a director of Balaban and Katz, died while vacationing at Pebble Beach, Cal. Survivors include his widow, two sons, and a daughter. . . . George Dunn, for several years manager of the Turner-Farrar Theatres of Harrisburg, Ill., took over the operation of the Hollywood and Majestic, Albion, Ill. . . . According to city tax collections of $98,628 in August, attendance didn't come up to that of the same month a year ago when the take was $109,353. Similarly, total amusement dropped, with $160,236 as against $170,000. . . . Among the 87 pictures, totaling 553,000 feet, scanned by the Police Censor Board in August, 25 were from abroad. None were rejected but 23 cuts were made. Two were tagged adult.

New Drive-In Opens; Features Modern Touch

MANCHESTER, N. H.—The Bedford Grove Drive-In has opened just south of Manchester featuring the largest outdoor screen north of Boston. A Westinghouse sound system with hi-fi speakers has been installed, together with Century projectors.

An innovation is a 100 per cent stainless steel refreshment stand which is entirely self-service. The drive-in has room for 1,000 cars. Ray Starita is owner.

THERE'S ONE LEADER IN EVERY FIELD!
TRY US ON YOUR NEXT ORDER AND SEE WHAT WE MEAN!
IN SPECIAL TRAILERS ITS FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 341 W. 44th ST.

Taking advantage of the extra revenue to ensue from its participation, MGM recently joined in the Spyros Skouras Showmanship Maturity Drive during the engagements of "Guys And Dolls" and "I'll Cry Tomorrow" in the Skouras Circuit. Here, Emery Austin, MGM exploitation manager, passes out checks to four MGM winners, Harry Klein, Liberty, Elizabeth, N. J.; Max Cooper, Cove, Glen Cove, L. I.; John Andres, Calderone, Hempstead, L. I.; and Irving Schmetz, Forest Hills, L. I.

Busy Agenda Planned For ATOK Meeting

Louisville, Ky.—The second annual general meeting of the entire membership of the Allied Theatre Owners of Kentucky has been set for Oct. 2 in Louisville, Ky., at the Sheraton-Seelbach Hotel. The general meeting will be preceded by a dinner meeting of the board.

E. L. Ornstein, president of ATOK, is making an urgent appeal for all exhibitors, members and non-members of ATOK, to be present for a full schedule of business vital to the industry as a whole, and also is requesting attendance of film exchange branch managers, film salesmen, distributor personnel, and equipment dealers to discuss problems of mutual interest.

One of the highlights of the meeting in the way of an entertainment feature will be a cocktail party hosted by W. E. Carrell, Sr., Falls City Theatre Equipment Company.

One of the principle speakers of the luncheon meeting will be Ronald Reagan, motion picture and TV star. One of the features of the full day meeting will be a film clinic. The election of officers and directors for the coming year also will be held.

Cincinnati

John Eifert, Warners sales manager, visited with West Virginia exhibitors. . . . Walter Bibo, producer, was in. . . . Lou Cramer, owner, Cruise-in Drive-In, Eaton, O., has purchased a winter home in Miami Beach, Fla. . . . Frank Collins, general manager, Chakeres Circuit, Springfield, O., presided at a meeting of circuit drive-in managers. Recent car giveaways at several of the circuit houses were very successful. . . . Ellen Metcalf, 20th-Fox clerk, resigned.

Cleveland

Exhibitors, generally, were happy over the Labor Day weekend business, which was better than in recent years. Cool weather with occasional rain on Saturday and Sunday encouraged theatre attendance. . . . F. T. Murray, manager of branch operations for U-I exchanges, was a local branch visitor. . . . Cleveland will have Cinerama. Rumors were verified that negotiations are complete to put it into the RKO Palace, a 3000-seat deluxe first-run house.

The Lyceum, recently acquired by S. P. Gorrel and Leonard Mishkind and completely remodeled by Henry Hellriegel, theatre contractor, reopened. H. B. "Nicky" Arstein has been engaged as manager. Arstein was formerly manager, Broadvue. . . . Ed Shulman, Shul-Sher Art Theatre Circuit, has boosted the admission scale at the Heights from 75 cents to 90 cents for students and from $1 to $1.25 for adults. . . . F. L. Wittelborg has notified exchanges that his Grove, Columbus Grove, O., closed all summer, is now open weekends. . . . Henry Pearlstein, father of E. C. Perason, MGM field publicity man, died at his home. . . . Ben Fine, brother of Jack Fine, Union Square, died. . . . Dick Wright, SW district manager, and his wife shortly will be rattling around in their Cleveland Heights home when daughter Judy leaves to enter Florida State College in Tallahassee, Fla. Son Jimmy is in the service, currently assigned to the counter intelligence school in Baltimore. . . . F. Pearson is reopening the Mahoning, Youngstown, O. . . . Victor Hubor, well known among industry members, has opened a new office in 1399, Union Commerce Building. . . . Also in a new location is Herbert Rebman and his Rebman Studios, specializing in industrial and movie photography. Formerly in the Warner Building, the studio is now located at 1525 Superior Avenue.

200 Residents Protest New Drive-In Permit

CHICAGO—Two hundred residents from just outside northwest Chicago barged into a meeting of the Cook County board waving placards protesting a proposed 1,800 car drive-in on a 28 acre tract. The residents, through attorney Bernard Kaplan, charged that Morton Finch obtained a construction permit for the outdoor by by-passing the zoning appeals board and the county board.

Circuit Judge Harry Fisher issued in March a court order, a declaratory judgment, declaring the zoning ordinance invalid in the drive-in's case and directing a permit be issued.

The mass group dissolved when the county board received their resolution for rezoning the entire area. The residents also filed a petition to intervene in Judge Fisher's decision.

"Prose To Screen" Is Society's Theme

Rochester, N. Y.—The dedicated and growing number of museum movie watchers who compose the Dryden Theatre Film Society are heading into their seventh season of celluloid feasting. This year, they will see what has happened to great books and some lesser ones that have been turned into screen stories over three decades by viewing 20 old films, including interpretations by John Barrymore, Rudolph Valentino, and Barbara Lamarr.

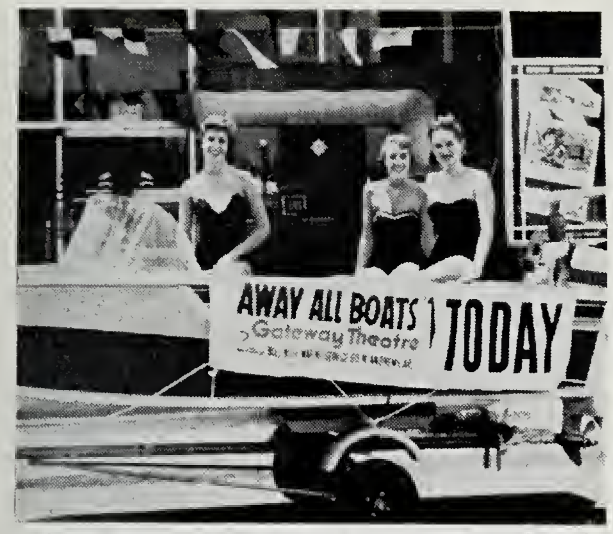
"From Prose To Screen" is the title of the 1956-57 series and the opening program was set for Sept. 11 with the showing of "Wuthering Heights," starring Laurence Olivier and Merle Oberon. The widest possible variety of the world's great literature will be represented. In talks preceding the showings, James Card, curator of motion pictures, Eastman House, will discuss the behind-the-scenes problems in converting great novels into successful motion pictures.

Dallas

Walter Penn has taken over Dominant Pictures Corporation, which books Warners reissues for Texas and Oklahoma. Jane Elms, former booker for Tower Pictures, is the new booker, and Central shipping will handle shipments and billing. National Screen Service will handle the trailers and all advertising. Penn has been a salesman in this area for more than 30 years. . . . Team captains of the motion picture division of the Community Chest drive met here at a luncheon to kick off the campaign. The meeting was presided over by Kyle Rorex, executive director of Texas COMPO, who is co-chairman with Louis Higdon, vice-president and general manager, Frontier Theatres. The motion picture division was expected to complete its participation in the drive by Sept. 14. Among the team captains present for the luncheon were Stuart Adam, Interstate Theatres; Johnny Kitts and Bernard Bragger, Republic; Bill Samuels and Elvin Sharp, Rowley United Theatres; Bill Durrett, Film Transfer Company; C. E. Davidson, 20th-Fox; Bill Finch and Burl Lovelace, Allied Artists; Dutch Cammer and Don Grierson, Lippert; Fred Hansen, National Theatre Supply; Lloyd Henrich and Robert Fry, Paramount; Roy Litsey, Phil Isley Theatres; Tom Luce, RKO; Roy Smith, Universal; Walter Steadman, National Screen Service; Louis Weber, MGM; Ross Morgan, Columbia; Charles E. Darden, Service Warehouse Company; and Jay Moore, United Artists.

Denver

The crew of Variety Clubs International will hold a meeting in Denver, Sept. 27-28, in the clubrooms of Tent 37 in the Cosmopolitan Hotel. . . . Pete Bayes, Paramount publicity man, spent two weeks on active army duty at Camp Carson, Colo. . . . Carl Miller, Warners branch manager, was recovering from an emergency appendectomy. . . . Mayer Monsky, Universal branch manager, was in General Rose Hospital. . . . RKO has contracted with Denver Shipping and Inspection Bureau to do its shipping and



Del Powell recently effected this tieup for the run of U-I's "Away All Boats," Gateway, Fort Lauderdale, Fla. The attractive boat attracted plenty of attention, as did the attractive girls.

Italian Film Plight Studied In Editorial

COLUMBUS, O.—The typical Italian movie was a specialized product for a specialized clientele, "but it just wasn't in the cards for it to succeed in its pitch for a mass audience," said the Columbus Dispatch in an editorial titled "The Plight of Italian Films."

The editorial noted that the Italian film industry, flourishing a few years ago, "has fallen on evil times." The newspaper said that a number of film companies have gone broke and "others are on the brink."

Part of the blame, said the editorial, "is being assigned to the attempt of Italian studios to match Hollywood standards of lavishness, casts full of big names and expensive production, instead of sticking to the simple, unconventional low-key type of picture on which they built their postwar reputations."

The Dispatch said that even the Italian public prefers "Pollyanna-ish American imports" with happy endings to the "stark realism of domestic fare." The editorial stated that such Italian films as "Bitter Rice," "Open City," and "The Bicycle Thief" had no wide popular appeal here and owed what success they enjoyed because of their contrast to the typical Hollywood "happy-ending" film.

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inspection. . . . Four from here will attend the WOMPI convention at Atlanta, Pauline Hall, delegate; Mary Ann Hogle, local president; and visitors Jean Gerbase and Grace Fuschino.

Des Moines

The Perry, Perry Ia., has been reopened by the Pioneer Theatre Corporation, with Bernard Bisbee named as manager. The reopening came after an intensive drive by business people to have the theatre operating again. . . . Gerald D. Darner, Norfolk, Neb., has been named manager, Clarion, Clarion, Ia., replacing Robert Morton. . . . Richard Baker, Iowa City, Ia., purchased the Eldon, Eldon, Ia. . . . The Flame, Elma, Ia., only house in the town, has been closed. . . . Mrs. George Basta, manager, Watson, Grattinger, Ia., has dropped shows on Monday, Wednesday, and Friday, and will show only on Saturday and Sunday night. . . . Clarence Locke has been named manager, Ritz and Majestic, Centerville, Ia.

Film Exchange and Dealer Listing for the MEMPHIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 395 S. Second—JAckson 7-9424
Br. Mgr.: Bailey Prichard. Office Mgr. and Booker: Vivien Wahlquist. Sales: F. J. Kaiser, Henry Hammond. Cashier: Allene Ratliffe. Emerg. Phone: 34-8405.

ASTOR, 408 S. Second—JAckson 3-1856
Br. Mgr.: Cliff Wallace. Office Mgr. and Booker: Lennie Yerger. Emerg. Phone: JAckson 3-1856, JAcksan 4-1365.

COLONIAL, 492 S. Second—JAckson 5-2386
Br. Mgr.: Fred A. Meyers. Office Mgr. and Booker: Mory K. Baker. Sales: Fred Lawrence, Jeff Williams. Booker: Mary K. Baker. Cashier: Frances McDaniel. Emerg. Phone: MU 5-6235.

COLUMBIA, 162 Vance Ave.—JAckson 6-3268
Br. Mgr.: Norman J. Colquhoun. Office Mgr.: Frank Owen. Sales: James Pope, Leonard Shea, Tate Baker. Bookers: Frances Blankenship, Charles Snawdy. Coshier: Mae Carper. Field Exp.: Matty Brescio. Emerg. Phone: None.

HOWCO, 399 S. Second—JAckson 7-9976
Br. Mgr.: W. C. Kroeger. Bookers: Leora M. Kroeger, Becky Marie Stevens, Eddie Martin. Emerg. Phone: BR 8-5476-W.

METRO-GOLDWYN-MAYER, 158 Vance Ave.—JAckson 5-5443
Br. Mgr.: Louis C. Ingram. Sls. Mgr.: Rudolph Berger. Office Mgr.: Etheline Mayo. Sales: J. R. Fly, P. H. Holmes, J. W. Ronsick. Bookers: Jennings Sasley, Betty Walden, Charles Craig. Cashier: Mory Crosley. Field Exp.: Paxton Moore. Emerg. Phone: BR 8-7342W, JAckson 7-7046.

PARAMOUNT, 362 S. Second—JAckson 6-7425
Br. Mgr.: Howard A. Nicholson. Office Mgr.: Newell S. Garrett. Sales: Tom S. Donohue, Travis G. Carr, Robert O. Kilgore. Bookers: James E. Smith, Chorles L. Arendall. Cashier: Fairy F. Wilkerson. Field Exp.: Bob Bixler. Emerg. Phone: None.

RKO, 152 Vance Ave.—JAckson 6-1281
Br. Mgr.: P. V. Reagin. Office Mgr.: W. F. Curd. Sales: M. L. Basse. Booker: Zula Fitzpatrick. Cashier: Louise Hughes. Field Exp.: Ed Terhune. Emerg. Phone: 4-5426, BR 6-6422.

REPUBLIC, 397 S. Second—JAckson 6-7388
Br. Mgr.: Nat Wyse. Sales: Ward D. Carpenter, J. H. Martin. Booker: Roy Durell. Cashier: Fontress Ofenheusle. Emerg. Phone: 4-5331.

20TH CENTURY-FOX. 151 Vance Ave.—JAckson 6-2164
Br. Mgr.: Thomas W. Yaung. Office Mgr.: Leo R. Wintker. Sales: Bannie O. McCarley, John T. Gannon, Jr. Bookers: Dewey P. Hopper, Gearge F. Wolfe, John W. Rhea. Cashier: Jahn L. Rygaard. Field Exp.: Jimmie Gillespie. Emerg. Phone: None.

UNITED ARTISTS, 408 S. Second—JAckson 5-8467
Br. Mgr.: D. J. Edele. Sales: Tony Tedesco, Harold Kimmel. Booker: Katherine Randle. Emerg. Phone: 33-0959.

UNIVERSAL-INTERNATIONAL, 138 Hurling—JAckson 6-4161
Br. Mgr.: R. C. Settom. Office Mgr.: Jack Durrell. Sales: Joe Murphy, Bill Stevens, Bob Carpenter. Boakers: Jack Pentz, Fred Huffstutler, Fred Abraham. Cashier: Anne Elgin. Emerg. Phone: None.

WARNER BROS., 402 S. Second—JAckson 6-1191
Br. Mgr.: Joe S. Young. Office Mgr.: Charles Jones. Cashier: Helen Van Vulpen. Field Exp.: Kevin Geunther. Emerg. Phone: None.

• *Supply Dealers*

MID-SOUTH THEATRE SUPPLY, 502 S. Second—JAckson 7-3040

NATIONAL THEATRE SUPPLY, 412 S. Second—JAckson 5-6616
Emerg. Phone: 62-3975

TRI-STATE THEATRE SUPPLY, 320 S. Second—JAckson 5-8249
Emerg. Phone: 4-5269.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 500 S. Second—JAckson 6-7454
Br. Mgr.: Jack Lustig. Office Mgr.: Fred Roberts. Sales: Johnny Goodenough. Bookers: Doris Baley, Evelyn Kaiser, Margaret Kaleta. Cashier: Fred Roberts. Emerg. Phone: None.

• *Signs, Advertising and Printing*

NATIONAL SCREEN SERVICE, 500 S. Second—JAckson 6-7454

PEERLESS PRINTING, 410 S. Second—JAckson 6-1770

THEATRE POSTER EXCH., 184 E. Calhoun Ave.—JAckson 7-3836

• *Messenger Services*

FILM TRANSIT, 311 S. Second—JAckson 5-6848

• *Service Companies*

ALTEC SERVICE CO, 3644 Carnes—48-5284

E. S. HAWES SOUND SERVICE, 918 Marsh—JAckson 7-9117

• *Motion Picture Exhibitor*

Representotive: Mrs. Tom Spalding, 3070 Kimball Road, MEmphis 4, 34-4301.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

A POWERFUL DRIVE
FOR A

Members of United Artists' Los Angeles exchange recently graphically expressed their support for UA general sales manager James Veldes, who is being honored by a special salute from personnel of the western district, which he formerly managed. Shown, left to right, are Bert Pollard, Rollin Gunderson, Bill Warner, Jack Katz, Bill Walsh, Andy Heederik, Gerry Logue, Charles Wolcott, and Bill Wasserman.

WOMPI Launches Industry Campaign

DALLAS—Grace Folsom, president, Women Of The Motion Picture Industry of Dallas, announced that the first phase of an all-out concentrated "Back To The Movies" campaign would go into effect immediately.

The slogan, "Enjoy The Best—Attend The Movies" has been selected from hundreds of suggestions submitted by WOMPI members and industry personnel, and through the use of postage meter plates and rubber stamps, will appear on all first class mail posted daily by circuit and independent theatres, branch offices of film companies, allied industry companies, as well as many Dallas merchants, banks, and insurance offices.

Maxine Adams, Frontier Theatres, chairman of the committee heading the campaign, reported that the effort has the full support and cooperation of Texas COMPO, Interstate Dallas Theatres; Rowley United Oak Cliff Theatres, Frontier Theatres, the Dallas offices of Columbia, 20th-Fox, Universal, Paramount, RKO, Warners, MGM, United Artists, Allied Artists, National Screen Service, and many independent theatres and concession equipment companies. She further stated these industry affiliates would not only purchase and use the meter plates and rubber stamps to engender interest within the industry but would also buy and sponsor both types of mailing equipment for use by Dallas merchants.

Slug mats of the slogan are also available to theatres for insertion in daily advertising. Theatres and organizations interested in joining forces in this concentrated "Back To The Movies" effort can obtain the meter plates, rubber stamps and ad mats from WOMPI of Dallas at cost.

Glover Elected To Head AA Southern Exchanges

NEW ORLEANS—At a meeting in Atlanta of the stockholders of Allied Artists Southern Exchanges and the heirs to the estate of the late Arthur Bromberg, Henry Glover, branch manager here, was elected president. Upon his return to New Orleans, Glover stated that no decision was made whether the headquarters for the company should remain in Atlanta, or be moved to New Orleans.

Glover's career in the distribution field dates back 12 years, when he took over the managership of the Monogram exchange here.

Houston

Weingarten Stores, a chain of grocery stores with headquarters here, is offering free theatre tickets to local theatres to those boys and girls who purchase school supplies. Theatres cooperating include the Alabama, Garden Oaks, Eastwood, South Main Drive-In, North Main, Santa Rosa, Shepherd, Bellaire, Village, Almeda, Yale, North Houston, Roxy, Wayside, Fulton, Broadway and Trail Drive-In, all in Houston; the Showboat, Freeport, Tex.; Showboat and Texas, Texas City, Tex.; Long, Pasedena, Tex.; and the Velasco, Velasco, Tex. . . . The Don Gordon has been the scene of a dispute between the owners, Mr. and Mrs. Ernest Dorsythe, and the projectionists Local 279. The union contends that the theatrte is using non-union labor in the projection booth, while the owners claim they run the projectors themselves and employ no one else in the booth. . . . Sidney Blackmer was due in on behalf of the local showing of "High Society" but was delayed in El Paso, Tex., where he stayed to help police investigate the breaking into his car and stealing a number of personal belongings. . . . Bill Goll, booker for Columbia, has been released from St. Joseph's Hospital where he has been a patient for the last three weeks being treated for a nonparalytic type of polio. . . . Ruby Gibson, head of the Navaway, has had the cast removed from her leg which was injured when she fell at the theatre.

Jacksonville

Elmer Hecht, MPEOF president, conducted an enthusiastic meeting of the group's officers and regional directors at the Hotel Roosevelt. He said plans for the MPEOF annual convention here Oct. 28-30 indicate that the best list of speakers and entertainers in the group's history is expected to appear. . . . Booking for the Pompano Drive-In, Pompano Beach, and the Gold Coast Drive-In, Deerfield Beach, is Charley King, Exhibitors Service. . . . The new Kay Film Exchange office in the Guaranty Life Building is staffed by salesman Joe Thrift and booker Mrs. Evelyn Hazouri. . . . Assisting Byron Adams in opening the new United Artists office in the Florida Theatre Building is Charles Touchon, UA office manager in Atlanta. . . . The Floyd Theatres Circuit is now being booked here by Jim Kirby, ex-staffer at U-I. . . . A new resident here is Mrs. Laura Kenny, UA worker from Atlanta. . . . New house manager at the Florida is Bob Cornwall, formerly with the FST home office. . . . Harold Spears of Atlanta was here for the MPEOF fall meeting. Others were Joe Lipson, Orlando; Bob Daugherty, Haines City; Pete Sones, Tampa; Charles Richelieu, St. Petersburg; Jerry and Louis Gild, Pahokee; and B. B. Garner, Lakeland. . . . Louis Gold was named MPEOF secretary, succeeding Bob Armstrong, who resigned.

MIAMI, FLA., NEWS—Edward J. Melniker, formerly owner, Coral Way Drive-In, and member of Variety for 20 years, was named "Barker of the Month" by Tent 33, Variety Club of Miami. A member of the local crew, he is permanent chairman, annual installation dinner for Variety. . . . Nov. 13 has beeen set as the date of the annual Variety Club Women's benefit hat show, to be held at the Miami Springs Villas. . . . E. W. Hecht, Wometco district manager, was proud of daughter, Pauline, one of three Miami musicians selected to play with the Brevard (N. C.) Festival Orchestra. Miss Hecht studies at Florida State University and plans to go into music therapy work. . . . Frank Petraigilia, Columbia, was in to work on the advertising for the premiere showing of "Miami Expose."

Joe Rosen, right, U-I New York branch manager, will have his own sales drive in the metropolitan area starting Sept. 30. He is using a supermarket theme for his promotional background. Dorothy Malone, starred in "Written On The Wind," recently stopped in at the exchange to help him sell some merchandise to Larry Morris, left, B. S. Moss Theatres executive, and Seymour Florin, head, Liggett Florin booking office.

Minneapolis

Paramount has renewed the lease on the building which it occupies at 1201 Currie Avenue for another two years, it was announced by J. T. McBride, branch manager. . . . Horace A. Young, 61, operator, Rex, Chaska, Minn., for many years, died of cancer recently. Surviving are his wife, four sons, five daughters, two brothers, and two sisters. . . . "Lovers And Lollipops" will be distributed in the Minneapolis film zone by Independent Film Distributors, it was announced by Don Swartz, firm president. . . . Condolences to Saul Malisow, formerly branch manager, 20th-Fox, whose mother passed away recently. . . . New on the row is Geraldine Miller, typist, Columbia, replacing Carol Albers, resigned. . . . Ted Mann,

This is one of four windows garnered by Charles Gaudino, manager, and Bruce Nutter, assistant manager, Loew's Poli, Springfield, Mass., from Steiger's, the class "A" store of the town, on MGM's "High Society."

operator, World theatres in the Twin Cities, was in California getting his wife and family settled in Los Angeles where they will spend the winter. . . . Harry Weiss, RKO Theatres district manager, is recuperating at Mount Sinai Hospital from an operation on his arm which was injured in an accident near Omaha.

New Orleans

After several weeks' delay, Pic Moseley's new Pic, Picayune, Miss., finally opened. . . . William Lighter advised Transway that he has transferred ownership of the indoor Ber, Berwick, La., to Michael Verson, owner-manager, C-Wall, Morgan City, La. . . . Mr. and Mrs. Harold F. Cohen, Cohen Enterprises, attended the Associated Film Releasing convention in Chicago. . . . Mrs. Charles Greco is now at the helm of the Harlem, Thibodaux, La., following the death of her husband. . . . Herbert C. Anvil assumed operation of the Stateline, Stateline, Miss., from J. C. Bristow. . . . Mrs. Anna Oliphant, Richards Center, was nominated as treasurer, and Mrs. Gene Barnette as eastern regional director of the Association of Women of the Motion Picture Industry as presented by the association nominating committee along with the entire slate to the membership for election at the association's third annual convention to be held in Atlanta Sept. 28-30. Opposing the two local members are Mrs. Mary K. Baker, Colonial Pictures, Memphis, and Mrs. Myrtle Parker, Paramount, Charlotte. . . . A violent windstorm which swept across the southwestern portion of

Circuit Head Acquires Interests Of Stockholders

NEW ORLEANS—Don Stafford, head, Dixie Theatres Corporation, acquired by purchase the interests of Mrs. Catherine Clark, widow of the late Arthur Higgenbotham, organizer of the Corporation, and Charles O'Donnell in the circuit, which includes a number of houses in Mississippi as well as the Baton Rouge, La., Paramount, Louisiana, and Varsity.

Stafford, a descendant of a pioneer Baton Rouge, La., theatre operating family, personally owns the Columbia and Rex, Hammond, La., which were operated in conjunction with Dixie Theatres. The Rex has been closed since July of last year.

with *no* investment on your part of money, time or effort . . .

BERLO WILL INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre . . . in a big metropolitan area or a small neighborhood community . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself! . . . You and your money will be completely free to operate and promote your theatre FULL TIME!

BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . . *all YOU do is CASH IN on net profits every month!*

- BERLO *hires* and *trains* your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience *knows* what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you $1,000,000 worth of public and product liability insurance.

LET US PROVE OUR STORY IN TEN MINUTES!

America's Best Concessionaire

Delivers The Highest Per-Capita Sales In The Entire Amusement Field

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Write or Call Collect . . . NOW!

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333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.
OFFICES EVERYWHERE

Western Pa. Allied Finalizes Meet Plans

PITTSBURGH—Allied Motion Picture Theatre Owners of Western Pennsylvania announced that plans had been set for the organization's 34th annual convention at the Roosevelt Hotel on Oct. 1-2.

The announcement, issued by Harry Hendel, convention general chairman, stressed that small town theatres are currently faced with the most critical period in their history "despite the heartening reports in recent weeks of a boxoffice resurgence."

High on the agenda during business meetings will be a forum for planning ways and means of curing boxoffice slump, and positive plans will be formulated to secure relief from the burdensome Pennsylvania local admission taxes.

It was stated that important industry leaders will address the business meetings and the forum, and both members and non-members of the Allied organization were urged to attend.

Seen at the recent gala second international premiere of Paramount's "War And Peace," Paramount, Hollywood, were, left to right, Mrs. King Vidor; Vidor, director of the film; Countess Alexandra Tolstoy, sole surviving offspring of author Leo Tolstoy; Dino DeLaurentiis, producer of the VistaVision, Technicolor film; and his wife, famed Italian actress Silvana Mangano.

Florida destroyed the screen at the Escambia Drive-In, Century, Fla., owned and operated by Paul Woods. . . . Ernest MacKenna, manager, Joy and The Item, in connection with "The Killers" which opened at the Joy, launched a letter writing contest. The prize offered is a $100 bill for the writer giving the name of the "most courteous policeman in the business district and the reason why he should be selected." The winner will also receive a brand new service revolver which he or she will have the honor to present to the chosen policeman on the stage of the theatre. . . . UA's southern district manager George Pabst headquartering here joined the company's home office executives William H. Heinemann, James R. Velde, and Milton Cohen, eastern and southern division manager, in Jacksonville for the gala opening of their brand new exchange there. Following the festivities, they all planed here for the scheduled three day convention with district managers and sales managers. . . . Jackie Thon, Paramount bid clerk, and Ted Drew from Houston were married here. . . . The 50 sightless persons from the Lighthouse for the Blind here, whom Joy N. Houck, owner of the Panorama, had as his guests at a showing of Oklahome!" applauded loud and long and sung high praises of what they heard. . . . The Savoy's Joy, Vinton, La., recently closed, is the property of Milton Savoy, and not Joy's Theatres, as previously reported.

New York

Martin Solomon, son of Philip Solomon, vice-president of Blaine-Thompson Company and account executive on Warners Pictures, was married last fortnight to Judith Ann Cutler. . . . Joel Levy, Loew's Theatres, is retiring after 27 years of film buying and booking for their out-of-town theatres. He joined Loew's in 1929, after eight years with Wilmer and Vincent Circuit, where he acted as manager, district manager, head of publicity, and buyer and booker for their Virginia theatres. Prior to that he was a film salesman and branch manager in Philadelphia. He is a member of Motion Picture Pioneers. . . . Samuel Goldwyn, Jr., producer, "The Sharkfighters," arrived from Hollywood for conferences with UA home office executives on the film. . . . David A. Lipton, U-I vice-president, came in from California. . . . Robert Aldrich, producer-director, "Attack," returned from Venice, where the UA release won the Pasineti Award on the unanimous vote of the Italian Film Writers' Union.

Philadelphia

Tri-State Buying and Booking Service is now handling B. Wiest's Hollywood, Elizabethville, Pa., and Vincent Tate's Orient, Dunmore, Pa. . . . A $50,000 improvement program for the Capitol, Lancaster, Pa., is under way. The lobby and boxoffice will be rebuilt, a new front constructed, and a new marquee erected. The house will continue operation during the improvement, according to manager Ray O'Connell. . . . Ted Schlanger, SW zone head, hosted a cocktail party in the Hotel Warwick to welcome Bernie Brooks, new zone assistant and film buyer, to the territory. Sam Rosen headed a delegation from New York and over 250 industryites, local luminaries, and civic dignitaries were in attendance.

READING, PA., NEWS—Bob Diem, manager, Loew's Colonial, used display ad space in newspapers here to publicize a "high society" fashion show on the Colonial stage, in connection with the run of "High Society." A Reading fur garment retail store supplied the furs, the girl models, and other needs for the show, held at night, and a mink stole was awarded to a woman in the house who entered a receipt showing that she had her own furs in storage with the sponsoring fur store. . . . The Plaza, once home of burlesque and later of stock and film shows, is being advertised for rent for the coming season. . . . The Samuel F. Blatt Estate, owner, Penn Street Ritz, which with two adjoining properties will be taken over by the Reading Municipal Parking Authority and razed for use for public parking, will be paid $130,000 for the properties.

Late Missouri Exhibitor To Be Honored By State

WEST PLAINS, Mo.—In memory of the late Dean W. Davis, local motion picture theatre owner and a director, Missouri-Illinois Theatre Owners, the Missouri Conservation Commission has created the Dean W. Davis Recreation Area just north of Pomona, Mo. For many years, Davis was a leader in plans for the conservation of fish and game in Missouri and throughout the country

Contracts are to be let by the state Sept. 11 for the construction of an $80,000 dam to create a 83-acre lake in the area. In addition to the lake, the Conservation Commission plans to build a dock and restrooms and to provide outdoor fireplaces and picnic tables.

Following the death of Davis a few years ago, the operation of his theatres and drive-ins was taken over by his son, William Dean Davis, presently a director of MITO.

Vaudeville-Film House Reopens For Weekends

HARTFORD, CONN.—The Harris Brothers (Ted, Martin, and Sam), owners and operators of the 4200-seat State, have reopened the vaudeville-film house with its regular weekend policy, following the normal summer closing.

House operates only on Saturdays and Sundays, with $1 admission upped for only occasional attractions. Programs consist of top-name personalities, with subsequent-run films shown between stage performances.

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240 N. 13th STREET • PHILADELPHIA 7, PA.
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Specializing in Theatre Real Estate and Insurance
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HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
ONE MONICA PLACE, BALDWINSVILLE, N. Y.

Veteran Exhibitor Dies After 60-Year Career

Pittsburgh—A theatreman's career, covering some six decades in the entertainment business in the United States and Canada, ended with the death of John O. "Jack" Hooley, 81. Associated with the Harris Amusement Company here since 1915, the grand old gentleman died after a long illness. He served as manager of half a dozen Harris theatres, among them the Sheridan Square in East Liberty.

Born in Montreal, of Canadian-French parents, Hooley's name originally was Houle. In that city he became the manager of the famous legitimate Theatre Francaise, where he had begun his theatrical career as an usher. He came to the United States in the infant days of motion pictures and got his first job here from Senator John P. Harris, father of John J. Harris, operator of "Ice Capades" and head of the amusement company which bears the family name.

Many years ago, in the days of silent pictures, Hooley introduced what he called "Humanova." This was the employment of actors who spoke lines behind the screen to bring an illusion of reality to the silver screen actors.

He managed Davis-Harris vaudeville for many years. At the Sheridan Square Theatre he took great pride in greeting his patrons, many of whom he came to know by name. Later he managed the downtown Harris Newsreel Theatre, which folded some years ago. In recent years, he was relief manager at Harris theatres and at Harris' The Gardens, sports arena which is now being demolished.

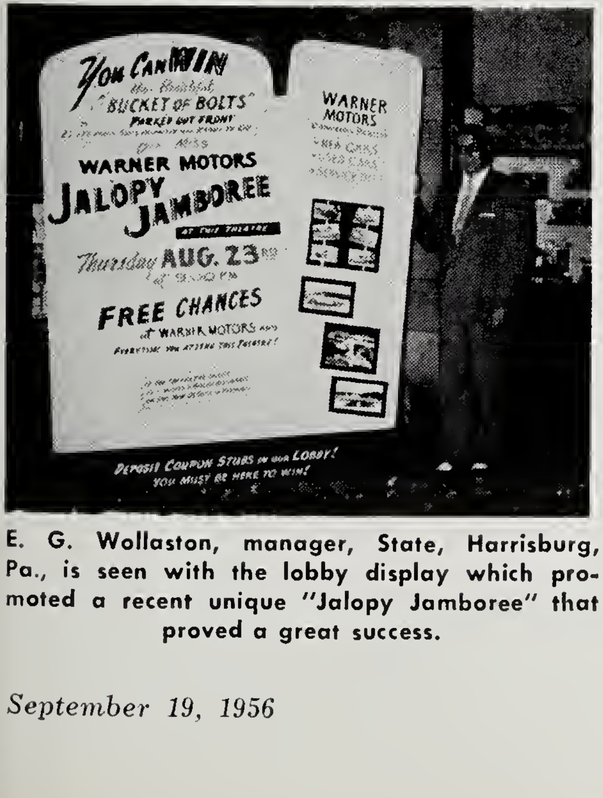
Hooley was a member of the Variety Tent 1. It was in the Sheridan Square Theatre that an abandoned infant girl became the responsibility of Pittsburgh theatre owners and managers who formed the Variety Club in order to adopt her. After that many children were adopted by Variety Tent 1.

Hooley is survived by a sister and a brother, both of Montreal. Burial was in Pleasantville, Pa.

Pittsburgh

The long dark Temple, Springdale, Pa., now is being used for auction sales. . . . The Casino, now getting an extensive facelift, will resume with traveling burlesque. Murray Shoib, here from New York as the Casino's new manager, is supervising the house improvements. . . . A second daughter, Joan, was born to the Knute Boyles. Papa is the representative of Theatre Candy Company. . . . A daughter, Cynthia Ann, was born to the Art Mansons. He's the Cinerama publicity man and she's radio and televisions' Florence Sando. . . . The El Rancho Drive-In, Bridgeville, Pa., recently flooded out and expected to remain closed for the remainder of this season, has been cleaned up and reopened with replacement equipment. . . . Jeeps are used at the Blue Dell and at the Greater Pittsburgh drive-ins for generarl "work horse" purposes, including pushing stalled cars. . . . Starlite at Wexford, Pa., is to install in-car heaters for the late fall and winter. . . . Seriously injured when violent rain and windstorms swept across the Ohio-Pennsylvania state line near Sharon was Lawrence Dornan, 45, of Ben Avon, a projectionist at Crafton, Pa. Attending a family reunion, Dornan and a large group of people crowded into a park shelter when the storm broke. The winds uprooted a heavy tree which collapsed the roof of the shelter, hurling timbers down on the huddled group and killing two persons. Fifty others were injured, Dornan being on the critical list for several days. . . . Herman Stahl, Oil City theatre owner, who has been ill for many months, is recuperating slowly. He walks with crutches. . . . Variety Tent One sponsored the All-Navy Talent Revue with Hal March as emcee at Syria Mosque.

A petition was filed in circuit court, Morgantown, W. Va., by Mountaineer Theatres. seeking to annul annexation of part of Westover, W. Va., which contains the Westover Drive-In. Petition claimed that proper procedure was not followed when the area was annexed last year. . . . The fire-gutted Kingston, Kingston, Pa., was sold for $35,000 recently by the Meco Corporation, affiliate of Comerford circuit, to Michael Sherman, representing unspecified purchases who were reported not planning to use the site for a theatre. . . . Francis E. Aiello, former Manos Circuit district manager, has entered the display advertising business in Vandergrift, Pa. . . . The Stanley Warner Manor inaugurated an art policy. . . . Warners' drive honoring Roy Haines was assured of good support from old time exhibitors remembering the executive from his days here as First National branch manager.



E. G. Wollaston, manager, State, Harrisburg, Pa., is seen with the lobby display which promoted a recent unique "Jalopy Jamboree" that proved a great success.

STUDIO
CONDITIONED
2 ACTION PACKED HITS
JAMES CAGNEY "FIGHTING 69th"
GARY COOPER "TASK FORCE"
STUDIO
CAGNEY
O'BRIEN
DENNIS MORGAN
FIGHTING 69TH

This is the front recently used at the Studio, Philadelphia, to herald the engagement of "The Fighting 69th" and "Task Force," reissues being handled by Eddie Gabriel's Capital exchange.

ATTENTION PLEASE

INDEPENDENT EXHIBITORS
Members and Non-Members
of Allied
plan to attend the

34th
Annual Convention,
Showmanship Forum
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of the
ALLIED MOTION PICTURE
THEATRE OWNERS
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October 1-2
ROOSEVELT HOTEL
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Other important Industry Leaders will be present

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Luncheons
Cocktail Party
Dinner Dance

REGISTRATION
Monday, Oct. 1, 10:00 A.M.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

EXPERIENCED MANAGER-PROJECTIONIST desires year 'round position. 7 years' experience. Now employed as projectionist in Drive-In. Prefer southern New England but will go anywhere. **BOX A95, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER—ASSISTANT 5 YEARS' EXPERIENCE, exploitation minded. Prefer Ohio or California location. 25, married, 1 child, veteran. Loew's, Schine's, Independent operations. Contact **WILLIAM H. BEAN, 660 N. Limestone, Springfield, Ohio.** (95)

PROJECTIONIST, 43, 15 years' experience. 4 years' experience in Drive-Ins. Knowledge of field and speakers. Free to accept work anywhere. **BOX 1051, Bristol, Conn.** (919)

WANTED, ASSISTANT MANAGER and Maintenance. Must know projection. Give full details, salary expected in first letter or phone 77581. **PALO THEATRE, Lowell, Indiana.** (95)

MANAGER AT LIBERTY, desires to locate in Boston or suburb. Over 20 years' theatre experience. Can get along with teen-agers, little tots. Also can promote. **BOX B95, c/o M.P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG MAN, just completed job as summer theatre manager. Seeks year-'round position in or near New York City. 3 years' theatre experience. **BOX A919, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

Utah Drive-In Exhib Plans New Operation

SALT LAKE CITY—It's a second drive-in for Erick Peterson, who built a shoestring operation into profitable business, Utah's first outdoor theatre, the Motor-Vu. He has started work on the new theatre in the northwest section of the city. The ozoner will accommodate 900 cars when it opens next spring. However, Peterson purchased 20 acres of ground and can extend operations to accommodate 1500 cars if business demands.

The large screen to be installed will exhibit the new 65mm. product which is due for distribution next spring by MGM. Peterson was the first U. S. theatre owner to build a screen to show CinemaScope in an outdoor theatre and to install stereophonic sound, requiring two speakers to a car. His new situation will cater to residents of the huge Rose Park area, primarily a young family section.

Peterson was planning to attend the Theatre Owners of America convention in New York City this week.

RCA
THEATRE SUPPLY DEALER

The New LAKE DRIVE-IN
SYKESVILLE, MARYLAND
HAS JUST OPENED

CONCESSION EQUIPMENT & RCA PROJECTION & SOUND
ALSO PLANS & ENGINEERING
BY
ELMER H. BRIENT & SONS, INC.
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.

RCA IN-CAR HEATERS
WILL MAKE YOUR WINTER SEASON MORE PROFITABLE
RCA LIBERAL FINANCE PLAN ALSO COVERS INSTALLATION

St. Louis

The Starlight Drive-In, near Kahoka, Mo., closed for the 1956 season and reportedly will be dismantled. The theatre was opened in 1952 by William Schearer. . . . The Princess, Percy, Ill., was reopened by its owner, Herschel E. Webster, Steeleville, Ill., in cooperation with the Percy Boosters Club, after being dark for more than two years. Benefit shows will be held at the theatre each Wednesday and Thursday night. The front was remodeled, a wide screen installed, and the interior redecorated. . . . In observance of the 20th anniversary of the Morgan, Morganfield, Ky., W. E. Horsefield, owner, launched a popularity contest to run until Dec. 14, the prizes totaling $500 to be awarded on the theatre stage. Theatre patrons will vote for the winning girl. Horsefield recently established a credit system for patrons which is said to be the first such plan in existence. . . . St. Louis Loge 19, Coliseum of Motion Picture Salesmen, will select its delegate to the 1956 convention in this city at a meeting on Sept. 29 in the Melbourne Hotel, it was announced following a recent meeting.

Italian Film Festival Bows With "La Strada"

SAN FRANCISCO—Highlighted by five new films from Italy, the first Italian Festival of San Francisco was launched recently with the showing of the prize-winning "La Strada" in the Alexandria. Italian Ambassador Manlio Brosio was to be in attendance. The entire week was to emphasize Italian cultural and commercial aspects, according to Consul General Pierlugi Alvera. Included with the film program was an art show, a fashion show, a wine-testing event, and a special concert of Italian opera in the San Francisco War Memorial Opera House.

"La Strada" was the theme picture of the Festival, according to Irving M. Levin, director, San Francisco Theatres, Inc., whose theatres are playing the pictures. The additional attractions in the Alexandria being offered for their America premiere included "Scandal In Sorrento," "The Railroad Man," "Blue Continent," and "Tosca." On the final night, awards were to be made for the best film, the best actor and actress, and the best directing.

San Antonio

In cooperation with the DAR's Alamo Chapter, the Broadway was to show the Warners color short, "The Bill Of Rights," Sept. 16 through Sept. 19 of Constitution Week. . . . A new modern snack bar opened at the Mission Drive-In. The building, modern in design and finished in authentic Mexican brick, is one of the largest in the nation. It is completely air conditioned and has more than 100 feet of cafeteria style, self service counters. . . . Freddie Mayer, publicist, Statewide Drive-In Theatres, has a two-way radio telephone in his car which keeps him in constant communication with the office and managers of the drive-ins which the circuit operates in the city. . . . William O'Donnell, president, Cinema Arts, with headquarters in Dallas, was in the city to confer with Tommy Powers, manager, Texas, which the circuit operates here. . . . Arthur Landsman, president, Statewide Drive-In Theatres, returned from a trip made to Corpus Christi, Tex., where the circuit also operates drive-ins and where Landsman is building a community center. . . . Jack Chalman, advertising director, Interstate Theatres in the city, was among a group attending the recent commissioning ceremonies of the USS Alamo at Pascagoula, Miss. . . . Mrs. Maria Womble, 78, mother of Manuel Womble, owner, Royal, La Feria, Tex., died in Weslaco, Tex.

Washington

Don Stott has completed arrangements for the construction of a 360 car drive-in in Prince Frederick, Md. The plans were drawn by Elmer H. Brient and sons in Washington, and the contract for the construction has been awarded the Elmer Brient firm. It is planned that the theatre will open about Oct. 1. . . . Harry Aiken's Super 29 Drive-In, Fairfax, Va., was set to open last week. The theatre accommodates 630 cars, but will be enlarged to 884 cars before the spring season opens.

TOA THEATRE OWNERS OF AMERICA

TESMA THEATRE EQUIPMENT AND SUPPLY MANUFACTURERS ASSOCIATION

TEDA THEATRE EQUIPMENT DEALERS ASSOCIATION

PCA POPCORN AND CONCESSIONS ASSOCIATION

4 *Leading Motion Picture Organizations*

combine into **1** *gigantic*

CONVENTION

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Statler Hotel • New York • The Coliseum

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PHYSICAL THEATRE

EXTRA PROFITS

SPECIAL CONVENTION ISSUE

●

The PHYSICAL THEATRE and EXTRA PROFITS departments of **Motion Picture EXHIBITOR** are combined for this one issue in order to best bring to theatremen a report of what will take place in New York at the most important industry gathering of the year.

Combined Issue Date
SEPTEMBER 19, 1956

DRINK
Refresh

Why try to sell things the hard way?

When one drink sells itself the easy way!

Haven't you got enough problems without taking on the job of selling a less preferred product? Make life easy! Make money easy! That's why over 80% of all theatres serving beverages feature Coca-Cola! You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!

Sell Coca-Cola

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

PROVED THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

LAYING IT

On The Line

Causes For Optimism

Tomorrow (20) will see the start of the 1956 TOA-TESMA-PCA-TEDA Convention and Trade Show. From our vantage point there seem to be a number of genuine reasons to expect a successful and fruitful meeting.

Naturally, the revised Federal tax situation, eliminating the tax from all admissions of 90 cents or less, was a shot-in-the-arm. Most of the trade press and good number of responsible exhibitor leaders have suggested that a portion of the estimated additional $57,000,000 gross income from the tax relief be used to refurbish and revitalize the nation's theatres. There appear to be some indications that this very sage advice is being taken under serious consideration by many theatremen, who realize that a comfortable and modern theatre is mandatory in today's competitive picture.

Another optimistic note is the chance that, upon the recommendations of the Senate Small Business Committee, the Small Business Administration will ease the very tight situation as far as obtaining loans and financing for theatre improvements and construction.

The recent survey conducted by the MOTION PICTURE EXHIBITOR showed that there were thousands of indoor and drive-in operators with plans to expand and improve their equipment and buildings.

Still another indication that conditions should improve is the record number of 225 exhibit booths that were sold for the Trade Show to be held at the New York Coliseum. Lee Jones, TESMA president, summed up this point last week when he said, "The theatre equipment business is not up to normal, but with the number of manufacturers and suppliers indicating their confidence in the future of their business, as they have done by spending the considerable amounts of money necessary to exhibit in this gigantic show, we hope we can look forward to an upsurge."

Jones also revealed that TESMA "has plans for future Trade Shows as far ahead as 1962." This seems to indicate that this important organization has genuine faith in the future of our industry.

As we stated at the outset, we believe the days and years ahead will be good ones, and we base our case on the improved tax picture; chance of Government aid in financing; the definite plans of theatre operators to build and improve; the faith and trust of the astute businessmen who make the equipment and supplies—and let's not forget those rising attendance figures!

The doors are opening on a great Trade Show for an industry with a great future.

PHYSICAL THEATRE Combined with EXTRA PROFITS
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ANNOUNCING

The *NEW* ROBIN

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SELENIUM RECTIFIER

Specifically engineered for New and Wide Screen Projection Systems

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TESMA BOOTH No. 75

"TRU-ARC" Rectifiers and complete factory parts available immediately from our factory at East Orange, New Jersey.

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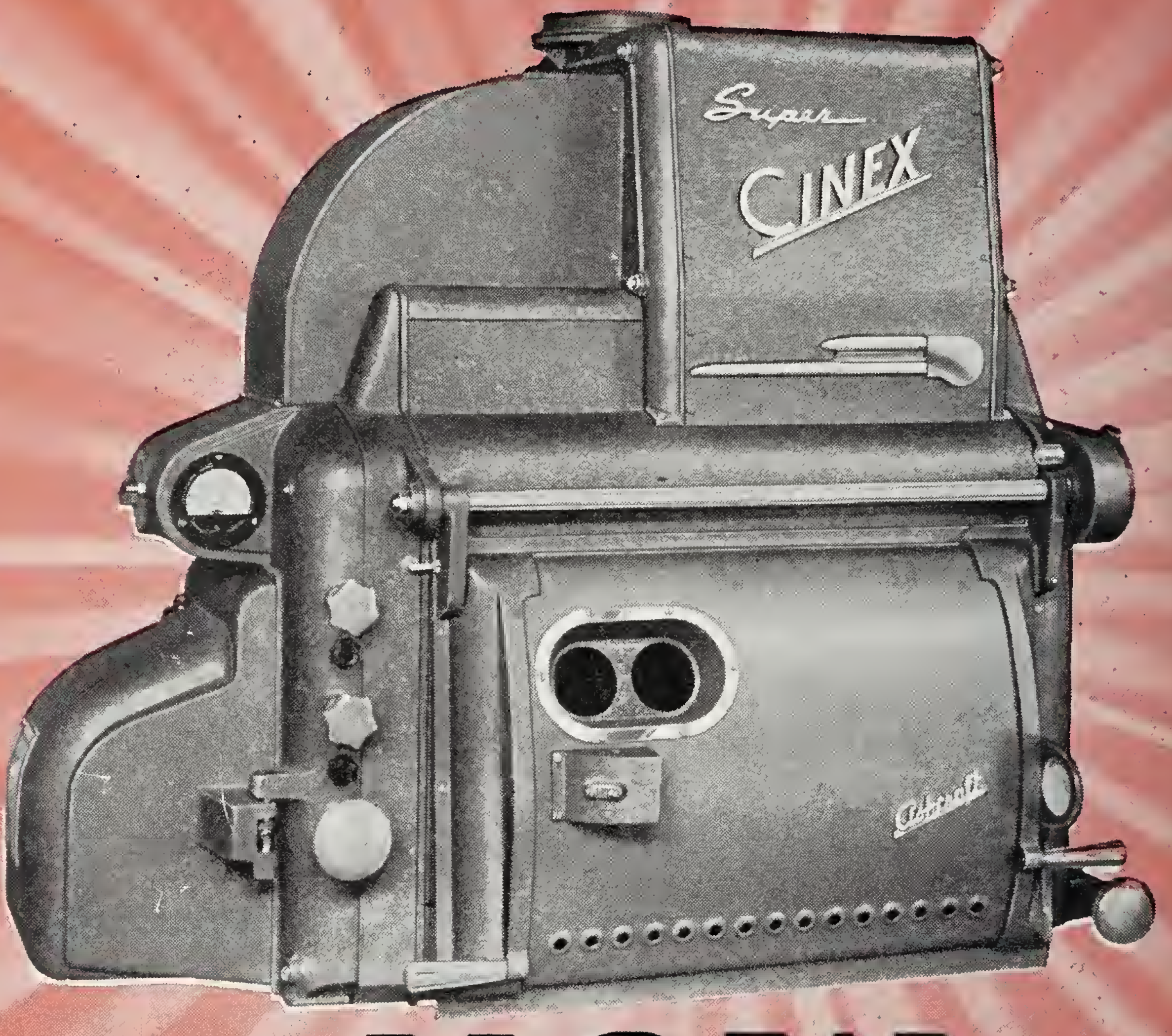
ASHCRAFT SUPER CINEX

LIGHT PROJECTING SYSTEM

140-165 AMPERES · 40% MORE LIGHT THAN EVER BEFORE



NEW

13.6 MM CARBON ARC

HIGHER POWER! LOWER COST!

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FASTER SPEED OPTICS!

•

CONTROLLED FILM HEAT!

NOW

YOUR DRIVE-IN

CAN HAVE THE BRILLIANT LIGHT OF INDOOR THEATRES

PROGRESS AND LEADERSHIP

THIRTY SEVEN YEARS of continuous progress and initiative in the field of motion picture light projection have placed the C. S. *ASHCRAFT MFG. CO.* first and foremost as the leader in the development and manufacture of new and better methods of projecting ever increasing screen illumination.

NOW AGAIN IN 1956 we have created a new— highly developed and *COMPLETE LIGHT PROJECTING SYSTE* —THE SUPER CINEX—capable of increasing our projection lan output up to approximately 50,000 lumens. This represents light increase of more than 40% above our present max mum, using standard, inexpensive, slow burning carbor The power required is surprisingly low.

PROJECTION TO PLEASE YOUR PATRONS

YOUR PATRONS are entitled to the best possible projection. Your picture should be clearly visible from every section of your Drive-In. Heretofore, limited illumination combined with dense prints have made good projection difficult.

THE SUPER CINEX system of Projection Lamps and Multipha Rectifiers combined with good projectors and good lenses w project an amazingly good picture on the largest scree

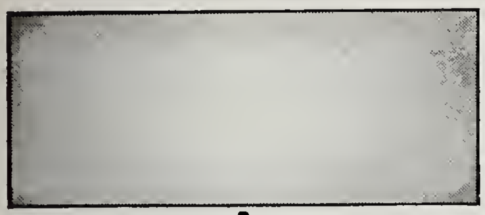
SEE SUPER CINEX TESMA—TOA TRADE SHOW · BOOTHS 78 and 7
SEPT. 20-24 at the COLISEUM, NEW YORK CIT

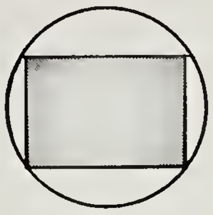
VHAT EVERY EXHIBITOR SHOULD KNOW ABOUT LIGHT!

You don't have to be an engineer to understand what is vrong with your picture and what can be done to make t the *BEST*. You need more light on every part of your creen. Undoubtedly you are willing to invest a reasonable amount to get the *BEST* — but you, at the same ime, wish to avoid greatly increased operating expenses or carbons and power.

o increase your picture without unreasonable operating xpense—your light source—the projection lamps must be a great deal more powerful than any which have been available in the past yet the carbons must burn more slowly, without excessive waste and not be of the high cost special quality—just the standard grade.

Power required should be little more if any than at present. *SUPER CINEX* was designed for exactly that purpose —to give you the best picture but at moderate operating cost. Regardless of operating cost you cannot get a better picture than with *SUPER CINEX*.


A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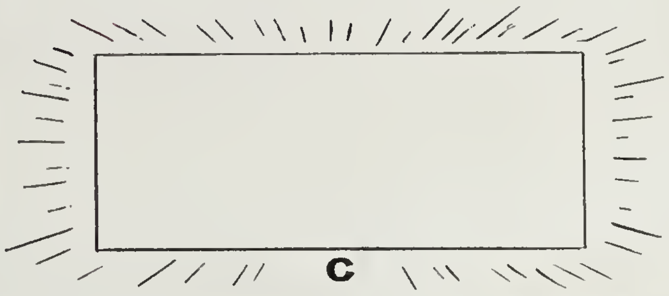
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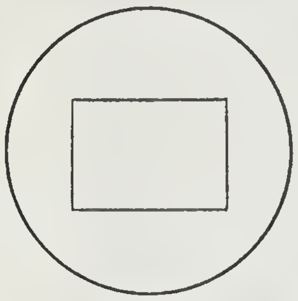
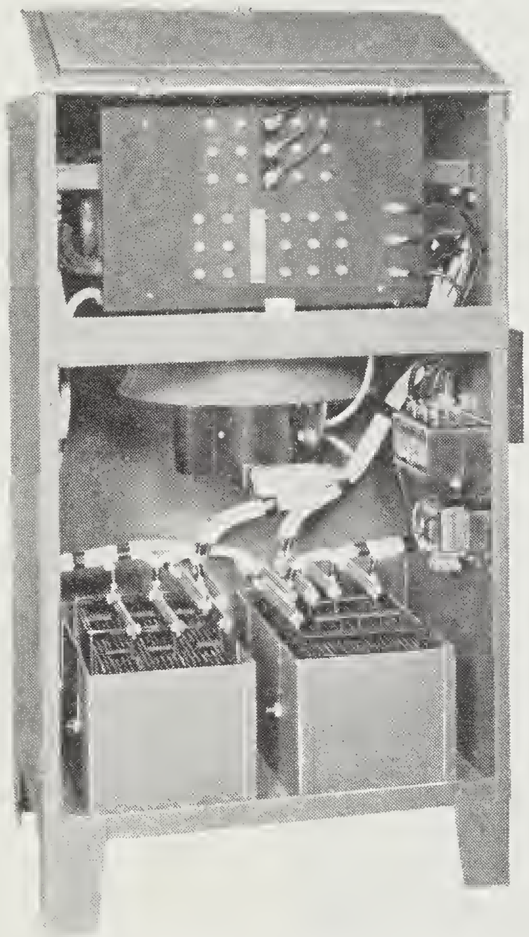

D

A—This represents your screen. The picture on your screen is merely an enlarged, exact image of the picture on the film—perhaps magnified two million times or more. In the center of your screen you may have a bright light fading off toward the sides and corners.—White in the center and brownish on the sides. This is not good projection.

B—This is the film rectangle about ½ sq. in. in area and the spot of light covering the film as projected by your present lamps. The circle of light is too small being only slightly larger than a 25 cent piece, barely covering the picture on the film. This too small spot of light causes the "hotspot" in the center of your screen and poorly illuminated sides. There is nothing you can do about it. If you try to increase its size the picture brilliancy is lost.

C—This is how your screen should be—the way both you and your patrons would like it to be—brilliantly lighted over its entire surface from side to side, corner to corner. SUPER CINEX will give you a picture like that—a picture clearly visible from any section of your theatre, unmarred by imperfections and free from eye strain.

D—This is the same size of film picture as shown in "B" but look at the size of the brilliant light spot, covering and expanded around the film picture. This is SUPER CINEX-the spot is larger than a silver dollar—over 2¼ times the area of the "two bit" spot projected by the older types of lamps. This is why your screen light can be improved up to 50% or perhaps more.


THE ASHCRAFT SUPER CINEX MULTIPHASE RECTIFIER
an essential component of the Super Cinex Light projection system.

HOW ABOUT THE OPERATING COST FOR THIS GREATLY IMPROVED SCREEN LIGHT?

YOUR POWER COSTS—with the SUPER CINEX System will be substantially the same. This is accomplished by he new and more efficient SUPER CINEX arc together with the high efficiency of the SUPER CINEX Multiphase eavy duty rectifier.

YOUR CARBON COSTS. The slow burning carbons of SUPER CINEX, with reduced carbon waste, cost no more er hour than the present comparatively fast burning carbons used in conventional lamps.

SUPEX CINEX has been in daily use in one of New York City's largest theatres for over 11 months.

SUPEX CINEX is now in use in one of the world's largest Drive-Ins—145 ft. screen—2500 cars.

SUPEX CINEX has been fully approved by TODD-AO Corp. and is now operating in theatres showing their 0 MM Film.

SUPER CINEX with good projectors —good lenses and good screens produces unequalled projection. ● The enormous illuminating power of SUPER CINEX becomes yours with the best of projectors and lenses—permitting the maximum of our light to be transmitted.

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Essanay Electric Mfg. Co.
SINCE 1919
Super-Lite
PROJECTION LENSES
Necco
NEW ENGLAND CONFECTIONERY CO.

Spotlight On The

A TRADE SHOW is always of interest and importance to anyone concerned with the physical operation of motion picture theatres. The closest thing to a trade show would be a gigantic department store devoted exclusively to products designed for use in theatres.

It seems rather appropriate that this year the TESMA Trade Show will be housed in the recently opened Coliseum, which is considered to be the finest structure ever constructed specifically for trade meetings. In this ultra-modern and efficient setting the visitor to the Trade Show will find literally thousands of products which can help make a theatre more efficient, and therefore, a more profitable venture.

With weekly attendance figures the highest they have been in years, with the new tax relief now in effect, and with the chance of Federal loans for theatres, there is every reason to believe that this should be one of the most active and rewarding gatherings ever conducted.

In order to help the theatreman to quickly find what he is most interested in, we are once again offering this detailed list of exhibit information, with data supplied by the various firms exhibiting. Every effort has been made to get accurate and up-to-date booth information.

The following is a detailed account of who and what will be found in the TESMA exhibit areas on the third and fourth floors of the Coliseum. The letter (S) indicates that souvenirs will be distributed. The letter (L) indicates that literature of some kind will be distributed.

ADLER SILHOUETTE LETTER COMPANY—Will occupy booth 72. The display will include a full line of changeable letters and attraction boards for indoor and drive-in marquees.

Attending the exhibit and available for interview and consultation will be Ben H. Adler, president; and Richard Strauss, vice-president. (L)

ALTEC COMPANIES, INC.—Will occupy booths 76 and 77. The display will include Altec Lansing Voice of Theatres speakers, preamplifiers, power amplifiers, surround speakers and control consoles. Secretarial service for visitors will also be supplied.

Attending the exhibit and available for interview and consultation will be H. M. Bessey, executive vice-president; A. A. Ward, executive vice-president; Marty Wolf, sales manager; C. S. Perkins, operating manager; Bert Ennis, publicity director; Ralph Kautzky, northteastern division manager. (L)

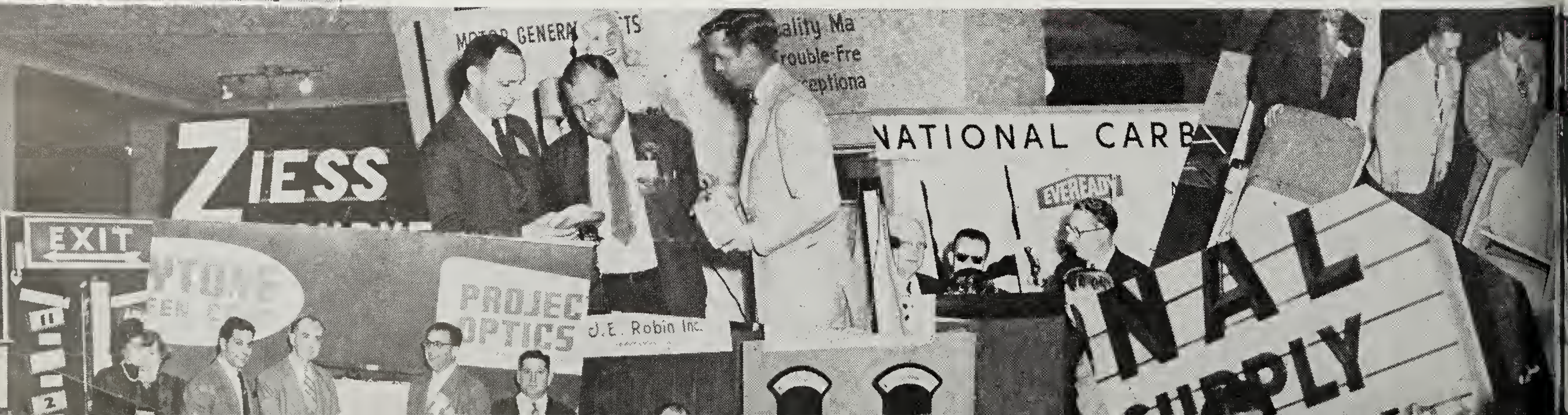
C. S. ASHCRAFT MANUFACTURING COMPANY—Will occupy booths 78 and 79. The display will include the new Super Cinex projection arc lamp and the Super Cinex Multiphase rectifier.

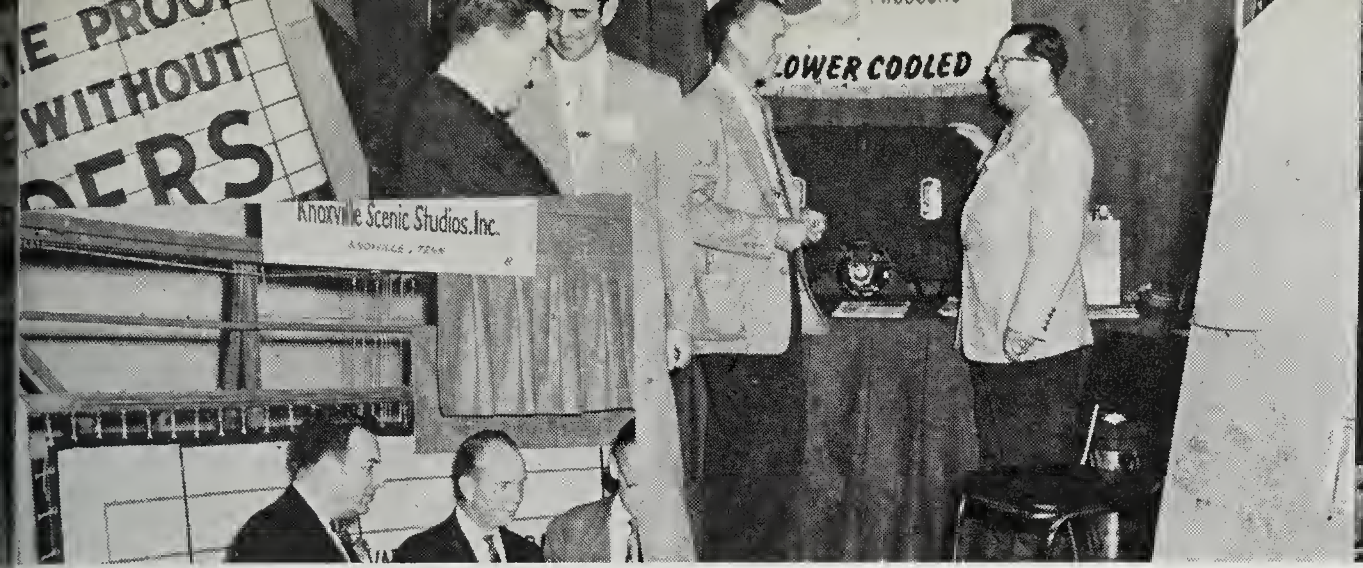
Attending the display and available for interview and consultation will be Mary and Clarence Ashcraft.

THE BALLANTYNE COMPANY—Will occupy booth 28. The display will include a complete line of theatre sound and projection equipment, both indoor and drive-in; complete line of in-car-speakers and several new items to be introduced at the Show.

Attending the display and available for interview and consultation will be R. S. Ballantyne, chairman of the board; J. R. Hoff, president; I. M. Brown, chief engineer, and Edward Nelson, sales engineer. (L)

BAUSCH & LOMB OPTICAL COMPANY—Will occupy booth 827. The dis-





1956 Trade Show

Dawo Co
UNDER ONE ROOF!

play will include standard projection lenses, CinemaScope attachments, reflectors, condensers, heat filters, and 16mm. CinemaScope projection lenses.

Attending the display and available for interview and consultation will be M. H. Stevens, technical products sales department manager; A. Scheick, New York office branch manager; R. Deneen and D. Peterson, technical products sales department. (S)

BEVELITE CORPORATION—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include a complete line of plastic sign letters.

Attending the display and available for interview and consultation will be Gordon Thompson, vice-president.

BODDE SCREEN COMPANY—Will occupy booth 90. The display will include a white platinum screen and a seamless silver screen.

Attending the display and available for interview and consultation will be B. M. Bodde, Jr., vice-president and general manager; T. W. Baldrick, vice-president and office manager. (L) (S)

L. E. CARPENTER—Will occupy booth 61. The display will include the new Vicra-Lite lenticular screen.

Attending the display and available for interview and consultation will be Thomas J. Mulroy, sales manager. (L)

CENTURY PROJECTOR CORPORATION—Will occupy booth 68. The display will include the complete line of projectors, and possibly the Fox 55-35 projector, the Paramount horizontal VistaVision projector and the new Century Model CC projector.

Attending the display and available for interview and consultation will be W. D. Hausler, vice-president and general manager; L. W. Davee, sales manager and engineer; Max Pearce, merchandise manager. (L)

DRIVE-IN THEATRE MANUFACTURING COMPANY—Will occupy booths 70 and 71. The display will include complete line of speakers, junction boxes, directional lighting, underground cable, steel towers, screen paint, porthole and lamp house blowers.

Attending the display and available for interview and consultation will be George P. Heller, president; F. W. Keilhack, sales manager; H. E. White, assistant sales manager; L. E. Higginbotham, plant superintendent. (L)

DAWO CORPORATION—Will occupy booth 62. The display will include in-car speakers, replacement speakers, ramp lights.

Attending the display and available for interview and consultation will be Dave Wolf, president. (L)

E-Z-GO CAR CORPORATION—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include snack wagons.

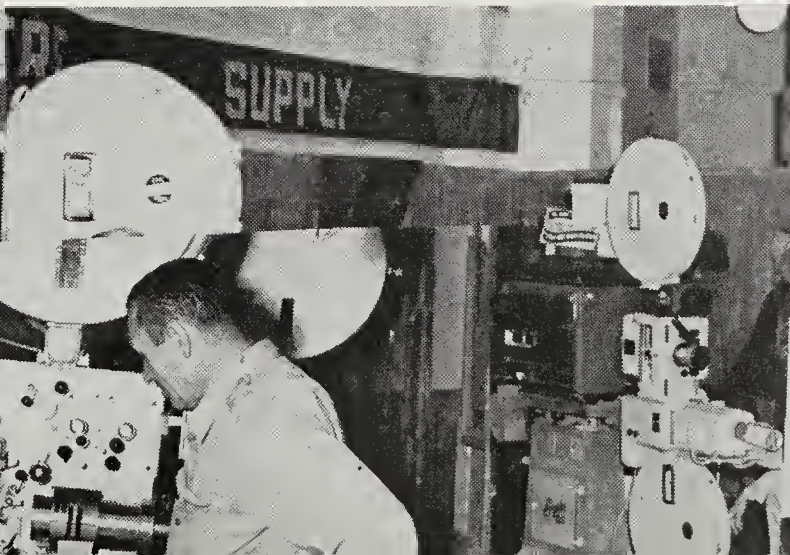
Attending the display and available for interview and consultation will be B. F. Dolan, president.

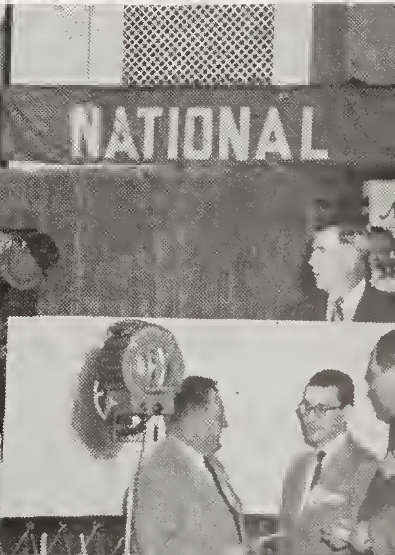
WALTER FUTTER COMPANY—Will occupy booth 69. The display will include the complete line of Vidoscope 35mm. CinemaScope projection lenses and 16mm. CinemaScope projection lenses.

Attending the display and available for interview and consultation will be Walter Futter, president; Robert Greenblatt, sales manager; and John Dulver, manager.

(*Continued on page PT-EP-18*)

Magic Wheel Sales Co.





People who go places like a light refreshment

That's why Pepsi-Cola is America

DRINK
Pepsi-Cola
ICE-COLD
Oklahoma!

astest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

Coca-Cola
CHICKEN DINNER
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JAMES RIVER BRAND
Smithfield
BAR-B-QUE
SPECIALTY BAG CORP.
...the greatest line of concession bags ALL UNDER ONE ROO
Pepsi-Cola

Greatest PCA Convention-Trade Show Convenes

"OUR greatest and largest convention-exhibition in the history of Popcorn and Concessions Association is now ready," according to Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., president of PCA, "and it will be premiered on Thursday, Sept. 20, at Hotel Statler and the Coliseum."

PCA will hold its annual meeting concurrently with the convention of Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association. The four organizations are co-sponsors of the International Motion Picture Industries Trade Show, which will continue from Sept. 20 through Sept. 24, inclusive.

PCA will bring together its six component segments which compose the popcorn, concession and vending industries. Each will hold separate segment meetings from 9.30 a.m. to 12 noon on Sept. 20-21 and 22. The theatre-concession segment will sponsor, in addition, a combined PCA-TOA Concessions Clinic on Monday, Sept. 24. Directing the segment meetings will be Robert Pelton, Pelton Popcorn Co., Bloomdale, O., Popcorn Processor; Morrie Yohai, King Kong Corporation, New York City, Manufacturer-Wholesale; Nathan Buchman, Theatre Merchandising Corporation, Cambridge, Mass., Theatre-Concession; Dave C. Evans, Gold Medal Products Company, Cincinnati, Jobber-Distributor; A. J. Villiesse, Villiesse Sales Company, Wilmette, Ill., Broker; and H. H. Miller, Caramel Crisp Shop, Madison, Wis., Retail Popcorn Shop.

Convention general chairman is Lee Kohen, director of concessions, RKO Industries, New York City, assisted by Lester Grand, Confection Cabinet Corporation, Chicago, exhibit chairman; Larry Blumenthal, Flavo-Rite Foods, Bronx, entertainment chairman; Mrs. Charles Okun and Mrs. Harold Newman, both of New York, co-chairmen of the ladies program, and Thomas J. Sullivan, Chicago, PCA executive vice-president and convention coordinator.

PCA Vending Hall

One hundred and eighty booths on the third floor of the Coliseum, located at Columbus Circle between 58th Street and 60th Street, will be devoted by PCA to displays of popcorn, candy, ice cream, soft drinks, vending machines, food preparation equipment, bags, boxes, cheese flavors, pizza, shrimp rolls, and a host of other items. This mammoth display which will occupy more than half of the third floor area will be open during these hours: 12 noon to 6:00 p.m.—Thursday through Sunday; 12 noon to 3:00 p.m. on Monday.

Social Program

The combined PCA - TOA - TESMA - TEDA "House of Friendship" ice-breaker party will open the convention on Thursday evening, Sept. 20, in the Grand Ballroom of Hotel Statler. Friday evening is open for convention registrants to visit Allied Supplier entertainment suites. On Saturday, PCA-TOA-TESMA-TEDA will be the guests of Pepsi-Cola at their annual party to be held this year in the Grand Ballroom of the Waldorf-Astoria. Sunday is another open evening for visiting allied supplier hospitality suites. The grand finale of the convention will be the combined President's Banquet on Monday evening, Sept. 24 in the Waldorf-Astoria ballroom, where PCA - TOA - TESMA - TEDA will join together.

Ladies' Program

PCA-TESMA-TEDA have arranged a joint program of activities for wives and mothers of convention registrars beginning on Thursday, Sept. 20 with a luncheon-fashion show at Hotel Delmonico. On Friday, the ladies will tour the United Nations with the compliments of Pelton Popcorn Company, Bloomdale, O., and have luncheon in the delegates dining room. The Pepsi-Cola breakfast-fashion show at 8. Altman's is the highlight of Saturday, and for Sunday, the group will take a sightseeing boat cruise around Manhattan Island. The finale on Monday calls for a delightful bus sightseeing tour of New York City.

Registration

Popcorn and Concessions Association will maintain two registration desks during the convention, one at Hotel Statler on the mezzanine floor and the other in the reception foyer of the Coliseum. PCA registration time schedule is:

9 a.m. to 6 p.m.	Sept. 20	12 Noon to 6 p.m.
9 a.m. to 6 p.m.	Sept. 21	12 Noon to 6 p.m.
9 a.m. to 6 p.m.	Sept. 22	12 Noon to 6 p.m.
9 a.m. to 6 p.m.	Sept. 23	12 Noon to 6 p.m.
9 a.m. to 6 p.m.	Sept. 24	12 Noon to 3 p.m.

BOOTH INFORMATION

The following is a detailed guide to the exhibits that will be shown in Popcorn and Concessions Association section of the Coliseum, found on the third and fourth floors. This information is accurate and as complete as possible at press time.

ABC VENDING CORPORATION—Will occupy booths 701 and 703. Attending will be J. Kernell, Sam Rubin, and P. Fliashnick of the metropolitan division of ABC Vending; Ralph Pries and J. Slass of Berlo division of ABC Vending.

Exhibit: A theatre concession stand.

(*Continued on page PT-EP-30*)

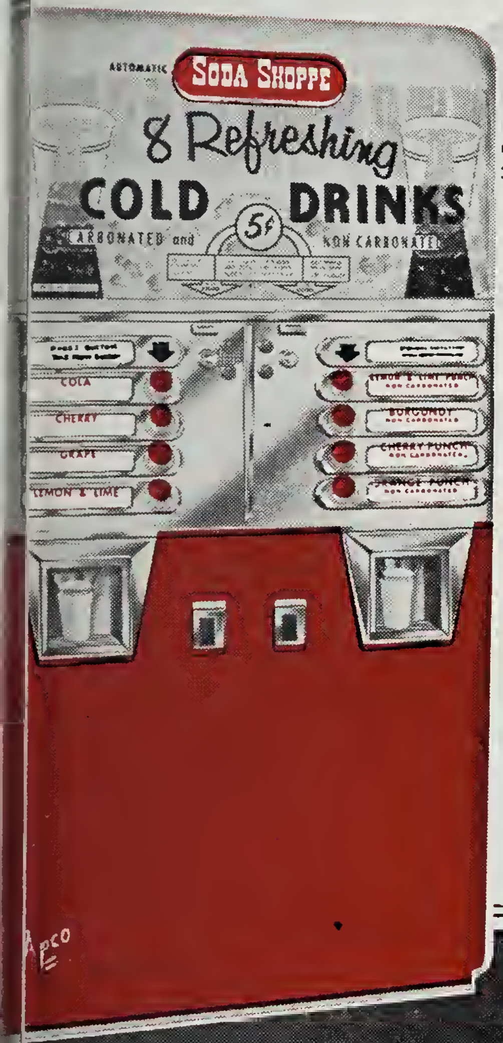
SodaShoppes
nash all theatre
drink sales
records!

Grosses and
"Average cents-per-
person" jump
60%
and more!

Apco's SodaShoppes
are used in such national chains as

Loew—Paramount—RKO
Randforce—Interstate
Century—National

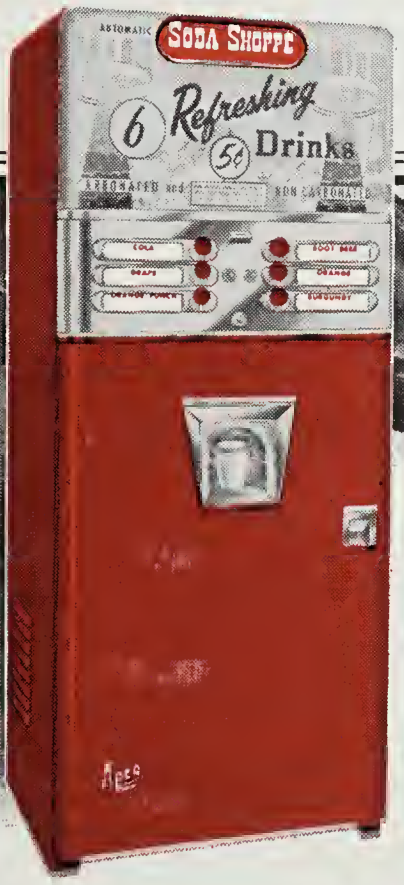
as well as in thousands of leading
independent theatres and
other chains.


AUTOMATIC
SODA SHOPPE
8 Refreshing
COLD DRINKS
CARBONATED and
5¢
NON CARBONATED
COLA
CHERRY
GRAPE
LEMON & LIME
BURGUNDY
CHERRY PUNCH
Apco

Dual Cup Station Theatre Model
SODASHOPPE

For the larger house. Features two cup stations, two coin inserts, and serves two people at one time. It handles *twice* the customers in *half* the time to *double* your profits during peak loads at picture breaks! It's a sensational producer indoors as well as in Drive-Ins.

Vends 5 carbonated and 3 non-carbonated drinks. Has 2000 cup capacity, 2500 drink syrup capacity. Also available in the popular 10-Drink model featuring 6 carbonated and 4 non-carbonated drinks.


AUTOMATIC
SODA SHOPPE
6 Refreshing
5¢ Drinks
CARBONATED and
NON CARBONATED
COLA
GRAPE
ORANGE PUNCH
ROOT BEER
ORANGE
BURGUNDY
Apco

6-Drink SodaShoppe

he standard of the industry — pulls more sales than any other type of cup dispenser anywhere near its class. Its tremendous interior illuminated plastic door embellishment sparks impulse buying to build up 30% to 80% extra sales!

Vends 4 carbonated and 2 non-carbonated drinks. Has 1200 cup capacity and 2400 drink syrup capacity.

4-Drink SodaShoppe Jr.

Specially designed for the smaller theatre. It has all the service free features of every SodaShoppe. Allows for considerably bigger profits per patron!

Vends 3 carbonated and 1 non-carbonated drink. Has 800 cup capacity, 1400 drink syrup capacity.

There is an Apco SodaShoppe to fit the requirements of every type and size of theatre. Get the facts — write for literature on the complete Apco Line and check with your operator or concessionaire to be sure he installs the SodaShoppe model designed for YOUR theatre — and watch your earnings zoom!

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Gentlemen: Please send me complete information on:

☐ Dual Cup Station Theatre Model SodaShoppe
☐ 6-Drink SodaShoppe ☐ 4-Drink SodaShoppe Jr.
☐ Complete Apco Line ☐ Name and address of nearest SodaShoppe operator

Name____________________________

Address__________________________

City________________Zone____State________

Panel Members

My Question Is . . .

THE fourth floor of the New York Coliseum, on September 22, will be one of the most important places for all theatremen attending the Trade Show and Convention to convene, for it will be the site of the TESMA-TOA Equipment Forum. A group of leading experts in theatre equipment will be present to offer their views on the latest developments in projection and sound, and to answer the questions of theatremen from the floor.

Naturally, it will be impossible for every interested party to attend this meeting, or get to the Show. However, in order to give our readers an opportunity to express their problems for possible answers by the panel, we asked theatremen and equipment people in a number of cities to outline the questions that they would like to have answered. The following represents some of thinking of the men who have to sell, service, and use the equipment and systems offered by the manufacturers:

Drive-In Problems

Burton L. Clark, assistant district manager in charge of Wometco Circuit drive-in theatres, Miami, Fla. "I would like to see some technical information on the relative reflective qualities of different types of screen surface materials for drive-ins. At the present time the most generally used materials are oil paint, waterbase paint, certain types of vinyl plastic coatings, and, at least in the seacoast areas such as Miami and the southeast coast of Florida, none of these has proved really satisfactory, or in any way superior to any of the others. This is an extremely important thing, since we are now getting about the maximum amount of light that the film can stand, from a heat standpoint, through the picture. The only way we can further improve it, as I see it, is to increase the reflective qualities of the screen itself.

"With regard to sound," Clark continued, "there is such a conflict of opinion between people in the field as to whether the sound from a 4½ or five inch speaker unit is superior to that of a four inch, which is generally standard, that I would like to see some technical information on this subject. It has been observed that a theatre with a properly maintained sound system, equipped with four-inch speakers, will produce a highly satisfactory overall sound quality, and the same picture with the same sound run in a theatre with bigger speakers suffers by comparison. Just a layman's judgment, based upon how well he may like the quality of the sound, is a poor way to judge the difference. As far as I know, there is no actual table of comparative performance, such as response throughout the range of sound frequencies that are met in average film recordings. By this I mean that it is still controversial as to whether or not you have a better base quality from the five inch speaker than you do from a four inch speaker."

Question Summary

In review, here are some of the questions for the distinguished panel of experts to answer:

1. What are the relative reflective qualities of the different types of screen surface materials for use on drive-in screens?

2. What are the advantages, if any, of using a 4½ or five-inch speaker units as opposed to the standard four-inch?

3. What is being done to standardize projection and sound equipment?

4. Are there film cooling devices available to prevent film buckling under the great heat produced by the latest projection systems?

5. Can methods be devised to improve film inspection procedure?

6. What is the maximum off-center angle at which you can place a projector at a drive-in and still get good results?

7. How important a factor are atmospheric conditions in determining the maximum picture throw at a drive-in?

Standardization

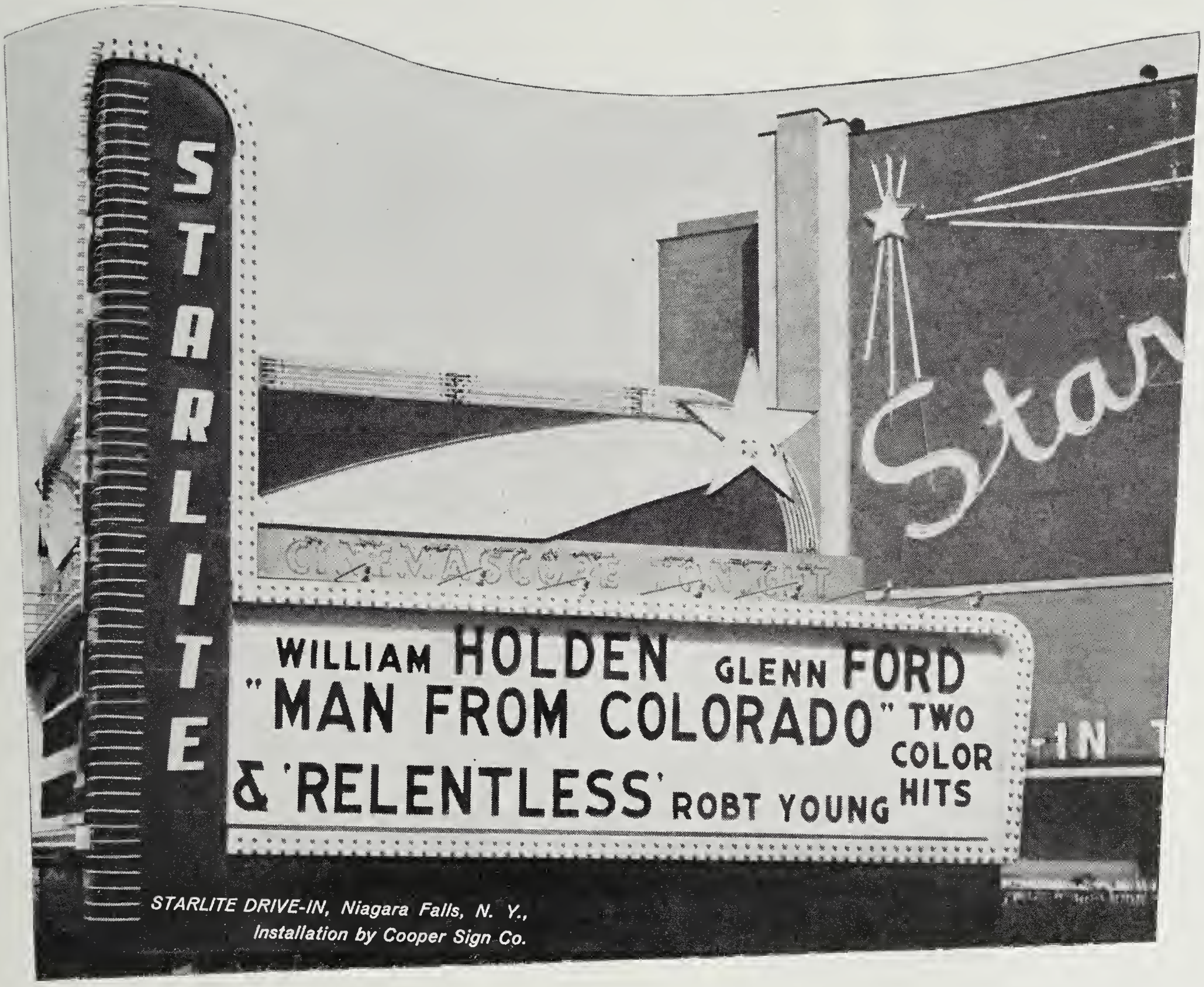
Local supply dealers and projectionists in the Cleveland area, agree that the biggest technical headache in the industry is the lack of equipment standardization. "Give us standardized equipment with one standardized aspect ratio and 99 per cent of our booth problems would be solved," says Frank Masek, manager of the National Theatre Supply Company Cleveland office. "With every new gadget put on the market to improve the picture or the sound, exhibitors become more and more confused. They cannot keep up with the procession, so I would like to ask the top technicians just what is being done to standardize the equipment so that what the theatre owner buys today is not obsolete almost immediately after installation? I would also like to know whether standardization wouldn't reduce the cost of equipment to the exhibitor to a point where he could afford to buy what it takes to project the best picture and the best sound?"

Martin Sperber, projectionist, would like to have an answer to this question: "Is a method being devised to cool film

(*Continued on page PT-EP-28*)

Wagner Knows

Show Merchandising


STARLITE
CINEMASCOPE TONIGHT
WILLIAM HOLDEN GLENN FORD
"MAN FROM COLORADO" TWO COLOR HITS
& 'RELENTLESS' ROBT YOUNG
Star
-IN

STARLITE DRIVE-IN, Niagara Falls, N. Y.,
Installation by Cooper Sign Co.

—and provides the most effective means of selling every attraction . . . panels and letters which combine the best in "point of sale" display. That's why more theatre owners install them than all other makes. Wagner window type panels are available in any size and readily serviced without removing frames. Economical Enduronamel panels comprise background and letter mounting arrangement.

You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better get the free Wagner literature.

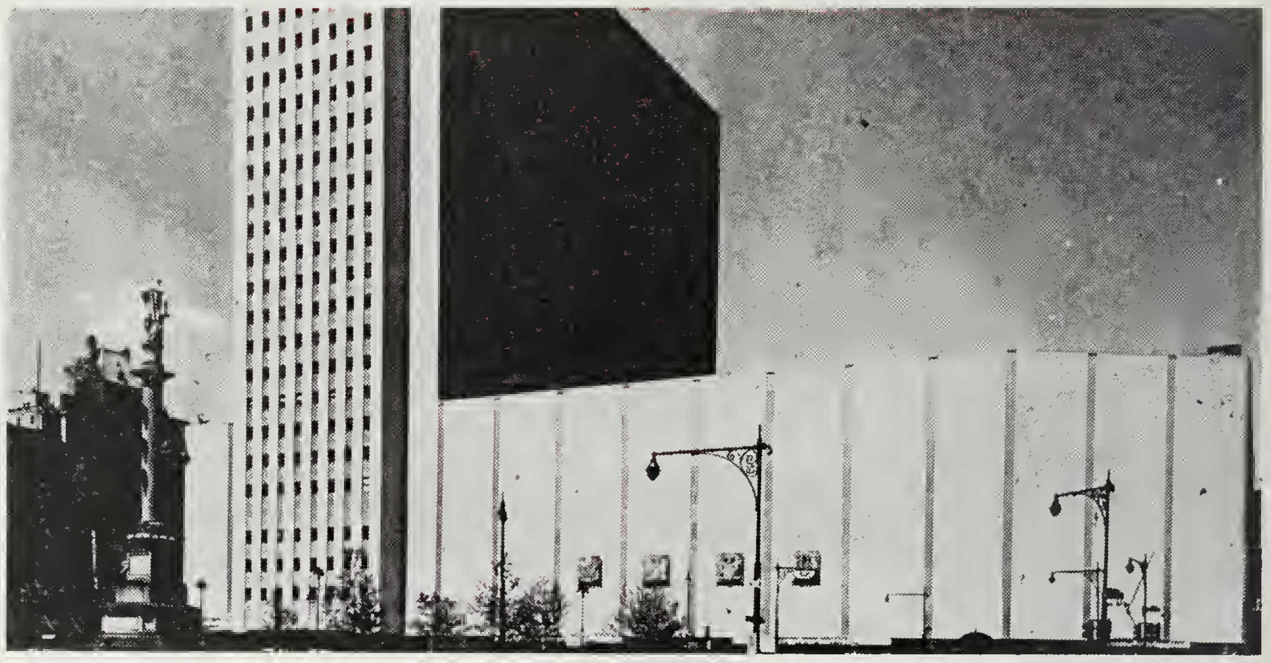
Send the coupon NOW!

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave. Chicago 12, Ill.
Please send free literature on Wagner show-selling equipment.

NAME..
THEATRE..
STREET..
CITY & STATE...

THE COLISEUM



THE home of the 1956 TESMA-PCA Trade Show is the recently opened Coliseum in New York City. All those fortunate enough to be able to attend this important industry affair can not help but be impressed with the marvelous facilities of this vast structure designed specifically for public expositions.

The glazed brick Coliseum was built at a cost of $35,000,000, and is said to be the largest exhibition building of its type. A 20-story office tower rises above the southern end of the structure.

The Coliseum is the only building of its kind that is completely air-conditioned. Its 391,500 square feet of space are so designed that the building can be used as a single unit, or can accommodate up to four separate and independent expositions at one time, with individual lobby, boxoffices and visitor transportation for each. Numerous meeting rooms and meeting areas for the use of exhibitors are conveniently located. They can accommodate anywhere from 25 to 10,000 persons.

Exhibit Facilities

It is estimated that the Coliseum's facilities for freight handling will cut the cost of setting up a show about 50 per cent. Street unloading is eliminated. The largest truck and trailer combinations can drive directly onto the first floor or to the second by means of a ramp 21 feet wide. Five freight elevators, ranging up to 38-ton capacity—the world's largest elevator—serve all floors.

Complete service facilities are within a few feet of each exhibition space. A part of the permanent building construction, they provide water, gas, steam, electricity, compressed air, telephone, vacuum, drainage, radio and television and special hanging devices. Illumination is provided by 46,000 fluorescent lamps set in especially designed fixtures to provide shadowless daylight lighting of the entire area. A zoned public address system can pick up any section of the Coliseum or beam music or speeches to a specific area.

Visitors Facilities

The Coliseum is located at the geographical center of Manhattan—the spot from which all distances to and from New York are measured. Three subway systems and four major bus lines bring passengers to the door from all sections of the city. It can be reached from leading hotels in the Grand Central and Penn Station areas without going outdoors, and it is within easy driving distance of the 57th Street exit of the West Side Highway for visitors from New Jersey, upstate New York or Connecticut.

The basement and sub-basement provide space for 850 cars, with direct elevator service from the garage to all exhibition floors. Food and beverage bars on each floor and a 350 person cafeteria and bar-lounge are open to all visitors. There are nine high-speed elevators and five sets of escalators to insure prompt service in reaching exhibition floors.

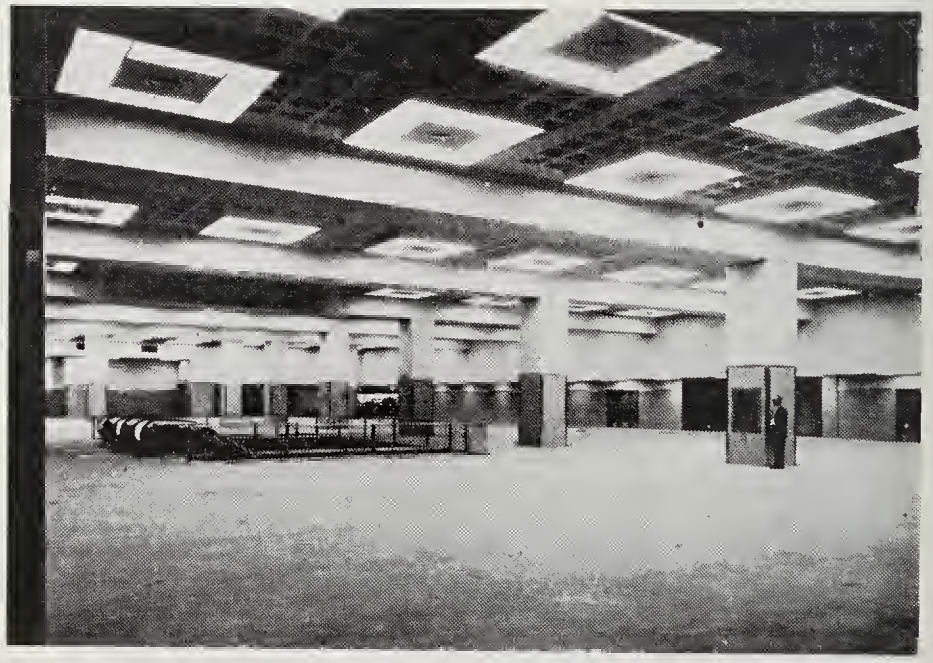
The Trade Show will occupy the third and fourth floors of the Coliseum. The third floor lobby has five boxoffice windows. Its 70,553 square feet of space has a ceiling height of 17 feet five inches, and visitor traffic reaches the exhibition floor via two high-speed escalators and two elevators.

Three elevators from the North Foyer serve the fourth floor. When used alone there is a total exhibition space of 70,003 square feet and a ceiling height of 18 feet six inches.

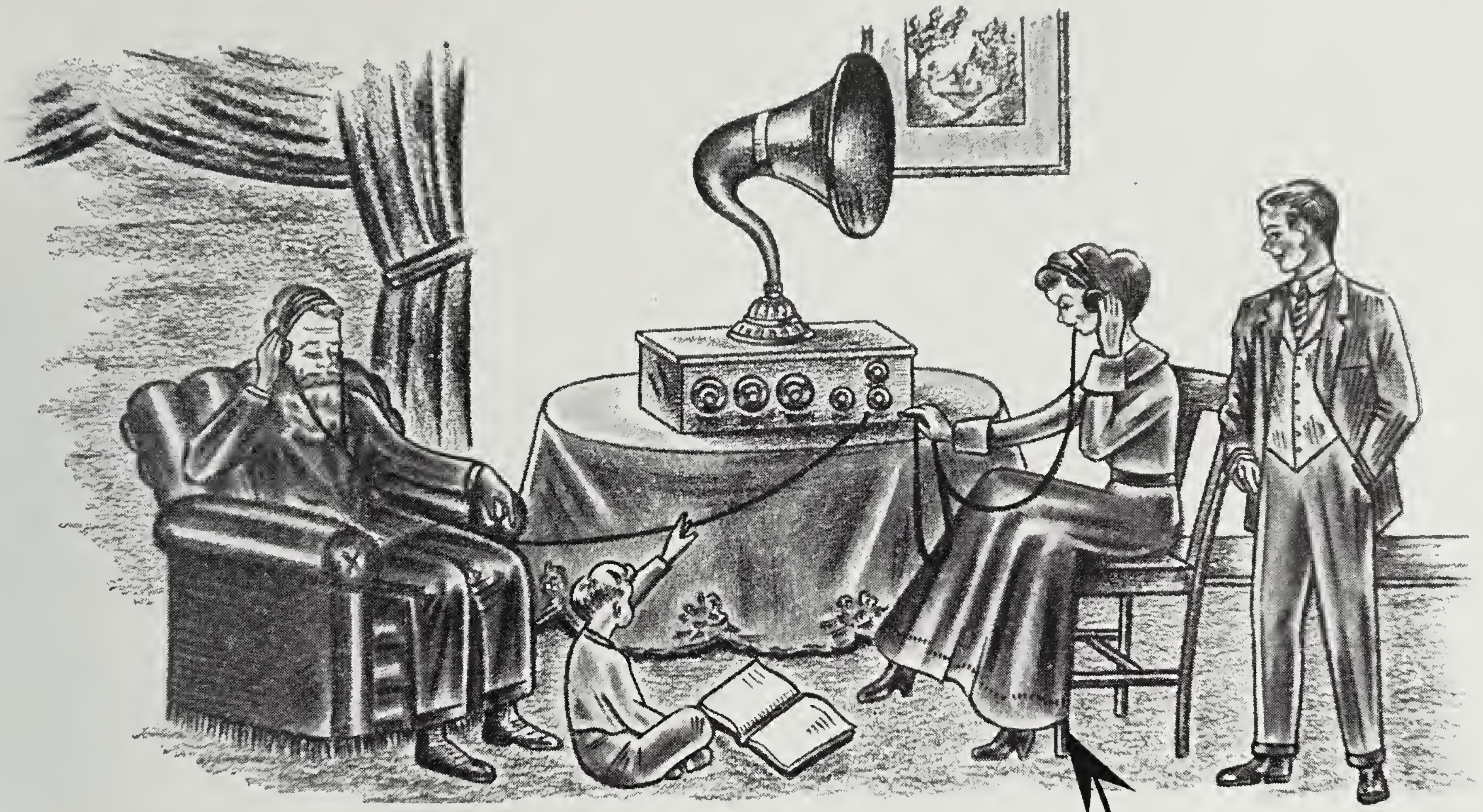
Simplicity Marks Design

The functional theme of space arrangement, lighting and service facilities is carried through to decoration of the Coliseum inside and out. With the exception of the lobby, where marble is used effectively as paneling, and the cafeteria and lounge-bar and food and beverage bars decorated with photographic panoramas of New York City, natural tones are used.

FIRST FLOOR FACILITIES



SECOND FLOOR FACILITIES



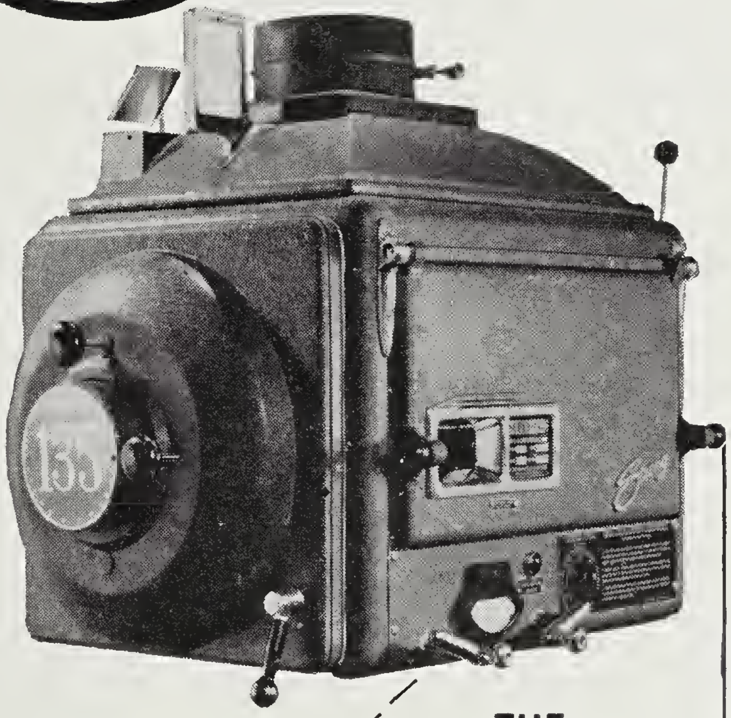
Remember how radio "killed" the picture business . . .

. . . how night baseball cut theatre attendance—
how TV dropped the curtain on the movies NINE YEARS AGO?

For 40 years now, some theatremen (not showmen) have contended that it is foolish to invest in new equipment. Meanwhile, radio and television men have regularly accepted all new improvements . . . even welcomed them. It has paid off handsomely for them. Investment in new type theatre equipment has similarly paid big dividends to alert theatre owners, especially those who are quick to install the latest. They say, "phooey to the boogeymen."

Among other things, you should now install the latest type projection arcs. Without them, you can't properly present the wondrous new film processes . . . you can only wait for the sheriff.

Even a shortage of cash needn't cause you to hold off buying another day. Ask your Strong dealer about his time payment plan. For full information use the coupon.



THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

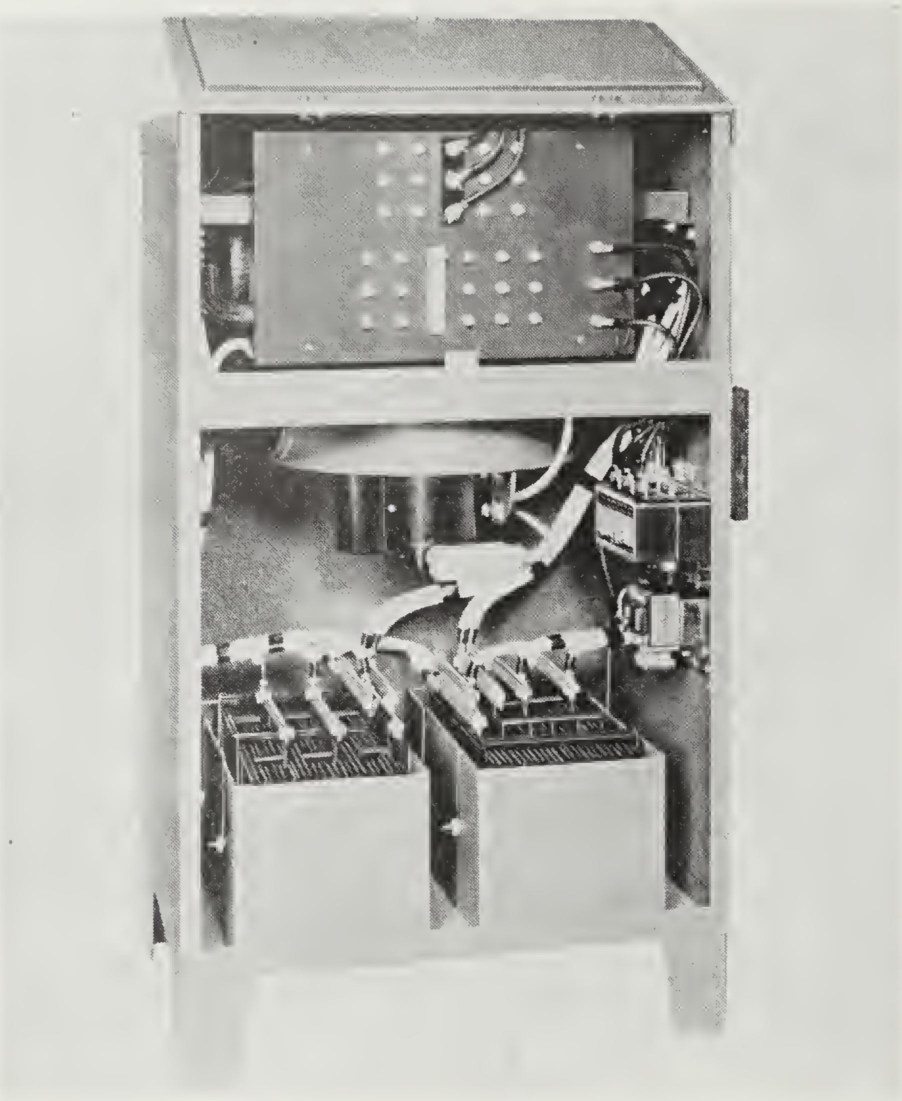
Please send for free literature on Strong Projection Arc Lamps.

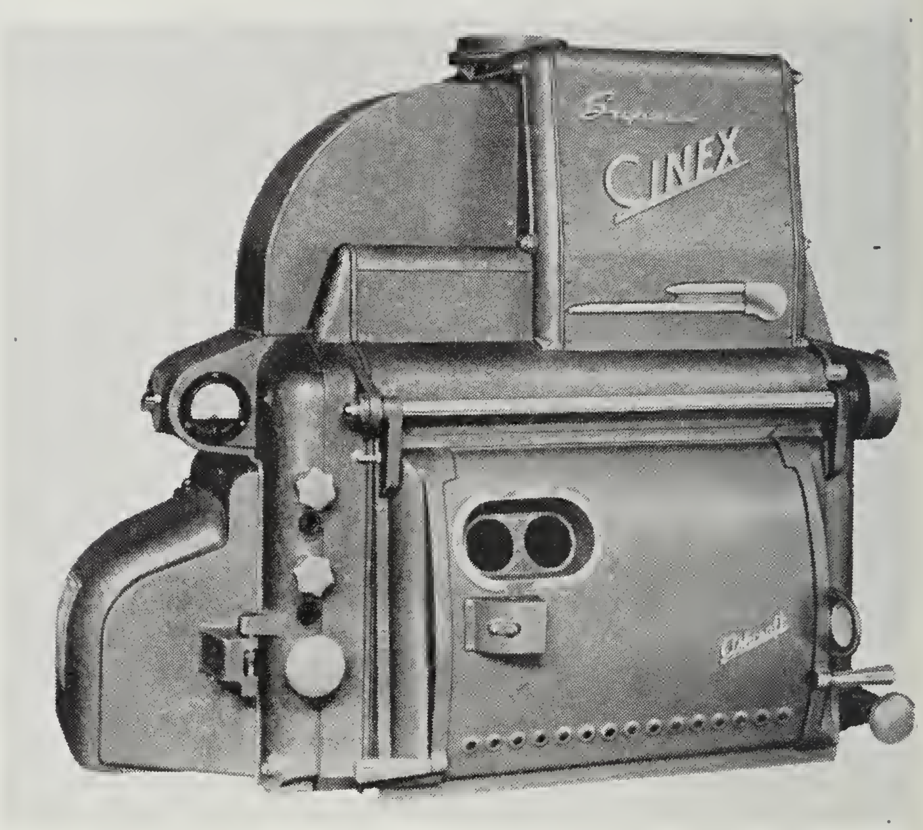
NAME ____________________

THEATRE ____________________

STREET ____________________

CITY & STATE ____________________





Introduced At Trade Show, Here Is A Report On A

New Light Projecting System

By Clarence S. Ashcraft
President, C. S. Ashcraft Mfg. Co.

IT would only be repetition to state the greatest technical need of the motion picture industry today is adequate improvement of screen illumination. This fact is fully realized by all, it has been repeated time after time by many writers in our national trade publications.

A common sense approach to this serious problem has been made by our company. As a result, a higher level of over-all screen brightness has been attained than has heretofore been possible with any of our previous projection lamps. Realizing that increased illuminating power is accompanied by higher film temperatures, means of heat control were essential in order to project to the screen the maximum of *usable* light without focus-ruining film buckle.

Another problem, entirely economic but nevertheless of great importance, was that of increasing screen luminance without materially increasing operating expense.

New Lamp Necessary

To achieve these goals we designed an entirely new projection lamp, a new type power source closely coordinated with the requirements of the light source and a new water-circulating heat transfer for contact heat elimination.

Since the actual practical value of any new equipment is proved only after its successful use in actual operation, we have delayed publication of this article regarding Super Cinex until its value to the exhibitor was thoroughly established beyond questiton in all three categories for which it was designed—for 35mm. projection in large indoor theatres, for 35mm. projection in very large drive-ins and for 70mm. wide film presentation. In each case far more light, better light distribution and color quality was produced than was possible with any other type of equipment.

Basic Design

More than two years ago our company was approached regarding the possibility of designing a reflector lamp for wide film (70mm.) projection. The projected light from such a lamp must equal or exceed the light output—light distribution and color quality of a special condenser-type lamp that was being used at that time, this lamp having been modified for 280 to 300 ampere operation, using very expensive high brightness carbons. It was apparently realized that such a light source was entirely impractical for daily theatre operation for obvious reasons.

We began the design of an entirely new high-powered projection arc for such a purpose. Preliminary studies indicated that the lamp housing should be capable of withstanding temperatures created by a 200 ampere arc—and should have incorporated a high velocity air circulation to dissipate the heat from such an arc, and some method of thoroughly protecting the glass reflector from damage was essential. The problem of thoroughly cooling the silver contact jaws which transmitted the 200 amperes to the rotating 13.6mm. carbon was also of great importance.

Such a lamp as was required could not, of course, be a laboratory experiment but must be capable of daily hard grind, long-hour operation in the theatre, with no bugs and a lamp which would operate without the projectionist's continual attention—in fact, the lamp must be self-regulating and not critical.

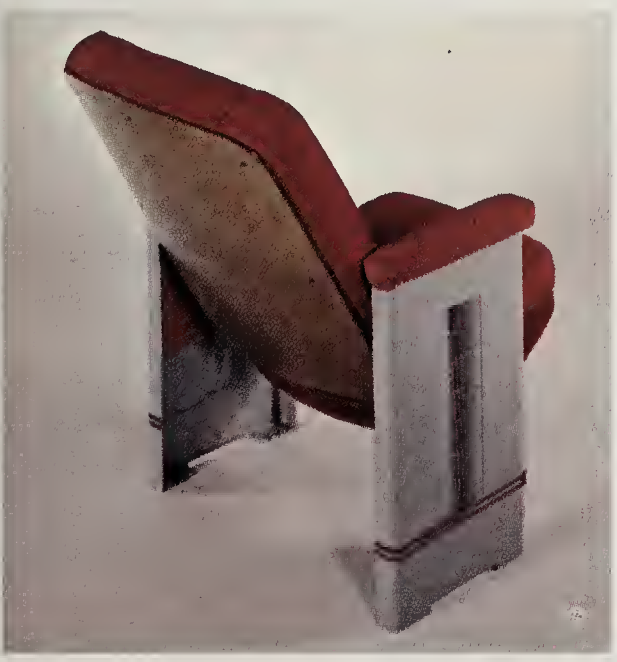
The first prototype of this new high-powered arc lamp, then known as the "Cinex 170" was completed and exhibited at the TESMA convention in November, 1954, in Chicago. Into this lamp were incorporated many new features never before used in theatre projection lamps, for instance—the reflector diameter was increased to 18 inches with accompanying higher optical speed of f1.7. All lamps at that time were limited to f1.9, 16 inch to 16½ inch diameter. We built into the lamp a complete high velocity air circulation system with injection and exhaust blowers, the forced air passing through ducts which formed double walls for the lamp housing, maintained the entire structure at a low temperature even under the unusual heat conditions created by the high current arc. An air stream was forced over the surface of the reflector to minimize damage from the arc heat. Into that lamp was also incorporated the principle of direct water-cooling of the hollow silver carbon contacts.

(Continued on page PT-EP-26)

American Seating Spring-Back Bodiform Chair No. 16-870.

BODIFORM® Chairs – *an invitation to luxurious comfort!*

Bodiform Chairs are easily adapted to your decorating scheme. They are available in a wide selection of upholstery materials and colors, chair styles and aisle standards.



Theatre patrons applaud the inviting, luxurious comfort of new American Seating Bodiform Chairs. It's the sort of consideration they notice quickly—and it pays off at the box office!

The secret of this comfort is in the careful styling and construction of Bodiform Chairs. Spring-arch seats are upholstered with full rubber pad, with an extra thickness along front and rear edges for added softness; and the backs are designed to fit the contours of the body perfectly. Automatic, silent, ¾ safetyfold seat action allows more room for passing and easier housekeeping.

Look into American Seating Bodiform Chairs for your theatre. Contact an American Seating representative today!

AMERICAN
SEATING

GRAND RAPIDS 2, MICHIGAN

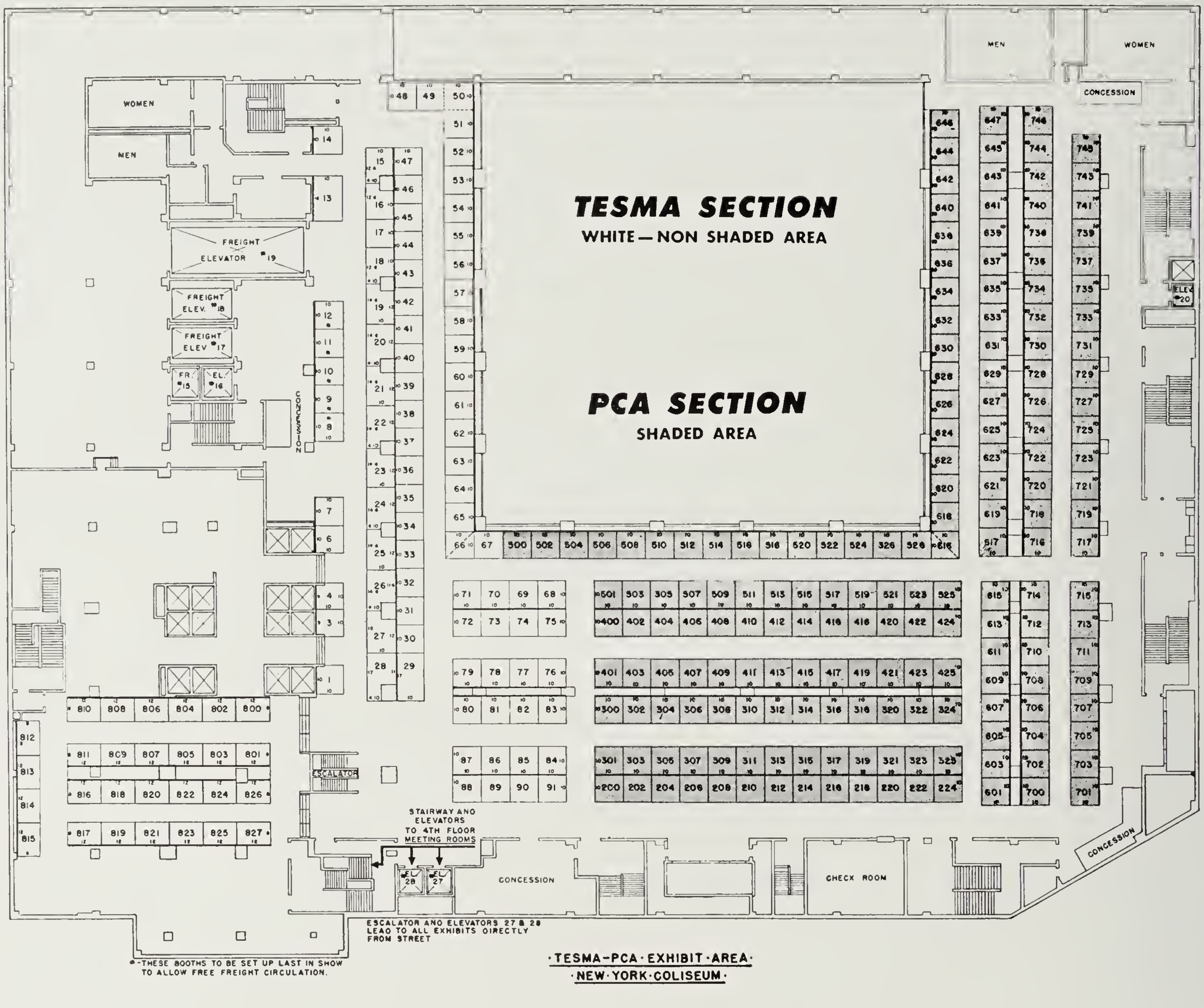
WORLD'S LEADER IN PUBLIC SEATING

Branch Offices and Distributors in Principal Cities. Manufacturers of Theatre, School, Church, Auditorium, Stadium, Transportation Seating, and Folding Chairs.

ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

See Bodiform Chairs at TESMA Trade Show, Booths 54 & 55.

The Trade Show Booth Layout


TESMA SECTION
WHITE — NON SHADED AREA
PCA SECTION
SHADED AREA
FREIGHT ELEVATOR
CONCESSION
ESCALATOR
CHECK ROOM
MEN
WOMEN
STAIRWAY AND ELEVATORS TO 4TH FLOOR MEETING ROOMS
ESCALATOR AND ELEVATORS 27 & 28 LEAD TO ALL EXHIBITS DIRECTLY FROM STREET
●-THESE BOOTHS TO BE SET UP LAST IN SHOW TO ALLOW FREE FREIGHT CIRCULATION.
·TESMA-PCA·EXHIBIT·AREA·
·NEW·YORK·COLISEUM·

(Continued from page PT-EP-7)

DOC FAIGE & ASSOCIATES—Will occupy booth 88. The display will include rectifiers, sand urns and waste receptacles, emergency lighting systems, coin changers, electric towels, etc.

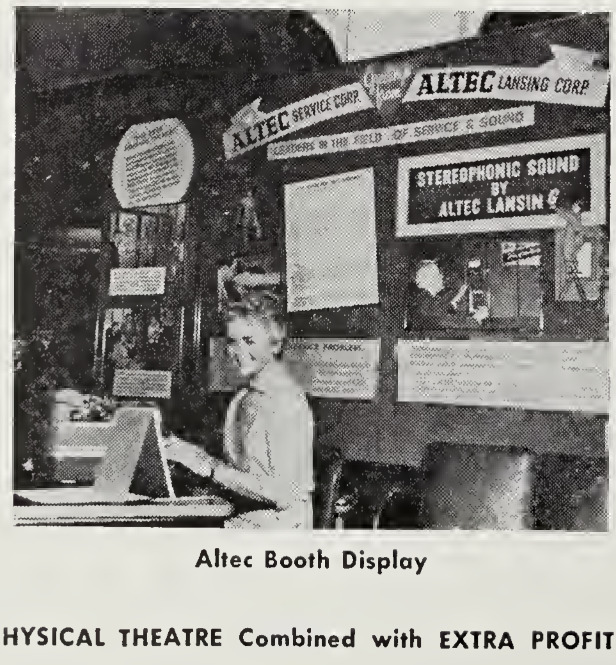
Attending the display and available for interview and consultation will be M. D. Faige, president; H. A. Brenner, vice-president: G. Andrus, general manager; P. Bruno, factory manager; S. Chait, engineer; W. Althoff, carpet sales. (L) (S)

GENERAL REGISTER CORPORATION—Will occupy booth 46. The display will include latest model ticket registers, ticket collectors and a coin-operated ticket register.

Attending the booth and available for interview and consultation will be Saul Hammer, secretary and vice-president; and George A. Loeb, vice-president. (L)

GOLDBERG BROTHERS—Will occupy booth 37. The display will include ticket boxes, wall brackets for automatic rewinders, 35mm. and 70mm. reels.

Attending the display and available for interview and consultation will be Morris Goldberg, general manager; and Seymour Goldberg, assistant manager. (L) (S)


ALTEC SERVICE CORP
ALTEC LANSING CORP
STEREOPHONIC SOUND BY ALTEC LANSING

Altec Booth Display

GORDOS CORPORATION—Will occupy booth 38. The display will include latest line of rectifier tubes.

Attending the display and available for interview and consultation will be George B. Marcher, vice-president. (L)

ALLEN HERSCHELL COMPANY—Will occupy booth 56. The display will include all types of amusement rides for playground areas.

Attending the display and available for interview and consultation will be Richard B. McFadden, sales. (L) (S)

HERTNER ELECTRIC COMPANY—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include the complete line of Transverters.

(Continued on page PT-EP-20)

How Much Are Your Reflectors Costing You?

The only light which can reach your screen must be reflected to it by your lamphouse mirror. All reflectors gradually deteriorate to a state where replacement cost becomes insignificant. A drop of only 10% in the reflective efficiency results in a corresponding decrease in screen brilliancy, and accordingly represents a loss amounting to 10% of the cost of your current and carbons.

Genuine National Precision Reflectors are available for replacement in all types and makes of arc lamps.

DISTRIBUTED BY N.T.S

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

TESMA-TEDA PROGRAM

WEDNESDAY, SEPTEMBER 19

8 A.M.	Set-up Exhibits—3rd Floor—N. Y. Coliseum

THURSDAY, SEPTEMBER 20

9:30 A.M.	TESMA Board of Directors meets in suite 1601A, Hotel Statler, 7th Ave. at West 33rd St. (no breakfast served)
9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
2:30—5 P.M.	TEDA Board of Directors meets—Room 267—1st Mezzanine—N. Y. Coliseum
6:30—8 P.M.	All Industry Cocktail Party—Grand Ballroom—Hotel Statler Cocktails—Hors D'Oeuvres

FRIDAY, SEPTEMBER 21

9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
9:30 A.M.	TESMA Annual Membership Meeting—France Room (No. 414)—2nd Mezzanine—N. Y. Coliseum
9:30 A.M.	TEDA Annual Membership Meeting—Philippine Room (No. 415)—2nd Mezzanine—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
EVENING	Open House—Suppliers' Suites—Hotel Statler

SATURDAY, SEPTEMBER 22

9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
9:30 A.M.	Equipment Showmanship Forum, Don Hyndman, Moderator—4th Floor—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
7:30 P.M.	Pepsi-Cola Party—Waldorf-Astoria Hotel, Grand Ballroom

SUNDAY, SEPTEMBER 23

12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum

MONDAY, SEPTEMBER 24

12—3 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
7 P.M.	National Carbon Co., Cocktail Party—Waldorf-Astoria, Foyer of Grand Ballroom
8 P.M.	Presidents' Banquet—Sponsored by Coca-Cola Co.—Waldorf-Astoria, Grand Ballroom

LADIES' PROGRAM

THURSDAY, SEPTEMBER 20

9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
1 P.M.	Luncheon and Fashion Show—Delmonico's Ballroom, 502 Park Avenue
6:30—8 P.M.	All Industry Reception—Grand Ballroom, Hotel Statler

FRIDAY, SEPTEMBER 21

9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
2:30—4 P.M.	Guided Tour—S. S. Constitution, Pier 84—Foot of West 44th Street

SATURDAY, SEPTEMBER 22

9 A.M.—6 P.M.	Registration—1st Floor—N. Y. Coliseum
12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
1:30 P.M.	Circle Line—Boat Trip Around Manhattan (3 hours)—Pier 83—Foot West 43rd Street
7:30 P.M.	Pepsi-Cola Party—Waldorf-Astoria, Grand Ballroom

SUNDAY, SEPTEMBER 23

12—6 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum Entire day and evening free for sightseeing, visiting, etc.

MONDAY, SEPTEMBER 24

12—3 P.M.	Exhibits open—3rd Floor—N. Y. Coliseum
1:30 P.M.	Guided Tour United Nations Building

TESMA Booth List

(Continued from page PT-EP-18)

Heyer-Shultz Metal Reflector

Attending the display and available for interview and consultation will be C. W. Lindrose, sales engineer.

HEYER-SHULTZ, INC.—Will occupy booth 39. The display will include precision metal reflectors.

Attending the display and available for interview and consultation will be Earl B. Heyer, president; F. Leslie Condit, test laboratory supervisor; Harry Germain, technician. (L)

HEYWOOD WAKEFIELD COMPANY—Will occupy booths 6 and 7. The display will include Encore and Airflo theatre chair models.

Attending the display and available for interview and consultation will be C. H. Rukas, general manager; L. H. Francis, district manager. (L)

INTERNATIONAL PROJECTOR CORPORATION—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include Simplex projection and sound equipment, arc lamps, drive-in speaker equipment and the new Simplex curved gate.

Attending the display and available for interview and consultation will be John Alden, president; A. E. Meyer, sales vice-president; B. Passman, engineering vice-president; H. DeFuria, project engineer.

KNEISLEY ELECTRIC COMPANY—Will occupy booth 57. The display will include selenium rectifiers and selenium conversion units.

Attending the display and available for interview and consultation will be R. F. Kneisley, president; R. Palmerton, plant superintendent. (L) (S)

KOLLMORGEN OPTICAL CORPORATION—Will occupy booth 35. The display will include complete line of 35mm. pro-

(Continued on page PT-EP-22)

SUPER SNAPLITE
f/1.7

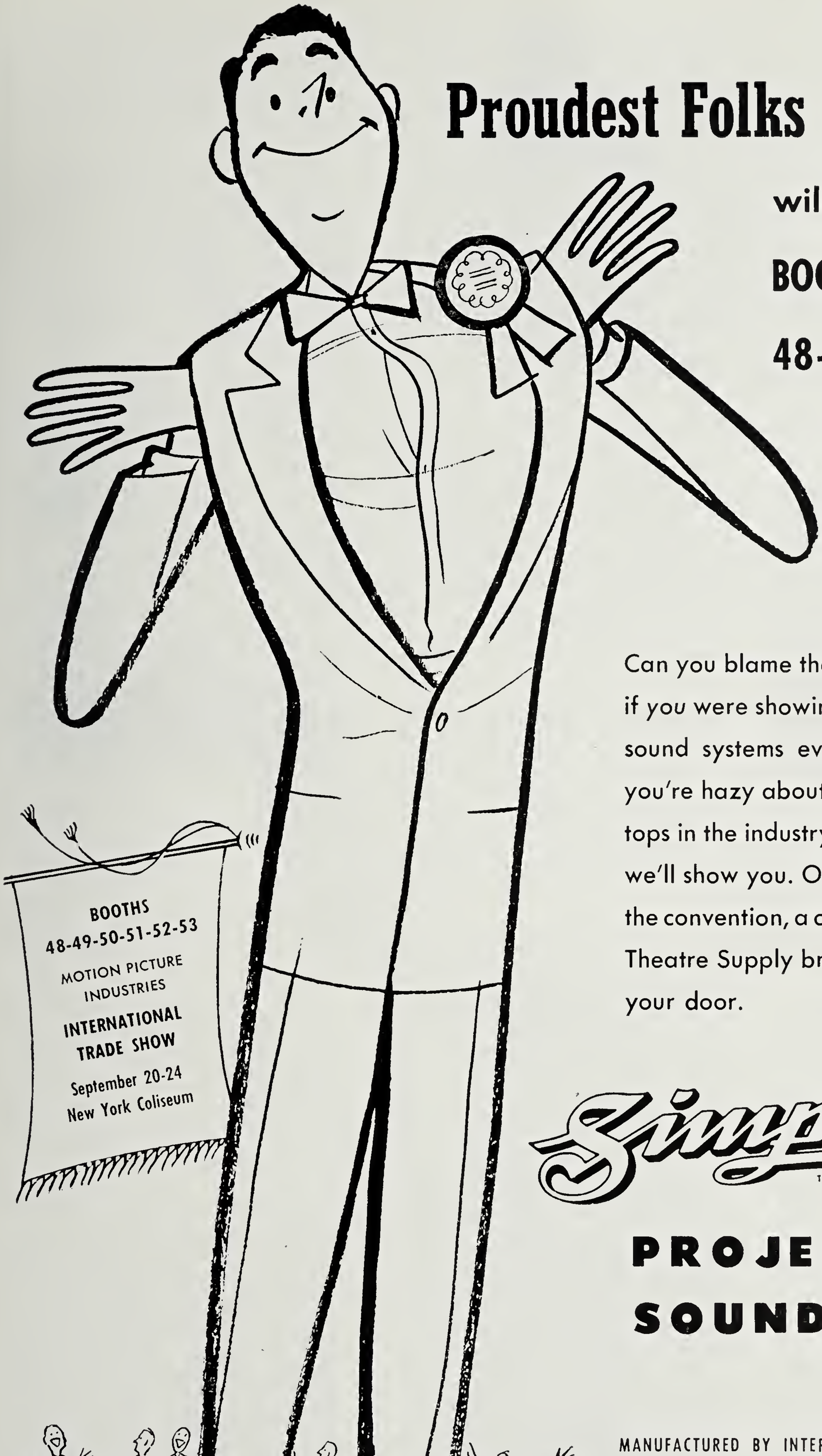
Kollmorgen's F/1.7 Lens

Proudest Folks at the Show

will be at

BOOTHS

48-49-50-51-52-53!


BOOTHS
48-49-50-51-52-53
MOTION PICTURE INDUSTRIES
INTERNATIONAL TRADE SHOW
September 20-24
New York Coliseum

Can you blame them? You'd be just as proud if *you* were showing the finest projection and sound systems ever built! And just in case you're hazy about why Simplex equipment is tops in the industry, stop in at our booths and we'll show you. Of course, if you won't be at the convention, a call to your nearest National Theatre Supply branch will bring the facts to your door.

Simplex

T. M. REG. U. S. PAT. OFF.

PROJECTION and SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION GPE

TESMA Booth List

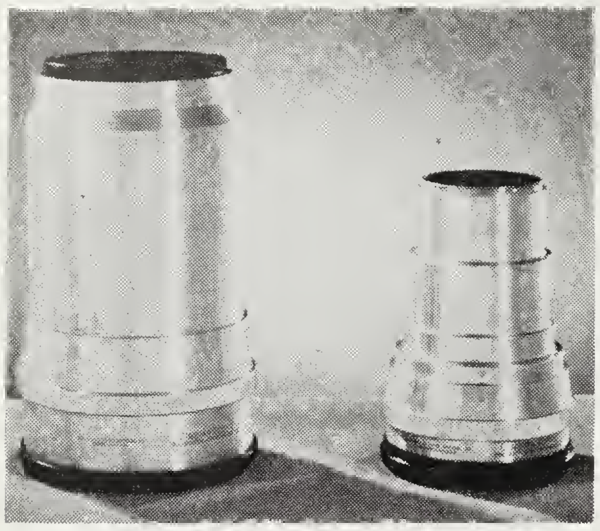
(Continued from page PT-EP-20)

jection lenses, sound optical systems, and projection lens adapters.

Attending the display and available for interview and consultation will be William C. O'Donnel, sales manager; Joseph A. Fetherston, consultant; Kurt B. Pannasch, optical-mechanical assembly superintendent; John J. Costello, sales representative. (L)

LAVEZZI MACHINE WORKS—Will occupy booth 34. The display will include a complete line of projector replacement parts, CinemaScope conversion kits, repair tools, etc.

Attending the display and available for interview and consultation will be T. E. LaVessi, partner; R. V. LaVezzi, partner; J. J. Kremer, office manager; and Worth Baird, sales manager. (L) (S)


Bausch-Lomb CinemaScope Attachments

LORRAINE CARBONS, INC.—Will occupy booth 91. The display will include projection arc carbons and motor brushes.

Attending the display and available for interview and consultation will be Edward Lachman, president; George H. Walker and William B. Spooner, sales representatives. (L) (S)

MIRACLE EQUIPMENT COMPANY—Will occupy booths 19, 20, 40, 41, and 42. The display will include a pony ride, ferris wheel and animal slide.

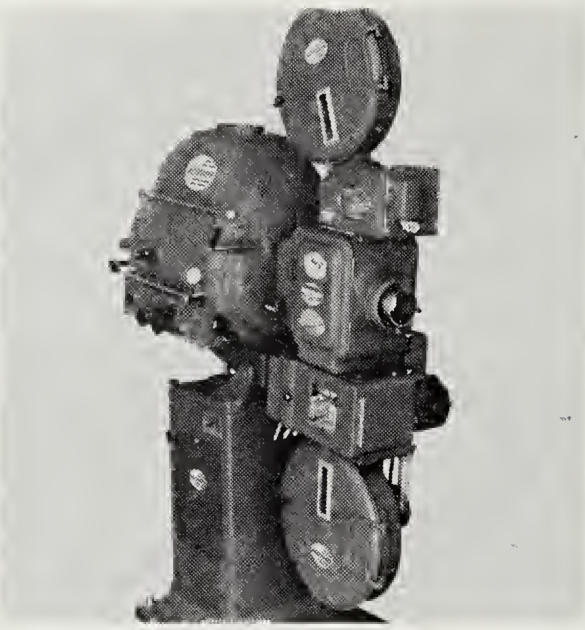
Attending the display and available for interview and consultation will be Claude Ahrens, president; and William E. Garrett, sales representative. (L)

MOTIOGRAPH, INC.—Will occupy booths 80 and 81. The display will include the AAA projector, in-car drive-in speakers, theatre sound systems.

Attending the display and available for interview and consultation will be H. Matthews, president; and F. Matthews, executive vice-president. (L)

NATIONAL CARBON COMPANY—will occupy booths 73 and 74. The display will include all types of projector and studio carbons.

Attending the display and available for interview and consultation will be W. Feathers, vice-president; C. J. Champman, general sales manager; V. J. Nolan, sales promotion manager; J. R. Johnstone, carbon products sales manager; C. Lovgren, carbon products eastern division manager, and seven sales representatives.


Motiograph AAA Projector

NATIONAL THEATRE SUPPLY—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include equipment for indoor and drive-in theatres including projection and sound systems, sign letters, arc lamps, in-car speakers, etc.

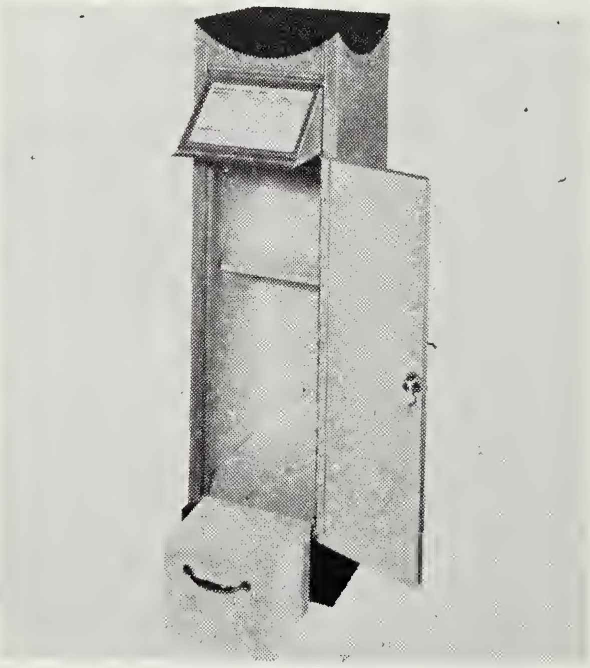
Attending the display and available for interview and consultation will be W. E. Green, president; A. F. Baldwin, vice-president; R. L. Bostick, vice-president; J. E. Currie, vice-president; L. C. Ownbey, vice-president; J. W. Servies, vice-president; W. J. Turnbull, vice-president. (L)

PROJECTION OPTICS—Will occupy booths 65 and 66. The display will include variable anamorphic lenses, prime projection lenses, 16mm. and 8mm. wide screen lenses, opaque and transparency projector, spotlight attachment.

Attending the display and available for interview and consutlation will be Fred E. Aufhauser, president; Betty Bishop, theatre sales; William Ingram, consultant. (L)

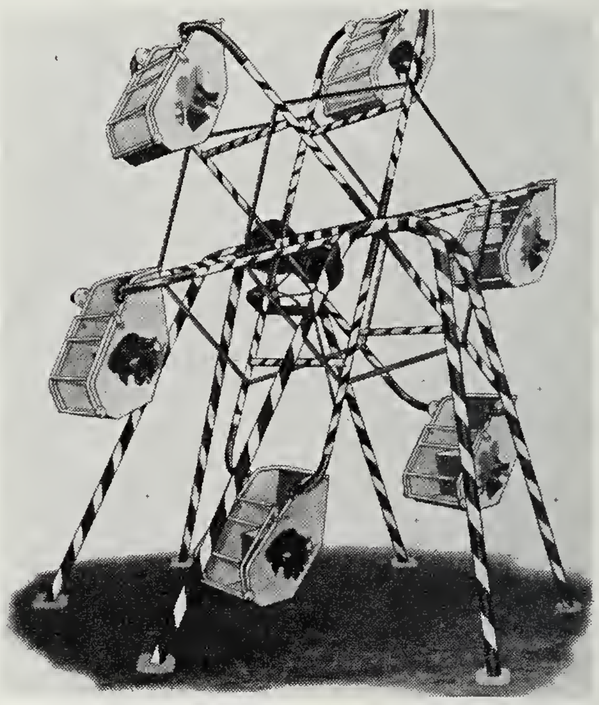
RADIO CORPORATION OF AMERICA—Will occupy booths 29, 30, 31, 32, and 33. The display will include indoor and drive-in sound systems, in-car speakers and junction boxes, in-car heaters, arc lamps, projectors, carpet, and chairs.

Attending the display and available for interview and consultation will be J. F. O'Brien, theatre and sound products department manager; M. J. Yahr, distributed products manager; A. J. Platt, theatre equipment field sales manager; J. G. Himmelberger, home office sales; R. H. Beacock, theatre equipment products manager; A. H. Demmer, theatre sound products manager; H. R. Henken, theatre and sound advertising and promotion manager, plus a number of regional field representatives. (L)


Goldberg Brothers Ticket Box

RAYTONE SCREEN CORPORATION—Will occupy booths 66 and 67. The display will include a full line of theatre screens, portable tripod and wall and ceiling screens.

Attending the display and available for interview and consultation will be Leonard Satz, treasurer; Sol Shurpin, president; Milt Sherman, sales manager; Al DeSono, factory foreman. (L)


Miracle Star Gazer

J. E. ROBIN, INC.—Will occupy booth 75. The display will include a line of selenium rectifiers, including the new "Tru-Arc," and a single-phase to three-phase rectifier converter.

Attending the display and available for interview and consultation will be Emil A. Kern, president; Albert F. Kern, vice-president; Yukio Thikata, W. Kusse. (L) (S)

ROMAR VIDE COMPANY—Will occupy booth 1. The display will include display frames, admission signs, concession signs, laminated daters, etc.

Attending the display and available for interview and consultation will be Wally Rose, sales representative; Harper Howard, sales representative; LeRoy Roberts, president. (L) (S)

SELBY INDUSTRIES, INC.—Will occupy booths 48, 49, 50, 51, 52 and 53. The display will include drive-in screen towers.

Attending the display and available for interview and consultation will be John Selby, president.

SPATZ PAINT INDUSTRIES—Will occupy booths 48, 49, 50, 51, 52, and 53. The display will include various types of paint for indoor and drive-in theatres.

Attending the display and available for interview and consultation will be Michael E. Spatz, president.

THE STRONG ELECTRIC CORPORATION—Will occupy booths 63 and 64. The display will include projection arc lamps, rectifiers, and arc spotlight.

(Continued on page PT-EP-29)

NESTLÉ'S
MILK CHOCOLATE
with Toasted Coco
NESTLÉ'S
CRUNCH
MILK CHOCOLATE
NESTLÉ'S
MILK CHOCOLATE
NESTLÉ'S
makes the very best
chocolate

QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy – and you're making new customers all the time.

Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, New York.

See your Nestlé Representative

Conventioneers Can Plan Exciting Visits To

New York's "Big 5"

WHAT the 13,000,000 visitors who annually make New York their vacation and convention headquarters want most to see in the world's tallest city is somewhat hard to determine. However, according to Royal W. Ryan, executive vice-president of the New York Convention and Visitors Bureau, there are five places which are definite favorites. These, Ryan reports, are the city within a city known as Rockefeller Center, the 72-year-old Statue of Liberty, the 1,472 foot Empire State Building, the relatively new United Nations Headquarters, and colorful Times Square.

Last year 739,364 people took the boat from Battery Park to visit America's Number One Glamour Girl, the Statue of Liberty, but the number of people who deliberately set out to see the Statue far exceeds the number which actually set foot on Bedloe's Island. Thousands of people, for instance, go to see her each year by way of the world's greatest sightseeing bargain—the five cent Staten Island Ferry boat ride. It takes 35 minutes each way, and from the boat voyagers get magnificent views of our glamour girl, as well as the panoramic sweep of downtown Manhattan and of a few of the 10,000 ocean-going ships that annually steam past the Statue. Other visitors see her from Battery Park, down at the lower tip of Manhattan. And last year more than three-quarters of a million people got a close look at her from the decks of little yachts that circle Manhattan in a three-hour sail.

Empire State Building

Rockefeller Center can base its attendance figures only on the number of people who took guided tours. This amounts to almost half a million yearly, but the figure is misleading since there is no way of tabulating the millions who visit, among the Center's 15 buildings, such world-famous structures as Radio City Music Hall, and the RCA Building with its observation terrace, the Sert murals and radio and television studios. And, then too, there are the Center's famous restaurants where many visitors dine, the Rainbow Room where many sip cocktails or tea and get a magnificent view of the city, and the outdoor skating rink which, winter, fall or spring, has its full quota of onlookers.

The Empire State Building, which helps immeasurably to make New York the world's tallest city, last year welcomed 1,139,470 people to its observation areas on the 86th and 102nd floors. A relatively new feature of the building, the 222 foot multiple television tower which rises above the 1,250 foot structure, is an added attraction these days. Guards at the observation terraces on both floors happily answer visitors' questions, and those visitors get two exciting and different views from the two floors.

Overlooking the swirling East River stands the 39-story Secretariat Building and the low, sweeping General Assembly Building of the world headquarters of the United Nations. Last year 782,140 people took the guided tour available at the U. N., and the organization estimates that altogether approximately 1,000,000 people visited the U. N.

No one can even guess how many millions of out-of-towners visit Times

(*Continued on page PT-EP-28*)

Rockefeller Center

RCA SALUTES AN INDUSTRY ON THE MARCH

The motion picture exhibition industry is on the march! Attendance is up. Studio product is excellent. Taxes are down.

A dynamic public relations program calculated to win millions of new patrons has been set in motion by determined industry team-work.

Strikingly constructive too is the coordinated industry effort to gain recognition for the motion picture theatre as an essential economic unit in the American business community.

To RCA it all adds up to CONFIDENCE IN THE INDUSTRY'S FUTURE . . . an attitude RCA has expressed repeatedly over the years—an attitude RCA has backed up through its practice of extending its credit facilities to thousands of pleased exhibitors all over the nation.

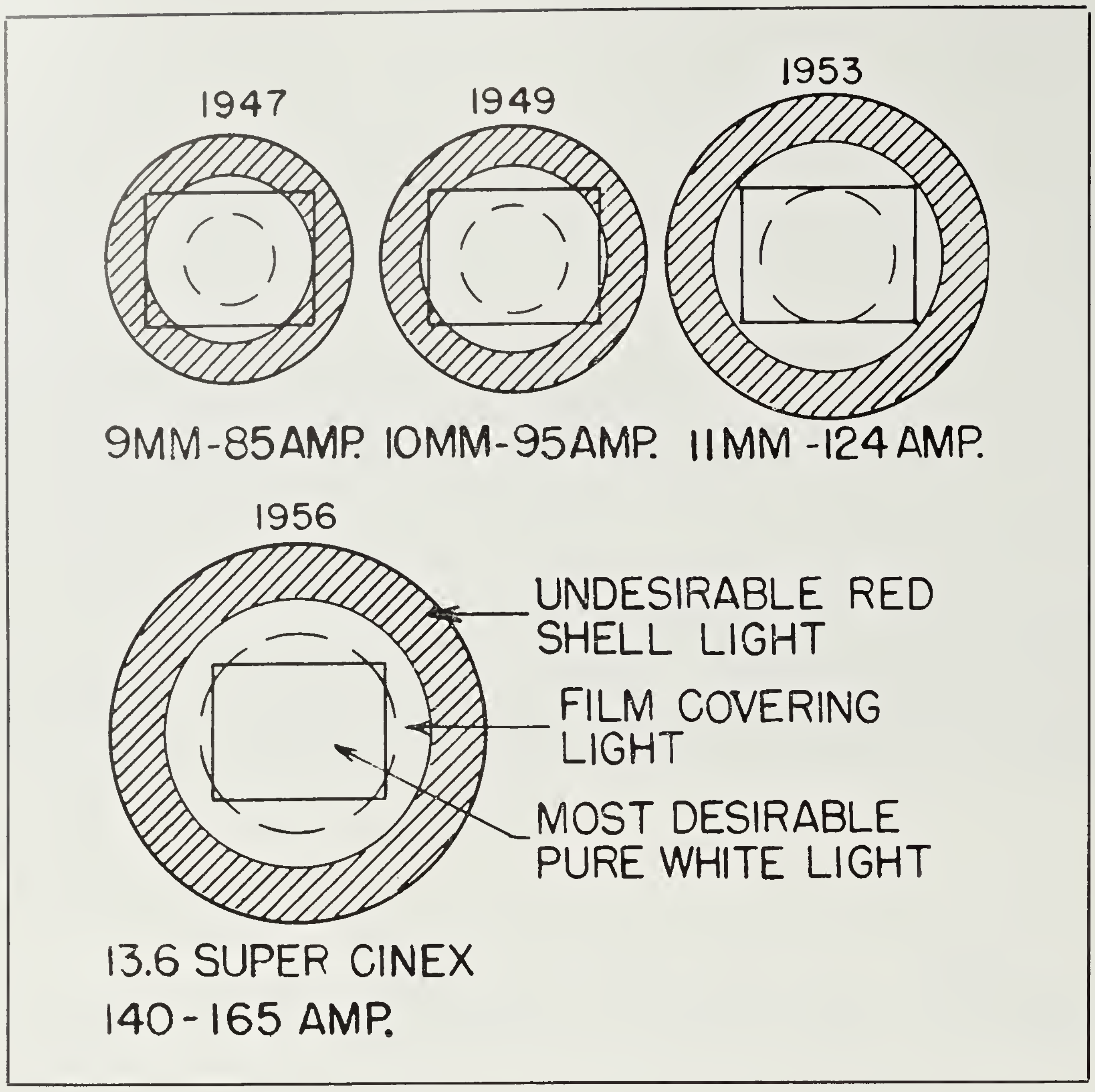
Go ahead, Mr. Exhibitor—go ahead and confidently join in industry-wide measures to ensure success now and in the years ahead. The motion picture industry has a bright and wonderful future!

And remember, today as in the past, RCA stands ready to assist in your equipment modernization program with its famous Budget-Ease Plan. This plan may just be the opportunity you've been looking for . . . to install new seats, modern carpet, precision projection equipment, realistic sound, the latest in in-car speakers, in-car heaters, and the newest developments in arc lamps. Your RCA Theatre Supply Dealer will be glad to discuss your individual situation on a no obligation basis. Call him today.

the Line that builds Lines
at Your Box-Office

RCA THEATRE EQUIPMENT

THEATRE EQUIPMENT SALES
RADIO CORPORATION of AMERICA
CAMDEN, N. J.
In Canada: RCA VICTOR Company Limited, Montreal



Light Projecting

(Continued from page PT-EP-16)

Careful Study

Although the Cinex lamp of that time was displayed with a 13.6mm. positive carbon, its use at the higher currents required was not encouraged for the reason that we had not fully determined, at that time, under what conditions the full benefit of its use would be attained, or whether certain detrimental effects to projectors, film and lenses might ensue. In fact, a year's further study was necessary before it was actually placed in theatre service, and two years before we determined the exact conditions under which its optimum operation could be realized in the drive-in theatre. Finally, further study was also necessary for determination of conditions for its satisfactory use for 70mm. film projection—a use for which no reflector arc had even been employed but ironically, the purpose for which the lamp was originally designed. The years spent on this study were years well spent, for not only have the first installations of Super Cinex now been completed in large indoor theatres, in enormous drive-in theatres, and in theatres using 70mm. wide film, but each installation has been most successful, even exceeding the exhibitor's expectations.

By delaying its introduction we have been able to analyze and evaluate every phase of the many problems involved. We are now in a position to predetermine the light which should be projected to various sizes of screens—if the light does not reach the screen there is a reason. We now are in a position to make recommendations for correcting conditions which might prevent realization of the full benefits of the light actually produced by the Super Cinex lamp.

We have also determined the exact temperature of the light beam under all conditions and are able to maintain it at a safe low level for film, projector and lens protection.

Power Supply

By designing a power supply, the multiphase rectifier, particularly adapted for operation of the Super Cinex lamps we can closely estimate the carbon and power consumption and current supply to the Super Cine 12 phase rectifier.

Reasons Behind Design

Our company has manufactured, over the years, both high intensity condenser type and high optical speed, rotating carbon, high intensity reflector projection lamps. For this reason we are in a favorable position to know the full facts regarding the best characteristics of each as well as those which have been detrimental in the past. I refer only to those lamps built by Ashcraft, but at the same time we consider those to be at least on a par with any.

In the design and evolution of the Super Cinex we have retained all the good features of the reflector arc but incorporated the one good feature of the condenser lamp—a feature which has limited us in the past from attaining perfection.

From a modern point of view the condenser lamp had one good characteristic, and only one, but that virtue is of utmost importance to perfect projection. That characteristic was the inherent ability of the condenser type lamp to distribute the light more evenly over the film surface, and therefore over the entire screen area, than has been possible, in the past, with a reflector arc. But in attaining a better light distribution with the condenser lamp, the brilliancy of the light was lost. The result on the screen was an evenly distributed blue-grey light comparatively low in light value. Only by piling on more current and burning more carbon could even an acceptable light be obtained. For many years we tried to overcome the deficiencies of the condenser lamp but to no avail. We therefore discontinued its manufacture in 1930 in favor of the more efficient high intensity reflector arc.

The reflector arc, on the other hand, has many excellent features and only one which is detrimental. The reflector arc is unlimited in its possibilities. An extremely high screen brilliancy is attained at comparatively low arc currents and moderate carbon consumption. For these reasons the reflector arc has virtually supplanted the condenser type in drive-in theatres where the light limitations of the condenser lamp are entirely inadequate even at the maximum current, 180-185 amps.

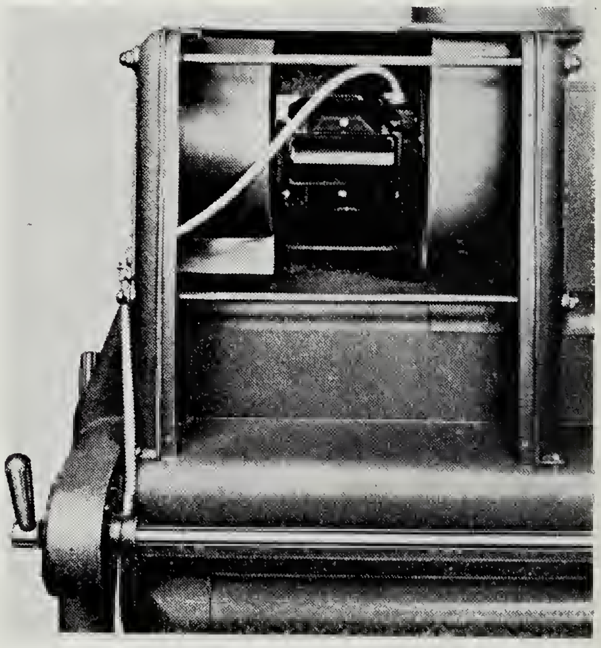
The lower power requirements of the reflector arc make possible its use with highly efficient rectifiers whereas the high current condenser lamp is invariably supplied with current from huge motor generators in combination with power wasting ballast resistors.

The one deficiency we have experienced heretofore in the reflector arc is that we have been unable to distribute the light as evenly over the film area and the screen surface as was possible with the condenser type lamp; in other words, the reflector arcs of the past have had limited light distribution whereas the condenser lamp has limited illuminating power. However, it has been much better for drive-in theatres to have a bright center light fading off on the sides and corners than a poor light over the entire screen surface.

Ideal Light Source

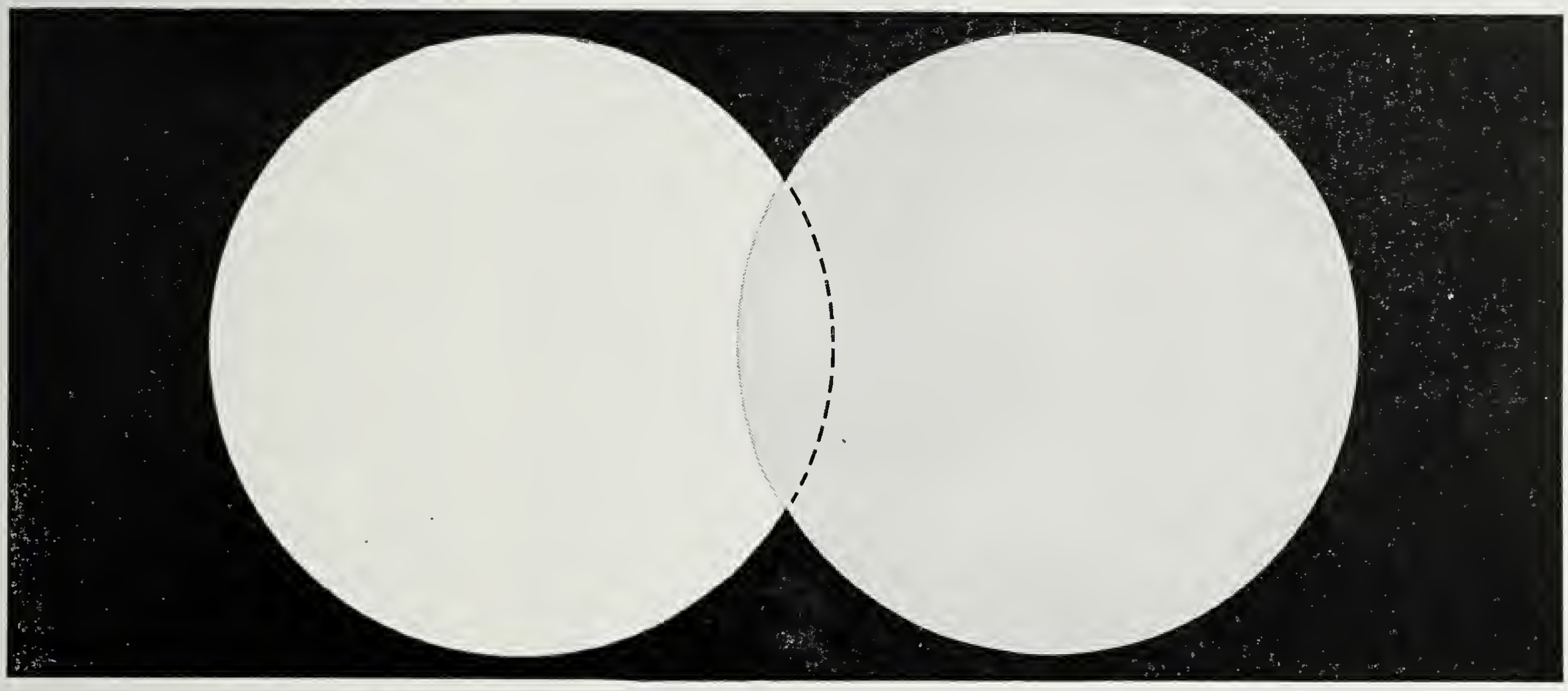
The ideal light source, obviously, is one having the potential brilliancy of the reflector arc, only to a higher degree, combined with excellent light distribution

(Continued on page PT-EP-42)



An internal view of the blower compartment showing injection blower, drive motor and exhaust blower.

You can see the difference...



WITH THE NEW NATIONAL
TRADE-MARK

11 mm H. I. PROJECTOR CARBON

• 10% More Light • Up to 25% Slower Burning

■ There *is* a noticeable difference in 10% more light. One of the circles above is as white as the paper it's printed on and is exactly 10% brighter than the other circle. You can *see* the difference, just as your customers can see the difference on your screen when you change to the new "National" 11mm x 20″ High Intensity Carbon.

The past few months have seen constant improvement in the line of "National" Carbons. New "Suprex" 7mm and 8mm Carbons, a new 10mm High Intensity Carbon and now a tremendously improved 11mm High Intensity Carbon to bring you still more light on the screen at minimum cost.

Prove to yourself that the oldest and most extensive arc-carbon research and development program does pay off for you — in quality *and* in savings.

THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN WITH
"NATIONAL" CARBONS

The terms "National" and "Suprex" are trade-marks of Union Carbide and Carbon Corporation

NATIONAL CARBON COMPANY • A Division of Union Carbide and Carbon Corporation • *30 East 42nd Street, New York 17, N.Y.*

SALES OFFICES: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco • **IN CANADA:** Union Carbide Canada Limited, Toronto

Three "Heads" Are Better Than One For A Successful Trade Show

Bert Nathan, PCA President

Lee Jones, TESMA President

Ray Colwin, TEDA Executive Director

Altec Supervises Todd-AO Sound

New York—Altec Service Company has been chosen to provide technical supervision of sound equipment installations for a number of forthcoming premieres of the Todd-AO production "Oklahoma!"

Field engineers from various Altec company divisions are presently performing the necessary technical chores during the installation of Altec Lansing equipment in the Lyric, Indianapolis, and the Saxon, Boston.

Altec rendered these same services in conjunction with the opening of "Oklahoma!" at the Brown, Louisville, Ky., and the Century, Buffalo, N. Y., where the Altec Lansing sound system in use is the same as that installed by Altec technicians for the initial opening of the Todd-AO production at the Rivoli, October, 1955.

My Question Is

(*Continued from page PT-EP-12*)

to prevent buckling from the high intensity light of the new media?"

Perry Carter, business manager for Cleveland Local 160, IATSE, brings up for discussion the subject of film inspection. Carter claims that film inspection in exchanges is generally sloppy due either to carelessness or shortage of inspectresses. "Our projectionists have been tolerant in this matter and have cooperated with the theatre owner to correct the evils of poor inspection, but things are getting worse. We do not contract to inspect the film our men run. The exhibitor is not responsible for this condition. However, our contracts are with exhibitors, so perhaps the TESMA-TEDA service men can suggest a solution to a problem that plagues both the exhibitor and the projectionist."

Projection Problems

Julian Rifkin, vice-president, Rifkin Theatres, Boston, operators of seven drive-ins in the Boston territory is seeking the answers to the following: "Does an air jet on the film in the aperture actually cool the film? It seems that the limiting factor in the light source of present day lamps is ability to withstand heat as the film goes through the aperture. At 125 amperes, with an 18-inch reflector on black and white, it has a tendency to buckle and scorch. Will an air jet eliminate this problem and allow for amperage?"

Continuing with his comments Rifkin stated, "It sometimes might be essential to remodel existing refreshment buildings which contain the projection room. Of course, an obvious solution for more space is to eliminate the projection, rewind, and power rooms, which would mean projection booths in separate buildings. Considering the possibility of putting a new building on the side, what is the maximum angle off-center at which you can locate a projector and still retain a reasonable amount of efficiency? Can the light source be retained without using power reflective angles, or instituting inefficient keystone effects?

"In new construction or remodeling," Rifkin continued, "where it is most efficient to locate the projection booth on top of the refreshment stand, or in the rear of the theatre, so as not to lose car space directly behind the building, what is the maximum distance that the light source can be placed from the screen? Realizing that theoretically in a vacuum there is no loss of light regardless of distance, we do know that atmospheric conditions enter very strongly, and moisture and particles of dust and dirt in the air create a limiting distance beyond which it is impractical to have a light source. What is the maximum distance that is practical for a drive-in theatre?"

The panel of experts will consist of Jack Nolan, National Carbon; Larry Davee, Century Projector; Ben Schlanger, theatre architect; Earl Sponable, chief engineer, 20th-Fox; Leonard Satz, Raytone Screen; Francis Keilhack, Drive-In Theatre Manufacturing Company; and Arthur Hatch, Strong Electric Company.

New Electric Refreshment Cart To Be Demonstrated By NTS

NEW YORK—A mobile, electrically powered refreshment cart for drive-in theatres, called the "E-Z-Go Snack Wagon," will be shown by National Theatre Supply at the International Trade Show. The "Snack Wagon" is designed to carry a wide variety of refreshments to all parts of a drive-in theatre throughout the show, thereby increasing concession sales while alleviating the intermission "rush" periods, according to NTS.

The electric carts work on batteries and are said to cost just a few cents a day to operate.

New York

(*Continued from page PT-EP-24*)

Square each year. With its myriad legitimate and movie theatres, the attraction of this gay, brightly-lighted area is phenomenal. It is impossible to tell by manner of dress whether a person is a New Yorker or a visitor, so no one can tell whether the man and woman going into a nightclub on Times Square, or the young hand-holding twosome staring up at one of the animated signs are in their own hometown or far from it.

And of course, visitors to New York often see several of the same places more than once, sometimes under different circumstances. More and more tourists are finding that the yacht trip around Manhattan is an excellent way to wrap up all the varied impressions and sights of a vacation in New York. The three hour trip around the island proves to the visitor that New York is not only the tallest city in the world, but also that it is (which many people forget) the greatest seaport in the world. And on the trip the vacationer will see, or see again in another setting, the Empire State Building, the Statue of Liberty, Radio City, the U. N. Buildings and the hundreds of other inspiring sights which make the city the greatest travel resort in the world. This trip is on the entertainment schedule of TOA-TESMA-TEDA-PCA.

Golde Names Sales Manager

CHICAGO—The appointment of Leonard H. Solomon as general manager was announced by Golde Manufacturing Company, manufacturers of slide projectors, spotlights and projection accessories.

Before joining the Golde organization, Solomon was with the Mitchell Manufacturing Company, for 10 years; most recently as manager of their electronic division. Prior to that, he was associated with Excel Movie Products.

SOLOMON

Solomon's first objective is to complete distribution of Golde's new Mark V slide projector.

TESMA Booth List

(Continued from page PT-EP-22)

Attending the display and available for interview and consultation will be Arthur J. Hatch, president; Harold E. Brown, vice-president; Cliff Callender, vice-president.

WAGNER SIGN SERVICE, INC.—Will occupy booths 814 and 815. The display will include a complete line of sign letters for changeable copy displays.

Attending the display and available for interview and consultation will be E. Wagner, president; Mrs. E. Wagner, vice-president.

• • •

The following is a list of the remaining exhibitors at the TESMA Trade Show. Complete information was not available at press time, or did not arrive in time to be placed in proper alphabetical order.

AMERICAN SEATING COMPANY—will occupy booths 54 and 55 with a display of theatre chairs.

ELECTROMODE—Will occupy booth 27 with a display of in-car heaters.

EPRAD COMPANY—Will occupy booth 36 with a display of in-car heaters.

FRENCH FILM OFFICE—Will occupy booth 82.

GENARCO, INC.—Will occupy booth 14.

HARWALD COMPANY—Will occupy booth 83.

HUBERT MITCHELL INDUSTRIES, INC.—Will occupy booth 47 with a display of stage equipment, curtain tracks, masking equipment, and stage draperies.

IDEAL SEATING COMPANY—Will occupy booth 800.

INTERNATIONAL SEAT COMPANY—Will occupy booth 89.

IRWIN SEATING COMPANY—Will occupy booth 86.

KNOXVILLE SCENIC STUDIOS—Will occupy booths 58 and 59 with a display of stage equipment and draperies.

MANCO-VISION—Will occupy booth 45.

NEUMADE PRODUCTS CORPORATION—Will occupy booth 87 with a display of booth equipment.

RADIANT MANUFACTURING CORPORATION—Will occupy booths 3 and 4.

SUPERIOR ELECTRIC COMPANY—Will occupy booths 43 and 44.

EDWARD H. WOLK—Will occupy booth 60.

HEADIN' YOUR WAY FROM NATIONAL

NEW

E•Z•GO

ELECTRIC

"SNACK WAGON"

for DRIVE-INS

A boon to concession sales!

Costs pennies a day to operate!

Here's what every profit-conscious Drive-in owner has been waiting for! Now . . . no longer are big concession sales limited to intermission "rushes". The E-Z-Go "Snack Wagon" brings tasty refreshments to every car throughout the *entire show*. These ingenious electric carts have been proven, trouble-free performers. They'll pay for themselves quickly out of extra concession profits. Contact your nearest National Theatre Supply branch now for full details.

N.T.S

Your Guarantee
of consistent quality
and outstanding service

See the E-Z-GO
"SNACK WAGON"
AT NTS BOOTHS
48-49-50-51-52-53

NATIONAL THEATRE SUPPLY • BRANCHES COAST-TO-COAST

PCA THEATRE-CONCESSION PROGRAM

Four panel discussion programs will be featured Sept. 20-21-22 and 24. The first three will be held in the Keystone Room of Hotel Statler, and the Sept. 24 session on the fourth floor auditorium of the Coliseum. Planned agendas are:

THURSDAY, SEPTEMBER 20

(Conventional Theatres)

Proper Color Combinations and Lighting Sell More Food
New Ideas in Ice Cream Merchandising
Automatic Drink Machine Operation
Successful Manual Operation and Promotions
The Future of the Vending Machine in Theatres
Ice Cream and Milk Vending
New Items—New Ideas in Merchandising

FRIDAY, SEPTEMBER 21

(Drive-In Theatres)

Popcorn Merchandising and Promotional Aids
Newest Ideas in Signs and Point-of-Sale Displays
Latest Improvements in Planning a Concession Layout
New Equipment to Speed Up Service
Cents Per Person and Averages to Shoot For
Intermissions and Trailers as an Aid to Snack Bar Sales
New Trends and Ideas in Successful Snack Bar Operation

SATURDAY, SEPTEMBER 22

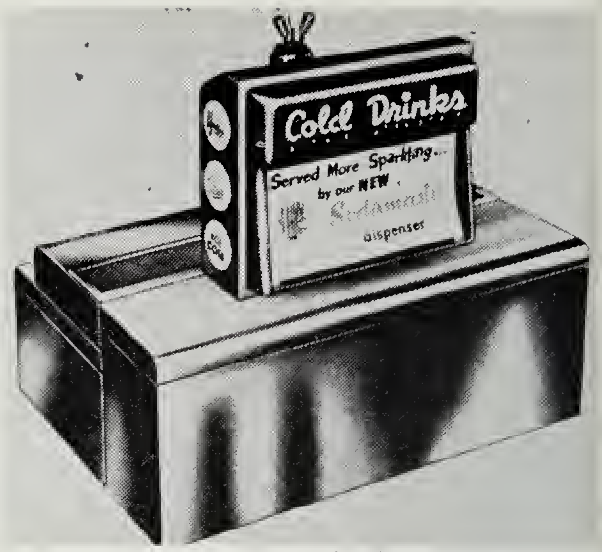
(Drive-In Theatres)

Dusk to Dawn Shows and Other Promotional Ideas to Help Box Office Receipts
Prepared Foods for Drive-Ins
Free Use of Drive-Ins for Local Church Services
Playgrounds, Kiddie Rides, Swimming Pools—Their Importance to Snack Bar Sales
Important Factors to Look for in a Good Concession Operation

MONDAY, SEPTEMBER 24

(Combined PCA-TOA Summary Session)

Vending Machines and Their Importance
New Ideas in Ice Cream Merchandising
Latest Trends in Concessions Stand Merchandising
Cents Per Person and Averages to Shoot For
New Items to Sell in Drive-Ins
Promotional Ideas to Help the Boxoffice
Prepared Foods for Drive-Ins
Special Promotions to Help Increase Concession Business



Latest Unit From Carbonic Dispenser

PCA Booth List

(Continued from page PT-EP-10)

AMERICAN GAS MACHINE COMPANY—Will occupy booths 728 and 730. Attending will be R. J. Lickteig, sales manager, ice machine division.

Exhibit: Scotsman super flakers, super cubers, and combination automatic ice maker and soft drink dispenser.

APCO, INC.—Will occupy booths 500, 502, 504, 506, 508, 510, 512, 514, 516, 518 and 520. Attending will be Samuel Kresberg, president; Melville B. Rapp, executive vice-president; Walter Sherman, assistant to executive vice-president; Irving Edelson, Lou Strauss, George Holman, and Ray Barnes, sales engineers; Robert Olsen, Merwin Abrams, Marvin Altman, and Richard Fritz, regional representatives.

Exhibit: A complete line of automatic soda shoppe soft drink cup dispensers; a complete line of coffee shoppes; a complete line of manual coffee vendors for drive-ins; coin operated theatre model popcorn vendor.

ASSOCIATED ADVERTISING—Will occupy booth 705. Attending will be Jack Masser, sales manager.

Exhibit: Transparencies and electric signs.

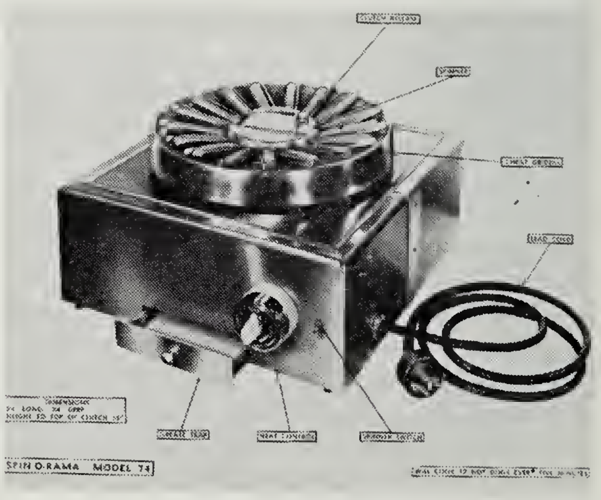
A. L. BAZZINI COMPANY, INC.—Will occupy booth 731. Attending will be Theodore C. Bazzini, Jr.

Exhibit: Assorted salted nuts.

SAMSON BERMAN ASSOC.—Will occupy booth 629. Attending will be Mr. anda Mrs. Samson Berman.

Exhibit: Complete consulting service covering design, layout, construction and decoration of refreshment areas in conventional and drive-in theatres.

BLEVINS POPCORN COMPANY—Will



Manley Hot Dog Grill

occupy booth 410. Attending will be James V. Blevins and Rufus Harris.

Exhibit: Hybrid popcorn and Savorol seasoning.

BLUMENTHAL BROS. CHOCOLATE COMPANY—Will occupy booth 317. Attending will be Joseph Blumenthal, treasurer and sales manager; Edward Berg and Joseph Lindauer, New York City representatives.

Exhibit: Chocolate items; Goobers, Raisinets, and Malties; Chocolate covered peanuts, raisins, and malted milk balls in window boxes especially designed for theatre trade.

CANADA DRY GINGER ALE, INC.—Will occupy booths 519 and 521. Attending will be Ralph O. Nims, vice-president in charge of marketing; Lawrence Saylor, assistant to the general manager; E. William Dey, account executive, J. M. Mathes, Inc.; D. S. Taylor, national syrup sales manager; Paul Immekus, merchandising manager; and R. W. Moore, Jr., general manager and executive vice-president.

Exhibit: Full line of vending syrups; new tiein items, and display material.

CARBONIC DISPENSER, INC.—Will occupy booth 713. Attending will be Frank Welty, vice-president and Donald T. Hocter, territorial representative.

Exhibit: Soft drink dispensers.

CARGILL, INC.—Will occupy booth 630. Attending will be Arthur H. Klobe, sales manager.

Exhibit: Packaged and bulk coconut oil.

CASTLEBERRY'S FOOD COMPANY—Will occupy booth 722. Attending will be John D. Reynolds, general sales manager and Maurice R. Kay, divisional sales manager, theatre sales division.

Exhibit: Barbecue beef, pork, hot dog chili.

CHUNKY CHOCOLATE CORPORATION—Will occupy booth 313. Attending will be Aleck Abrahamson, vice-president, sales; Alvin L. Erlick, sales manager; Al Hasenberg, assistant sales manager; Ken Jaffe and Victor Bartus, regional sales managers.

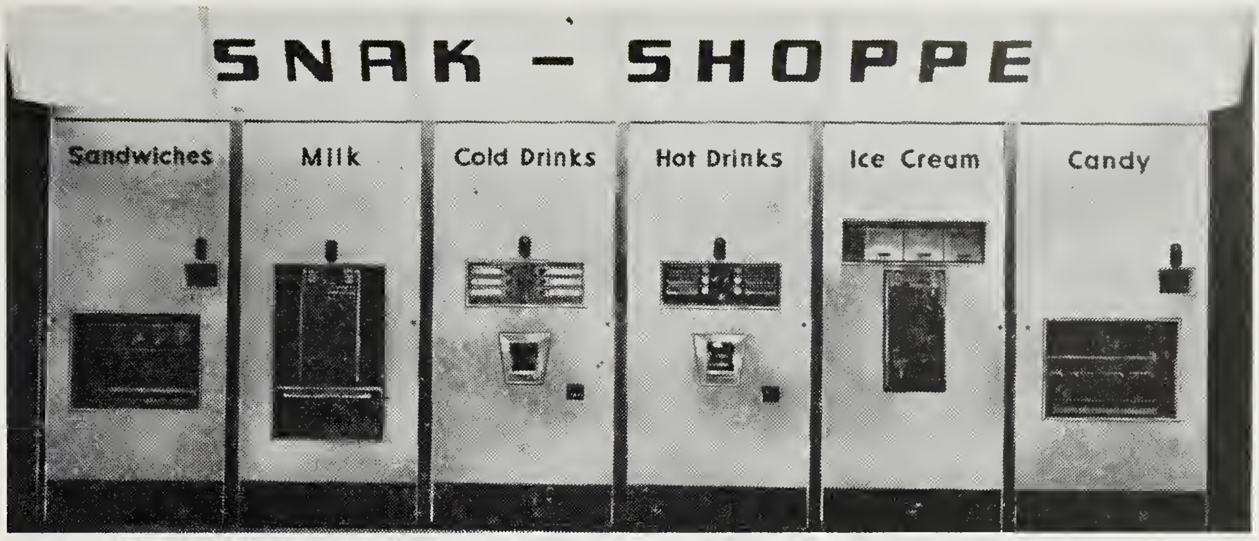
Exhibit: Complete line of candy.

THE D. L. CLARK COMPANY—Will occupy booth 700. Attending will be J. R. Wagner, W. E. Boyd, E. M. Chetwood, district sales managers.

Exhibit: Complete line of candy.

THE COCA-COLA COMPANY—Will occupy booths 501, 503, 505, 507, 509, 400, 402, 404, 406 and 408. Attending will be Harold Sharp, vice-president; L. G. Hanna, regional sales manager, New York; Charles Okun, theatre representative, New York; C. A. Bourdelais, theatre representative, Atlanta, Ga.; Howard Grinager, regional sales manager, Providence, R. I.; and George Callard, regional sales manager, Baltimore, Md., Victor L. Johnson, bottlers sales development department.

Exhibit: New equipment and new advertising material.



A view of some of the APCO equipment to be displayed.

COLE PRODUCTS CORPORATION—Will occupy booth 418. Attending will be Albert Cole, president; Richard L. Cole, executive vice-president; Stanley S. Gaines, assistant vice-president; D. W. Donohue, secretary-treasurer; Noble G.

traffic doesn't jump by itself...

IT TAKES A MIRACLE

MIRACLE PONY RIDE

The most popular pony ride in the drive-in theatre field! A proved profit maker!

AS LOW AS $1595*

MIRACLE STAR GAZER

At last! A safe ferris wheel for all children. Always an instant hit!

ONLY $1800*

Prices are f.o.b. Grinnell, Iowa

It seems like a miracle . . . the way traffic jumps when you install Miracle Playground Equipment! Almost overnight, your pre-show attendance registers a remarkable increase . . . your concession receipts show an amazing gain. New ideas . . . modern designs . . . candy-stripe painting . . . safety features . . . rugged construction — these account for Miracle's incredible drawing power! These days when competition for the entertainment dollar has never been so keen, it takes a miracle to boost business . . . it takes Miracle Playground Equipment. Write for your FREE copy of our catalog or visit us at the trade show!

SEE US AT THE TRADE SHOW • BOOTHS 19-20-40-41-42

MIRACLE EQUIPMENT CO.
GRINNELL, IOWA

DRINK Coca-Cola
DRINK Coca-Cola

Two types of beverage depensers to be seen at Coca-Cola display.

Zook and Harry Purdom, distributors; H. Mortara, chief engineer; D. Nagy, field engineer; Jerry Miller, divisional manager; and J. Sudak, district manager.

Exhibit: Complete line of cup beverage machines and new coffee machine.

CONFECTION CABINET CORPORATION—Will occupy booth 605. Attending will be Elliott Cohen, Charles Stern, Sheldon Smerling, Milton Cohen, and Sam Alexander. Lester Grand, Herb Kraus, Pat Gardner, and Ben Rosen, Chicago representatives.

Exhibit: Stress the advantages of having the company operate concession stands.

CONTINENTAL CAN COMPANY, INC., PAPER CONTAINER DIV.—Will occupy booth 216. Attending will be J. F. Sleininger, merchandising manager; J. S. Lee, manager of theatre and vending sales; and K. M. Loovis, supervisor of distribution, New York City.

Exhibit: Theatre, novelty and buttered popcorn designed paper cups; cups for crushed ice and syrup confections.

CRAMORE FRUIT PRODUCTS, INC.—Will occupy booth 709. Attending will be Henry Moore and Newton Wylie.

Exhibit: Beverage bases.

CRETORS—Will occupy booth 407. Attending will be H. E. Chrisman, director of sales.

Exhibit: Cretors "Ambassador" designed by Raymond Loewy and other popping equipment.

CURTISS CANDY COMPANY—Will occupy booths 523 and 525. Attending will be P. B. Schnering, executive vice-president; Julius Segal, regional direct sales manager; Jack Callahan and Ollie Dilworth, division managers; Thomas Ramsey, convention director; Tom Bryon and Jerry Tillman, regional direct sales managers.

Exhibit: Complete line of candy.

DELL FOOD SPECIALTIES COMPANY—Will occupy booth 420. Attending will be David S. Nuciford, vice-president, and Howard Grand, sales representative.

Exhibit: Various popcorn flavorings and new seasoning.

DIAMOND CRYSTAL SALT COMPANY—Will occupy booth 622. Attending will be John F. Kanz, sales supervisor; Robert C. Williams, associate sales manager; and W. G. Probst, New York district manager.

Exhibit: Popcorn salt, crystal salt, pepper and sugar packets, crystal fluted sugar packets.

Steel Products Automatic Coffee Maker.

DIXIE CUP COMPANY—Will occupy booth 212. Attending will be Jack Haley, assistant to vice-president; Craig Moore, vice-president; Ralph Isaac, sales promotion manager; William Pearlman, regional manager; Don M. Greek, sales promotion; Arch Ostram, Charlie Sullivan, and Harry Jones, sales managers.

Exhibit: A complete line of Dixie Cups for hot and cold drinks.

ARTHUR H. DuGRENIER, INC.—Will occupy booths 704 and 704. Attending will be Francis C. DuGrenier, president; B. E. Bouchard, treasurer; Richard E. Gibbs, sales manager; Julius A. Levy, New York district sales manager; E. J. Klein, New York service division; Sam Shain, public relations; Helen Cohen, New York sales office; Sherman Henderson, sales department and Arthur Lippman, advertising agent.

Exhibit: Vending machines for cigarette, candy, pastry, sandwich, cigar, and gum.

DUTCH HOUSE, INC.—Will occupy booth 615. Attending will be Maurice Levin, president; Stanton Levin, vice-president; and Larry Blumenthal, Kenneth Fell, Sy Adler, and Sol Adler, associates.

Exhibit: Chocolate flavored milk drink, orange, grape, and root beer syrups.

F AND F LABORATORIES—Will occupy booth 422. Attending will be F. H. Schonlau, vice-president and general sales manager; and Alt Feldstern.

Exhibit: Chlorophyll mints, candy, malted milk tablets, antiseptic throat lozenges, and display racks for full line.

FLAVO-RITE FOODS, INC. (FABCO ASSOCIATES)—Will occupy booth 613. Attending will be Kenneth K. Fell, president; Larry Blumenthal, vice-president; Sy Adler, vice-president; and Solomon Adler, secretary.

Exhibit: Shrimp rolls; turkey stem-rollers; ham 'n' cheese in-a-bun.

G. H. R. ENTERPRISES, INC.—Will occupy booth 417. Attending will be James M. Harvey, president; Roy L. Ratliff, treasurer; and William R. Johnson, chief engineer.

Exhibit: New popcorn machine.

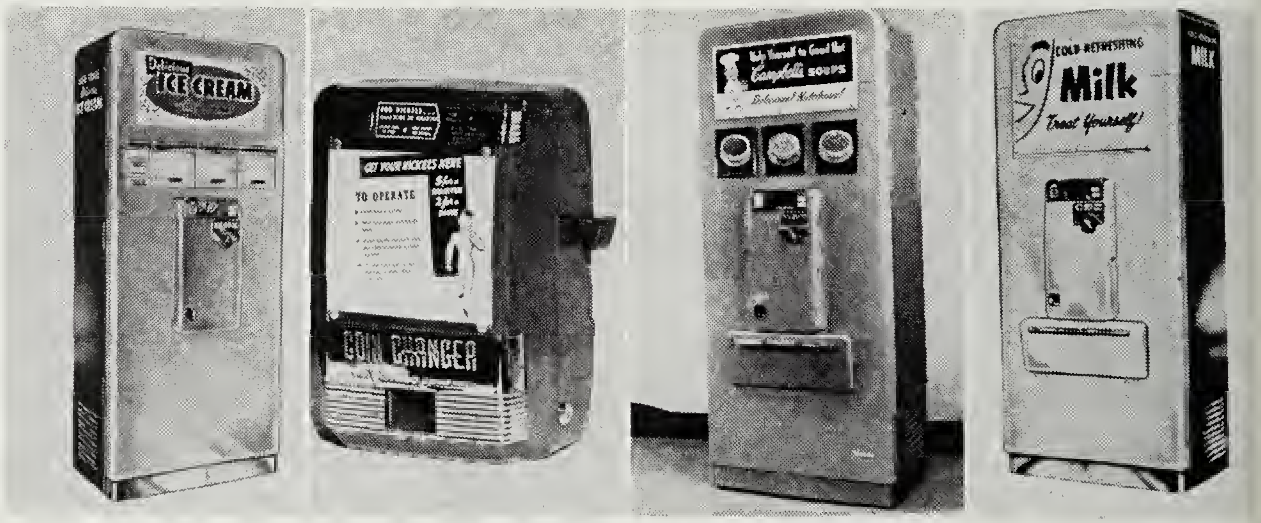
GOLD MEDAL CANDY CORPORATION—Will occupy booth 412. Attending will be Hy Becker, president Korday Candies, Inc.; Tico Bonomo, director of merchandising; and Reginald Ralli, sales.

Exhibit: Candies, turkish taffy, dunhill drops, cough nips, and dunhill filled raspberries.

HEAT EXCHANGES, INC.—Will occupy booth 620. Attending will be David H. Sniader, president; and George F. Brummett, sales manager.

Exhibit: Non-carbonated beverage dispensers.

HENRY HEIDE, INC.—Will occupy booth 307. Attending will be Walter R.



Some of the Vendo equipment to be displayed.

Keefe, vice-president and director of sales; Eugene E. Sullivan, advertising manager; and George Grohol, sales representative.

Exhibit: Candy bars and packages.

HERSHEY CHOCOLATE CORPORATION—Will occupy booth 301. Attending will be H. E. Ingram,: field assistant to general sales manager; P. G. Shultz, sales promotion manager; F. W. Dray, district manager; E. B. Maher, E. P. Reilly, H. A. Goldstein, and J. E. Twomey, representatives.

Exhibit: Complete line of candies.

HOLLYWOOD BRANDS, INC.—Will occupy booth 715. Attending will be G. R. Edgar, advertising and promotion manager; Gerald Epstein, eastern division manager; and Henry Goldenberg, New York representative.

Exhibit: Complete line of candies.

HOLLYWOOD SERVEMASTER COMPANY—Will occupy booth 517. Attending will be W. W. "Woodie" Latimer, owner and Clarence Bean, Jr., manager.

Exhibit: Popcorn warmer, hot dog broiler.

JET SPRAY CORPORATION—Will occupy booths 401, 403, and 405. Attending will be Samuel Dane, president; William H. Jacobs, treasurer; Robert T. Coleman, national service manager; and Charles Snow, advertising-promotion.

Exhibit: Electrically refrigerated counter-type drink dispenser.

WALTER H. JOHNSON CANDY COMPANY—Will occupy booth 416. Attending will be F. H. Hanscom, R. Bartels, C. Fulworth, and R. Coltman.

Exhibit: Full line of five cent and 10 cent candy bars and packaged merchandise.

THE KELLING NUT COMPANY—Will occupy booth 625. Attending will be Donald Piser, Ed Still, Paul King, and Frank Hadnot.

Exhibit: New mirror model nut shop.

KING KUP CANDIES, INC.—Will occupy booth 315. Attending will be V. C. Pringle, sales manager.

Exhibit: Peanut butter cups, nut cup, coconut cup.

LEAF BRANDS, INC.—Will occupy booth 321. Attending will be Rolfe M. Lobell, vice-president in charge of sales; Robert H. Goldstein, sales manager; and Jerry Weissman, sales representative.

Exhibit: Complete line of malted milk balls, wafers, leaflets.

LILY-TULIP CUP CORPORATION—Will occupy booth 524. Attending will be E. C. Scully, manager, national accounts-chain sales dept.; W. H. Seldy, manager, vending accounts; M. Zucker, concessions dept.; and Dora Weiner and M. J. Burns, assistants.

Exhibit: Complete line of hot and cold vending cups, soda cups, big drink cups, ice cream cups, and popcorn cups.

LOVITT ENTERPRISES, INC.—Will occupy booth 635. Attending will be Sidney D. Lovitt, president; Robert E. Ferguson, vice-president; and Kenneth P. Progin, treasurer.

Exhibit: First coin operated milk shake vending machine.

MANLEY, INC.—Will occupy booths 717, 719, 721, and 723. Attending will be L. C. Seley, Charles F. Manley, James T. Manley, Irving S. Dunn, John A. Stone, and R. N. Shreve.

Exhibit: Popcorn machine; ice-o-bar; hot food section; the Serv-O-Ramic prefabricated concession stand for drive-in theatres.

MARS, INC.—Will occupy booth 414. Attending will be V. H. Gies, vice-president in charge of sales and advertising; B. A. Bouchard, general sales manager; and C. A. McDonough, eastern sales manager.

Exhibit: All five cent and 10 cent products including special packs for theatres and vending.

MARYLAND CUP AND MARYLAND PAPER PRODUCTS COMPANY—Will occupy booths 323 and 325. Attending will be Lawrence W. Barber, vice-president in charge of sales; Warren W. Young, general sales manager; Richard D. Folkoff; Richard P. O'Donovan; Martin Cain: Bert Silverman; Gil Flatow; Harold Altman; and Curtis J. Richardson.

MEDALIE MANUFACTURING COMPANY—Will occupy booth 631. Attending will be M. A. Medalie, owner; Jack Dubov, and Harvey Landes, New York

(Continued on page PT-EP-36)

SUPER SNAPLITE
EF 265 f:1.9 5¼ IN. EF

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more **B.A.***
*(BOXOFFICE APPEAL)

MOVIES ARE BETTER THAN EVER

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f/1.7 projection lenses

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Watch your "B.A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.7 when it comes to putting a clear, sharp picture on your screen.

Ask your Theatre Supply Dealer about these fine lenses. For more information ask your dealer or write for Bulletin 222.

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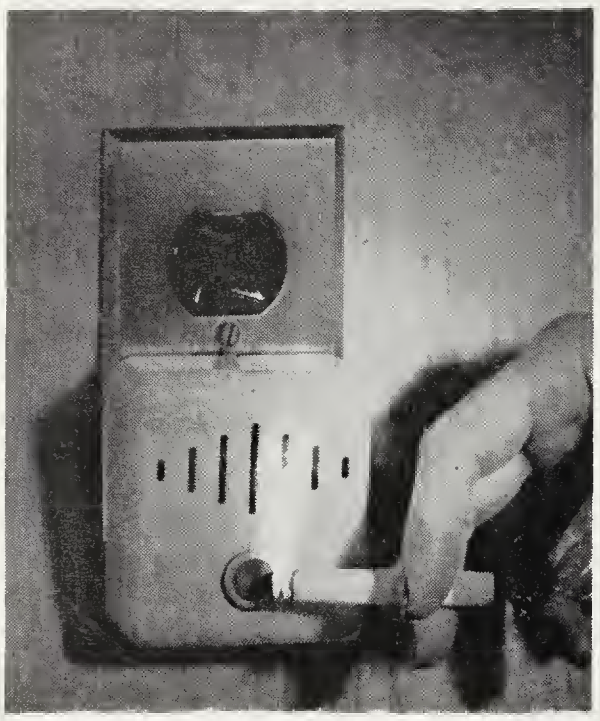
KOLLMORGEN *Optical* **CORPORATION**
K C ®
NORTHAMPTON / MASSACHUSETTS

NEW PRODUCTS
. . . that have theatre interest

Tiny Fire Alarm

Many exhibitors often find it too expensive or impractical to install complete fire alarm systems in small theatres, or in storage and auxiliary buildings at drive-in theatres. A tiny fire alarm that is installed by plugging into any standard AC outlet emits an alarm at the first sign of fire or excessive overheating is now being offered by the Laramie Chemical Corporation, and may solve the important problem of proper fire control.



Inexpensive and simple to use, this small fire alarm is simply plugged into a standard outlet. It goes off when temperature reaches 140.

According to the manufacturer this portable, reusable alarm draws no current except when signaling, and is an excellent substitute for, or companion system to sprinkler and other standard fire detection and fire fighting systems.

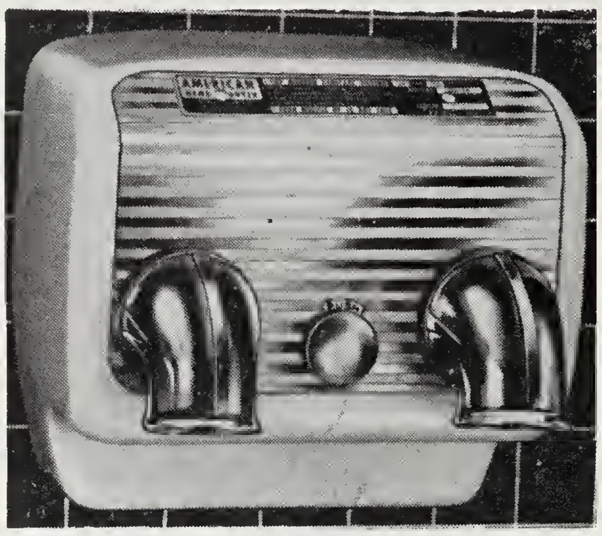
To insure adequate time for fight or flight, its sensitive thermostat triggers the alarm when heat reaches 140 degrees, and continues until the conditions return to normal—about 100 degrees. The device can be tested from time to time simply by holding a lighted cigarette or match to the circular thermostat button on its face.

Weighing only six ounces, and with no batteries to wear out, this device requires no maintenance.

Improved Dryers

The American Dryer Corporation recently announced the introduction of color, among other innovations in its new line of electric hand-face and hair dryers. Included among the colors now available are two-tone milky white with nickeloid satin stripe, ebony black, copper and chinese red.

Other improvements in the line include design developments in interior construction introduced to increase the efficiency of the dryers, it is claimed. Dynamic and statically balanced fan wheels, new fan housings and heavier heat coils have been incorporated.



One of the innovations in the new line of dryers is the use of color. In addition, other improvements were made to increase efficiency.

The line includes a standard single nozzle unit and a dual nozzle dryer which permits two people to dry simultaneously from a single unit. A stream of hot air is said to be provided instantly upon the touch of the starter button. After the heating cycle is completed, the dryers shut themselves off automatically.

Pest Control

Pest control in theatres, particularly around refreshment and storage areas, is important in a well run theatre. The General Industrial Company is offering the Galitrol vapor insect control unit that is said to banish insects such as flies, roaches, ants and any other type of crawling and flying insects.

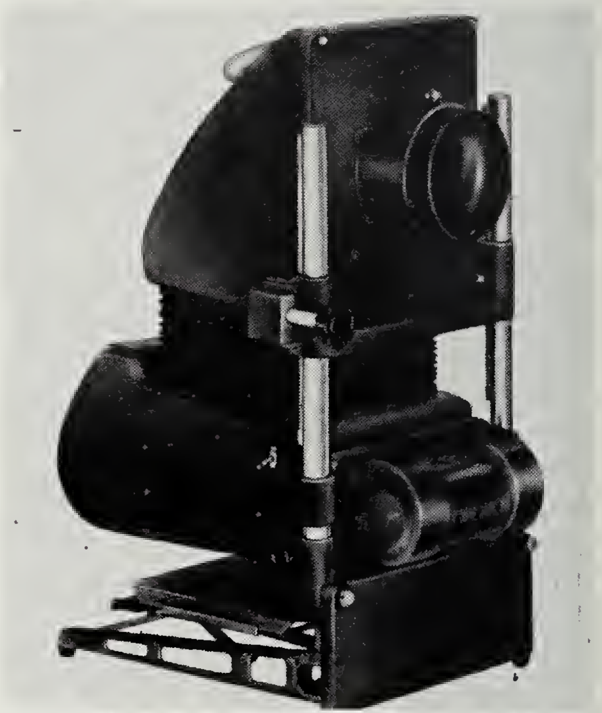
The vaporizer is a precision built unit guaranteed to last one year, and will provide automatic control 24 hours a day, it is claimed. The unit effectively covers an area of 15,000 cubic feet. Each unit is complete with bracket and screws and mounts to the wall approximately three feet below the ceiling. All that is necessary to put the vaporizer in operation is to plug into any AC or DC outlet and add Galin crystals. It is constructed of gold anodized aluminum.

A well constructed unit, this vaporizer is said to be effective against any type of crawling and flying insect, and covers 15,000 cubic feet.

Versatile Still Projector

Interesting lobby displays and other exploitation operations often call for the use of a still projector. The Projection Optics Company is offering a new triple purpose projector that is said to be the first one to use a single projection head for opaque, transparency and table projection. This means that its single projection head may be used to perform all three functions.

Called the Transpaque, the new unit will project opaque or transparent materials up to 11 inches square. There is a complete selection of lenses in focal lengths of from four to 40 inches, enabling the operator to obtain the right size image for any screen at any distance, it is claimed. According to the manufacturer tests show that the projector gives more lumens of light on the screen throughout the entire area of the image, both on opaque and transparency projection, than any other projector in its class.



The single projection head on this projector can be used for opaque, transparency and table projection. A wide range of lenses may be utilized.

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ....

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ISSUE OF SEPTEMBER 19

●

WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS.

NAME..

THEATRE..

ADDRESS...

CITY, STATE...

MOTION PICTURE EXHIBITOR
246-48 N. CLARION ST., PHILADELPHIA 7, PA.

Welcoming Committee For Convention-Trade Show

New York—PCA president Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, will head up a special New York City Convention Committee to welcome all visitors to the 1956 Combined PCA-TOA-TESMA-TEDA convention and exhibition, Sept. 20-24 at Hotel Statler and the Coliseum. Photo shows group at a recent meeting where last minute details on convention arrangements were checked.

Seated (left to right) are members of the Ladies Entertainment Committee; Mrs. Bert Nathan; Mrs. Arthur Segal; Mrs. David Adlman; Mrs. Charles Okun; and Mrs. Harold Newman, co-chairmen; Mrs. Irving Singer and Mrs. Ben Newman.

Standing (left to right) are Harold Newman, Century Theatres; Merlin Lewis, executive secretary, TESMA; Charles Okun, Coca-Cola Co.; Nathan; Lee Koken, RKO Industries Corporation, general chairman; Larry Blumenthal, Flavo-Rite Foods, entertainment chairman; and Ben Newman, Ben Newman and Associates.

Port Morris Improves Unit

New York—C. Erickson, president, Port Morris Machine and Tool Works, Inc., announced the development and availability of a plastic insulating dome for the Electro Freeze soft ice cream machines manufactured in 1955-56.

It is reported that this dome increases the efficiency of the Electro Freeze machines by reducing the cycle of the compressor as well as reducing any melt down on the freezer head. The new plastic dome has proven particularly effective in locations where wind hits the head of the unit. Because it is clear plastic the freezer loses no eye-appeal in the operation, but still gives the full advantages of the insulated head.

Pizza Pies Popular At Drive-In Theatre

Portland, Me.—Pizza pies are the latest feature attraction at the Portland Drive-In on Route One. Manager Harry E. Johnson reported the tomato-and-cheese pies are "definitely the fastest moving" item ever tried out at the theatre.

The pizzas are the first ever offered by a theatre in the Portland area, and Johnson says the attractive refreshment caught on very quickly with his patrons.

About 30 pizzas a night were being sold within the first week, with sales increasing nightly.

The drive-in, part of the Lockwood and Gordon chain in Maine, installed its own set-up for making the pies with one of its own girl employees in charge.

Two electric ovens, each capable of baking eight pies at one time, were installed in the refreshment stand.

The management buys a prepared pie crust mix.

Dispenser Has Unit Construction

Philadelphia—A new self-contained all-in-one drink dispensing unit with carbonator, compressor, and syrup tanks, all in a single unit that plugs in, is being offered by the Fishman Company.

This new high capacity all-dry self-mixing drink dispenser is fully insulated and refrigerated. It delivers three flavors from three gallon pressurized syrup tanks in chill compartment and has extra syrup cold storage for five one-gallon jugs; quantity delivery of chilled carbonated mixed drinks. There is an all steel framework.

Heide ®
FAMOUS MAKER...
FAST MOVER...
JUJYFRUITS ARE SO GOOD!
LIKE ALL HEIDE CANDIES
JUJYFRUITS
Heide JUJYFRUITS

Here's a top profit combination for you. . . . the famous Heide trade-mark *plus* the taste appeal of all-ways popular Jujyfruits. Now backed by increased television advertising and continuing national magazine ads, Jujyfruits belong on the counter of every outlet you service. Push them for all they're worth . . . they're worth *plenty* to you!

As nationally advertised in

Look

AMERICAN GIRL

Boys Life

HENRY HEIDE, INCORPORATED

New York 13, New York

PCA Booth List

(*Continued from page PT-EP-33*)

representatives.

Exhibit: Hot dog broilers and food warmers.

MERKEL, INC.—Will occupy booth 624. Attending will be Fred Godel, route sales manager; Tom Gleason, assistant route sales manager; Al Merkel, Jr., advertising and sales promotion manager; and Jim Finnerty, chain sales manager.

Exhibit: Frankfurters and other meat products.

MISSION OF CALIFORNIA, INC.—Will occupy booths 423 and 425. Attending will be John J. Cott, president; Walter A. Bonvie, advertising manager; John A. Sanders, sales manager; Paul N. Sportell, Edward M. Wengras, and L. W. "Jack" Hersey, district sales managers.

Exhibit: Latest models of animated, electrically refrigerated dispensing equipment; fountain beverage bases.

MURRAY-ALLEN IMPORTS, INC.—Will occupy booth 319. Attending will be Alan D. Caston; Harry Caston; M. E. Wakeler; Irving Bross; Murray Cohen; Charles Rock.

Exhibit: Assorted candies.

NATIONAL MARKET EQUIPMENT COMPANY—Will occupy booth 218. Attending will be Fred J. Kuhn, president; James Kitzman, manager; Miles Stewart, midwest sales manager; and William J. Gleason, eastern sales manager.

Exhibit: Novelty ice cream merchandising cabinet; new displays for selling ice cream.

NEHI CORPORATION—Will occupy booths 300, 302, and 304. Attending will be J. B. Cooper, national sales manager, fountain division; Jasper Hamlin, sales engineer; John L. White, sales manager, can division; C. A. Thorne, E. G. Peabody, and W. A. Henderson regional managers.

Exhibit: Beverages and dispensing equipment; a new animated dispenser for fruit flavored beverages.

THE NESTLE COMPANY, INC.—Will occupy booth 522. Attending will be John Fairgrieve, sales manager; T. A. Fowler, product manager, bar goods; N. B. Burrows, product manager, institutional sales; and Phelps Guild, theatre specialist.

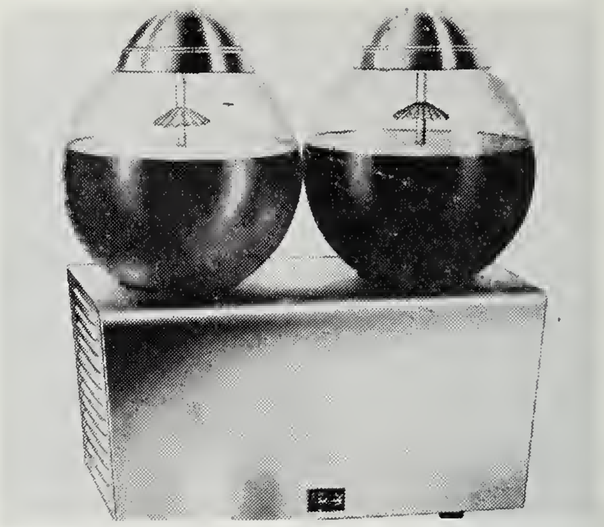
Exhibit: Chocolate bars and fountain supplies.

BEN NEWMAN ASSOCIATES—Will occupy Booths 409, 411, and 413. Attending will ben Ben Newman; Caryle Newman; Milton Jaret; Harold Jaret; Jay Sonomon; Sidney Sills; Ray Margolies; Nelson Grunther; Harry Gruntehr; Alex Paton; and Robert Bitters.

Exhibit: Exhibiting products of the following manufacturers: Dairy Maid Chocolate Company, Banner Candy Mfg. Corp., Washington Candy Co., The Harry P. Ritchie Co., and Jaret Imports, Inc.

THE NORTHWESTERN CORPORATION—Will occupy booth 214. Attending will be W. E. Bolen, president; and W. R. Creiner, sales manager.

Exhibit: Candy gum, nut venders.



Beverage Dispenser From Heat Exchangers

ORANGE CRUSH COMPANY—Will occupy booths 601 and 603. Attending will be Cliff Keefer, national sales manager; Louis Collins, executive vice-president; Bob Hunnell, eastern district manager; Ed Odell, southeast district manager; Jack Fausset, Washington, D. C., sales representative; Bob Milici, New York sales representative; and Harry Williams, New Jersey sales representative.

Exhibit: Syrup and beverage dispensers.

ORIGINAL CRISPY PIZZA CRUST COMPANY, INC.—Will occupy booth 707. Attending will be Andrew Virga, Anita Virga; Al Parino from Bronx office; Nick Ponticelli, branch office distributor; Tolona Pizzo Products, Chicago.

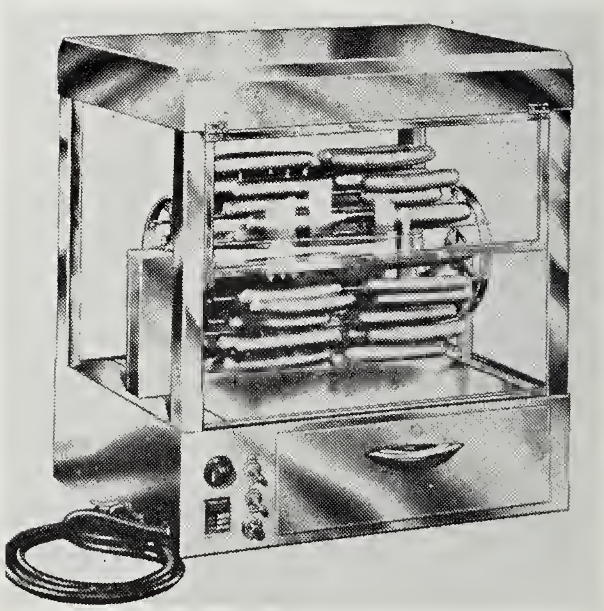
Exhibit: Prepared pizza sauce; mozarella cheese; grated parmesan cheese; oregano; portable electric ovens and other accessories for making pizza; pizza bags and boxes.

PEPSI-COLA COMPANY—Will occupy booths 200, 202, 204, 206, 208, and 210. Attending will be D. M. Kendall, vice-president; Allan W. Finley, theatre sales manager.

Exhibit: Pepsi-Cola fountain syrup, dispensing equipment, and point-of-sale material.

PERLICK BRASS COMPANY—Will occupy booth 419. Attending will be Robert Perlick, sales manager; Ted Firth, sales manager, western division; Robert W. Stroh, Pennsylvania representative; Sam Kern, New York State representative; Walter Fredericks, eastern sales representative; and G. A. MacKinnon, mid-Atlantic representative.

Exhibit: Soft drink dispensers; heavy-



Hollywood Servemaster Hot Dog Grill

Proof! It's a fact — proved in theatre after theatre —

Popsit's Pop More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS.

Props Profits! Get our case histories . . . or order a sample case today!

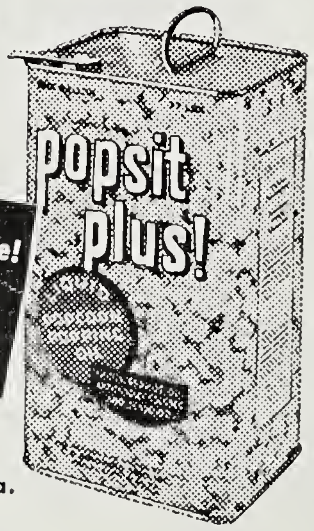
★ "FEWER DUDS"
★ COSTS LESS PER BAG
★ POURS READILY IN ALL WEATHER
★ MEASURES ACCURATELY — WITH NO WASTAGE
★ STORES EASILY . . . NO FIRE HAZARD

popsit plus!

the only liquid popping oil with butterlike flavor!

It's Digestible! Made Only of Pure Peanut Oil

Made by **C. F. Simonin's Sons, Inc.** Philadelphia 34, Pa.
POPPING OIL SPECIALISTS TO THE NATION
Convenient warehouse stocks and distributors from coast to coast



duty multiple drink drive-in theatre dispenser, for cafeteria installation; mechanically refrigerated automatically developed self-contained ice bank; compressor; remote syrup tanks.

PETER PAUL, INC.—Will occupy booth 309. Attending will be H. M. Billings, sales manager; and Ed Dalton, assistant sales manager.

Exhibit: Mounds, Almond Joy, Walnettos, Chocolettos, Licorice, and caramels.

PEZ-HAAS, INC.—Will occupy booth 310. Attending will be Curt J. Allina, executive vice-president; and Henry Pine.

Exhibit: All Pez-Hass candy products.

PLANTERS NUT AND CHOCOLATE COMPANY—Will occupy booth 220. Attending will be M. Peruzzi, Jr., sales supervisor, metropolitan New York area; and Joseph Cognetti.

Exhibit: Planters salted peanuts, salted cashews, salted mixed nuts; Jumbo blocks; peanut butter sandwiches; cello bags, roasted peanuts; chocolate peanuts.

POPCORN CORPORATION OF AMERICA—Will occupy booths 716 and 718. Attending will be Benjamin Banowitz, president.

Exhibit: Newest inventory control of popcorn, salt, and oils in units of measurement related to the size of a commercial popper.

PRISCILLA ALDEN COSMETICS, INC. Will occupy booth 607. Attending will be Steele C. Hutton, president; Kevin Connolly, Ed Thaete, and Austin Schussler, representatives.

Exhibit: Classic beauty lipstick and perfume vending machines.

QUAKER CITY CHOCOLATE AND CONFECTIONERY COMPANY, INC.—Will occupy booth 305. Attending will be L. G. Rosskam, president; L. Rossman, Jr., vice-president; A. J. Wiener, sales manager; A. Josephson and F. D'Orlando, salesmen.

Exhibit: Good and Plenty Candy.

REESE'S PEANUT BUTTER CUPS, INC.—Will occupy 424 Attending will be R. H. Reese, treasurer; and J. E. Gilman, sales manager.

Exhibit: Reese's peanut butter cups.

REFRIGERATION CORPORATION OF AMERICA—Will occupy booths 712 and 714. Attending will be John Bess.

Exhibit: Complete refrigeration equipment for food storage at concession and theatre operations.

REX SPECIALTY BAG CORPORATION—Will occupy booth 424. Attending will be David Adlman, Irving A. Singer, Leonard C. Gold, and Bernard Greisma.

Exhibit: A complete new line of foil bags for hamburgers, hot dogs, and popcorn; noiseless, regular and vending bags for indoor and outdoor concessions.

ROCKWOOD AND COMPANY—Will occupy booth 711. Attending will be Don E. West, vice-president in charge of marketing; and J. H. Daugherty, vice-president.

Exhibit: Pecan Feast bars, mint, rum and milk wafers, milk chocolate cups, and peanut butter cups.

ROWE MANUFACTURING COMPANY, INC.—Will occupy booths 320, 322, and 324. Attending will be R. Z. Greene, president; Charles H. Brinkmann, Arthur Gluck, and B. Bernard, vice-presidents; Jack Hopson, assistant to vice-president; Richard Gluck, eastern division sales manager; I. H. Houston, president; Robert K. Deutsch, vice-president, Rowe Spacarb, Inc.; Pat Mahoney, Bud Kleppel, Ed Wachter, Ed Chaplin, Al Panuzzo, and Jimmy Meehan, sales representatives.

Exhibit: Rowe-Lennox drink vendors, Fred Hebel ice cream machine.

THE SAVON COMPANY—Will occupy booths 617, 619, 621, 623, 625, and 627. Attending will be Irving Rosenblum, Jerry Heilwell, Bernard Staub, and Joseph Williamson.

Exhibit: A complete drive-in theatre cafeteria featuring the Savon star food warmer and a complete line of Hot Point cooking equipment—Toastmaster equipment and a line of Glenco refrigerators and freezers; a complete line of frozen foods; pizza pies—both baking equipment and ingredients.

SCHUTTER CANDY COMPANY—Will occupy booth 520. Attending will be William A. Fette, executive vice-president; and Kenneth King, sales promotion manager.

Exhibit: Candy bars and window box confections for the theatre and concession trade.

SELMIX DISPENSERS, INC.—Will occupy booths 526, 528, 616, and 618. Attending will be Arthur B. Segal, president; David K. Brundage, vice-president; and O. Follon, southeastern regional manager.

Exhibit: Manually operated bulk soft drink dispensers; manually operated self-contained, dry refrigerated, gravity feed, multiple drink dispenser, featuring illuminated point of sale signs; a completely re-designed cascade unit.

SPECIALTY ENGINEERING CORPORATION—Will occupy booth 734. Attending will be Robert F. Amundsen, president; and John E. Moderi, director of merchandising, Specialty Engineering Corp.; Robert F. Amundsen and James S. Lipscomb, partners, Atco Food Company.

Exhibit: Dial-A-Drink dispenser; Atco chili sauce with meat and Jim-Bo's barbecued beef with barbecue sauce made primarily for the theatre concession.

SPORTSERVICE CORPORATION—Will occupy booth 415. Attending will be Jack Zander, operations director; Charles Jacobs, executive director; Barney Rourke and M. Watson, supervisors.

Exhibit: Drive-in theatre caterers.

STAR MANUFACTURING COMPANY—Will occupy booth 318. Attending will be Bill Moran, sales manager; Al Peters, Morty Mordell, Sig Bock, Tom Connolly, sales representatives.

Exhibit: General line of concession equipment and popcorn equipment; new revolving barbeque type hot dog machine.

STEEL PRODUCTS COMPANY—Will occupy booth 421. Attending will be L. W. Woolfolk, president; Henry R. Ek, sales

(*Continued on page PT-EP-38*)

See how it's done
Booth 61
TESMA

You can't make the pic better . . . but you can make it click better

How? Squeeze more of the entertainment value — for more of your patrons — out of every product you show. Give the *side*-seat patrons a break — don't let your "half-there" screen rob them of half the emotion. Fill more seats. Find out fast about the

VICRA-LITE
LENTICULAR SCREEN
"the screen of optical precision"

See your theatre supply dealer; write today for factual booklet, containing sample swatch.

L. E. CARPENTER & COMPANY
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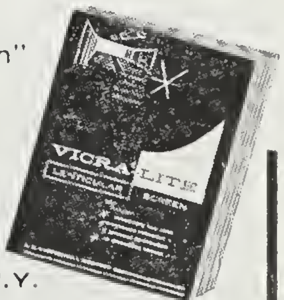

The Admission
Control System
that means
Good Business
Good Showmanship

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is made only by

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•
1018 So. Wabash Ave., Chicago 5, Ill.

Asphalt Tile Do's and Don'ts

A popular flooring material in theatres is asphalt tile. The following are suggestions for the proper care and maintenance of this material.

Never use varnish, wood floor seals or spirit waxes on asphalt tile. The solvents used in these floor finishes are also solvents for asphalt tile and will soften and ultimately break down the tile.

Do not sweep standard asphalt tile floors with sweeping compounds containing oil or petroleum distillates. Use of these compounds will break down the structure of standard asphalt tile by chemical action.

Avoid excessive use of water. If allowed to remain too long, water may seep between the joints separating the individual tiles and work underneath.

Worn spots or heavy traffic areas should be resealed or rewaxed whenever necessary. This saves treating the entire floor area and keeps floors safer.

New NTS Baltimore Manager

New York—Don Atkinson, salesman for the past 10 years in the Virginia and Washington territory for National Theatre Supply, has been appointed manager of the NTS Baltimore branch it was announced by W. J. Turnbull, company vice-president.

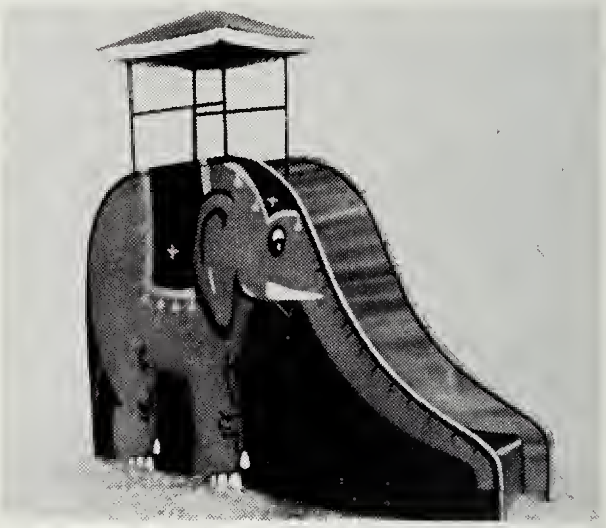
Atkinson succeeds N. C. Haefele, veteran equipment representative, who retired recently after 30 years service with the company, all spent in the Baltimore area.

Atkinson started his career with National in 1936 in the Detroit branch and has been with the company in various capacities continuously since that time except for a four year stint in the Army during World War II.

Miracle Introduces New Slide At Show

New York—The new Miracle animal slide will be among the items displayed by the Miracle Equipment Company at the TESMA Trade Show.

The new animal slide, according to Claude Ahrens, president, would make a colorful addition to any drive-in theatre playground. "In addition to being a safe slide," Ahrens said, "it has the color and showmanship which are so vitally necessary to a successful drive-in theatre playground operation." Each side which is made of 14 gauge steel shows a colorful elephant whose trunk follows the curvature of the bedway. The slides are painted in enamel colors with Miracle's own baked enamel process. The bedway is made of 16 gauge stainless steel. At the top of the slide "on the elephant's back," a device resembling an elephant rests on four tubular steel poles which are arc-welded into the sides of the slide.


Miracle's New Animal Slide

(Continued from page PT-EP-37)

manager; Ed Kopacz; Robert Leonard and Lyle Saitz, dealers.

Exhibit: Automatic push-button coffee maker.

STONER MANUFACTURING CORPORATION—Will occupy booths 312 and 314. Attending will be Bernhart Glassgold, sales manager; William Furst and William Schwartz, sales representatives; Pete Maloy special factory sales representative.

Exhibit: Candy venders, cookie venders, gum venders, pastries and sundries venders.

SUPERFLAME STOVE CORPORATION—Will occupy booth 729. Attending will be W. C. Kreindler, president; and C. S. Rogers, export manager.

Exhibit: Infra-red frankfurter broiler.

SUPERIOR REFRIGERATOR MANUFACTURING COMPANY, INC.—Will occupy booth 306. Attending will be James G. Hazel, vice-president in charge of sales; James P. Galli, secretary-treasurer.

Exhibit: "Sodamaker" 3-flavor soda dispenser and the new "Coffeemaker."

SUPURDISPLAY, INC.—Will occupy booths 222 and 224. Attending will be Clifford D. Lorbeck, general manager; Harold J. Fitzgerald, president.

Exhibit: Butter-mats, butter servers, buttercup container, buttercup accessories, popcorn warmer, rear service display case, front service display case, butter-mat console.

SWITZER'S LICORICE COMPANY—Will occupy booth 308. Attending will be Joseph F. Switzer, Jack Sane, Rube Johnson, Dave Johnson, Bob Edvartsen, Bud Stiehm, Joe Greene, Sid Goldbert, Al Travis, Eddie Heyman, Jim Strogny, Barker Proudlock, Allen Fowler, Jack Stanley, Ches Niehaus, Larry Peterson, Harry Green, Bernie Clements, Lum Cohron, Fred Murphy, Jimmy Allen, Carl Bumer, and Franklin Ray.

Exhibit: Switzer's old fashioned licorice.

TYSON - CAFFEY CORPORATION—Will occupy booth 631. Attending will be Mike Caffey, president; Madge Caffey, secretary; Jeanne Dumon and Charles Dumont, representatives.

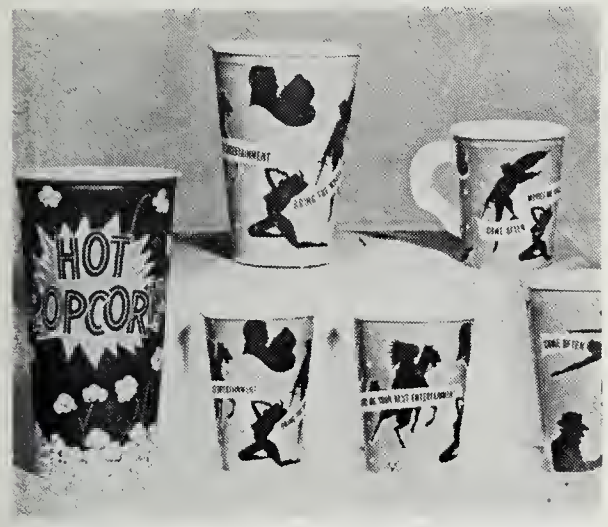
Exhibit: Carriers for paper cups, Sno-cones.

THE VENDO COMPANY—Will occupy booths 511 and 513. Attending will be Alex Izzard, sales promotion manager; C. J. Lambour, sales manager, Coca-Cola coolers; J. L. Burlington, sales manager, dairy equipment; P. F. Selzer, sales manager, food specialties; and L. E. Sydner, supervisor of exhibits and conventions.

Exhibit: Coin changers and vending machines.

WEAVER POPCORN COMPANY—Will occupy booth 628.

Dixie Cup To Show 2 New Products



New York—The Dixie Cup Company, Easton, Pa., will exhibit two new products developed especially for theatre use during the Popcorn and Concessions Association Convention at the Coliseum. Visitors at Dixie Cup booth 212 will be shown the new Dixie popcorn design cup and Dixie theatre design cups which were introduced to increase popcorn sales and promote movie attendance at indoor and outdoor theatres.

Dixie theatre design cups come in two-tone lavender, green, red, blue, and brown colors. Cold drink cups are available for counter and take-out service in seven, nine, 12, 14, and 16 ounce sizes for automatic drink vending machines in a seven ounce size, and for hot drink cups in six and eight ounce sizes. The entire series of cups feature messages promoting movie attendance such as: "Come Often"; "Movies Are Your Best Entertainment"; and "Bring The Whole Family."

The new Dixie popcorn design cups are attractively printed in brown and yellow. Easy to fill, with no set-up time required, these new cups are specially treated to resist the absorption of butter, shortening, margarines, and oils.

In addition to these two new products Dixie will also have on display its complete line of Dixie Vending Cups for automatic drink vending machines. Included will be Dixie's new Vendolite Cup, economical hot drink vending cup made by an exclusive new process. The Dixie Vendolite Cup is made of heavier weight paper making cup handling easier and yet it protects the true flavor of hot drinks and keeps them hot longer.

Redstone Readies Outdoor Trio

Boston—Three drive-ins belonging to the Redstone Circuit are under construction for opening late this season. The Lakeshore, Rochester, N. Y., was set for its debut late this month, the Suffolk Downs, East Boston, in mid-September, and the Palmyra, N. J., in the Philadelphia area, will open after the Suffolk. The latter two theatres are to have in-car heaters and will remain open all winter.

The circuit's new theatre in South Amboy, N. J., is under construction for an April 1 opening. Nat Levin, former manager, ATC, has joined the circuit and is training under Hal O'Day, manager, Neponset Drive-In. O'Day will transfer to the new Suffolk Downs Drive-In, while Levin will remain at the Neponset. The Suffolk will open with space for 1400 cars, with room for expansion later.

Dairy Queen Summer Movie Tieups Attract Both Children And Adults

Davenport, Iowa—National Dairy Queen Development Company, the country's largest purveyors of soft frozen ice cream products, numbering over 3,000 stores and drive-ins across the country, has devised four plans of merchandising which has many theatre managers interested.

In Galesburg, Ill., a Dairy Queen store operator approached Charles Brown, manager, Orpheum, with a plan to reduce juvenile exuberance and excesses in the theatre. This consisted of awarding Good Conduct Treat passes which would be exchanged for free 15 cent Dairy Queen sundaes at any of the local Dairy Queen stores. Brown accepted the idea and ran a special trailer on the give-away. He also passed out 1,000 Dairy Queen Treat cards at his Saturday matinees and, later, 800 of them were turned in at the stores for free sundaes. After this, the Dairy Queen Stores participated with 19 other merchants in a screen trailer for an eight-week period, sponsoring a free show to the youngsters under the official name of "Operation Vacation Fun." This was an extra morning show from 10 a.m. un'il noon and allowed patrons to shop downtown while the theatre acted as baby sitter to their offspring. Enthusiasm of children and patrons was evident.

As a result of the success in Galesburg, the manager of the Palace, Peoria, Merle Eagle, approached the Dairy Queen stores there, as well as the Pabst Cola, a new product, and they likewise participated in a give-away along similar lines at the 1850 seat theatre, where it was known as "A Mickey Mouse Party." Quite a number of adults were reported attending with the children.

However, for adult audience appeal, the following plan was used in Henry, Ill., where the Dairy Queen store as well as the theatre is owned by Philip B. Shaver and his wife. They signed up 35 merchants at $45 each, including themselves, and gave away a free show every other Wednesday for the two-and-a-half month summer season. The business men were enthusiastic and plan to continue the program, if possible, as they found it benefitted the community in various ways.

These plans were supervised by Rudy Busch, state operator, Dairy Queen Stores, Galesburg, Ill. Exhibitors in other states should contact National Dairy Queen Development Corporation, Davenport, Iowa, for plans to help meet special local conditions.

Edward H. Wolk

Chicago—Edward H. Wolk, 63, founder and head of Edward H. Wolk, manufacturers of booth equipment and replacement parts, died suddenly last month.

A pioneer in industry, Wolk had spent almost 40 years in various phases of the motion picture business, and was an active member of the Theatre Equipment and Supply Manufacturers Association.

Switzer's IS NATIONALLY ADVERTISED IN
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CALORIE CONSCIOUS ?

Switzer's Old Fashioned LICORICE

Initial SMPTE Kalmus Award Winner Is Named

New York—Dr. Wesley T. Hanson, Jr., head of the Color Photography division of the Eastman Kodak Research Laboratories, Rochester, N. Y., has been selected as the first recipient of the Society of Motion Picture and Television Engineers' Herbert T. Kalmus Gold Medal Award. Presentation of the award will be made Oct. 9, during the Society's 80th convention at the Ambassador Hotel in Los Angeles.

The Kalmus Medal is awarded for "outstanding contributions in the development of color films, processes, techniques or equipment useful in making color motion pictures for theatre or television use." Dr. Henson was selected for his contributions to the ideas and concepts upon which the production of Eastman Color Negative, Color Internegative and Color Print films are based, including the use of color couplers and the analysis of photographic characteristics and color requirements for films used in professional color motion picture photography.

Dr. Hanson, who is a Fellow of the SMPTE, joined Eastman Kodak in 1934 after receiving his Ph.D. in chemistry from the University of California. In 1936 he entered the color photography development department, and, with the exception of two years' work on the Manhattan Project in Oakridge, Tennessee, has since devoted his efforts to color photography. He received his present appointment in 1951.

RCA Gets Service Contracts

Camden, N. J.—RCA Service Company, Inc., has been awarded contracts for servicing sound motion picture equipment for two branches of the Government, it was announced by W. L. Jones, vice-president, technical products service department.

Jones said his organization will be responsible for the repair of 16mm. equipment used aboard U. S. Navy ships reporting to New York. Service will be carried out at RCA Service Company's New York repair facilities which are fully equipped for the task.

In addition, RCA will inspect and maintain 35mm. projection and sound equipment as well as radio receiving and voice transmission equipment now installed at 145 Veterans Administration hospitals throughout the country.

This and That Around the Trade

Named manager of the new video sales section of Ampex Corporation, manufacturers of magnetic tape recorders, is Ross H. Snyder, according to Phillip Gundy, Ampex audio division manager. Creation of the new section is geared to Ampex's current expansion program to meet the demands of the television industry for the new Ampex videotape recorder which records television programs on magnetic tape. Snyder, who has been with Ampex since 1952, will also continue in his previous capacity as manager of theatre equipment and custom products sales for the audio division. Before joining Ampex, Snyder was chief audio engineer for radio station KJBS in San Francisco and a consultant on audio investigation for Consumers' Research, Inc. As a member of the Audio Engineering Society, he formerly headed the San Francisco Section and was recently elected a Fellow of that organization . . .

R. H. Snyder

A new 16mm test film that measures registration, aperture size, resolution, shutter timing, centering of the image, steadiness of its own test image with respect to the perforation, and also provides a "thousandths scale" for measuring film movement in double-exposure testing of printer steadiness has been announced by the Society of Motion Picture and Television Engineers. Providing in a single test film of high accuracy several quantitative visual tests that have always been difficult to perform, this reel will be used for quality control by manufacturers of 16mm. projectors, in film laboratories to adjust 16mm. printers, and for precise alignment of 16mm. black-and-white and color television film chains . . .

Edward Willette was recently appointed sales manager by the American Equipment Corporation, New Rochelle, N. Y., according to an announcement by John Oxberry, president. Willette plans to make annual trips around the country explaining the firm's line of animation equipment . . .

A new type of film cement for all 35mm. and 16mm. film has been developed and is presently being sold exclusively by Florman and Babb, New York. The ability of this cement to prevent splices from pulling apart and peeling is said to be greater than anything previously tested . . .

In a number of changes C. Arthur Foy, Albert J. Melrose and Ralph H. Sprague recently were appointed to new positions in the Audio division of the Ampex Corporation, Redwood City, Calif. Foy is the new sales promotion manager in the home office, Melrose replaces Foy as Central district manager, and Sprague is manager of the newly created Midwest district.

CENTURY PROJECTION & SOUND EQUIPMENT

IT'S MORE PROFITABLE TO BUY Century

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Then realize what this means in customer satisfaction and repeat business.

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See your CENTURY dealer or write:

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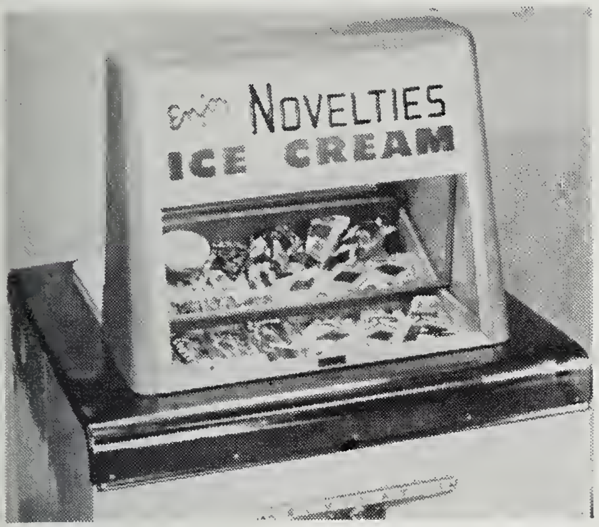
VOCALITE SCREEN CORPORATION

ROOSEVELT, N. Y., U. S. A.

Ice Cream Dispenser Boosts Theatre Sales



AZUSA, CAL.—Designed to increase profits by boosting sales and cutting costs, the new theatre unit developed by R. K. Merritt and Associates is finding favor with ice cream manufacturers and concessionnaires, as well, the manufacturers state. Outstanding advantage of the merchandising lid-plus-superstructure is that it fits the four-hole square opening of any standard Kelvinator cabinet. The combination of a Kelvinator cabinet in from four-hole to eight-hole size, equipped with one or two Merritt's theatre units, is reported to be much less costly and more effective than special cabinets designed exclusively for theatre ice cream sales.

SMPTE Honors 16 Members

HOLLYWOOD—Sixteen members of the Society of Motion Picture and Television Engineers have been approved as Fellows by the Board of Governors, it was announced by President John G. Frayne. Presentation of Fellow Award Certificates will be made Oct. 9, during the Society's 80th convention at the Los Angeles Ambassador.

The Board of Governors based its decision on recommendations made by the Fellow Award Committee under the chairmanship of Herbert Barnett, past-president of the Society, Dr. Frayne explained. These 16 bring to 256 the number of Society members who have been elevated to the grade of Fellow because "by their proficiency and contributions they have attained to an outstanding rank among engineers or executives of the motion picture or television industries."

Those members who will receive Fellow Award certificates in Los Angeles are: Willy Borberg, General Precision Laboratories; Jasper S. Chandler, Eastman Kodak; John W. DuVall, E. I. du Pont; Edward Furer, Producers Service Company; Edouard P. Genock, Eastman Kodak; Herman M. Gurin, Engineer, NBC; Wilton R. Holm, E. I. du Pont; and Robert G. Hufford, Eastman Kodak.

Also, Fred Hynes, Todd-AO; Warren R. Isom, RCA Victor; Walter I. Kisner, Eastman Kodak; Frank L. Marx, American Broadcasting Company; John B. McCullough, Motion Picture Association of America; Richard O. Painter, General Motors Proving Grounds; Michael Rettinger, RCA; and John G. Streiffert, Eastman Kodak.

Hershey Organization Makes Top Level Exec. Changes

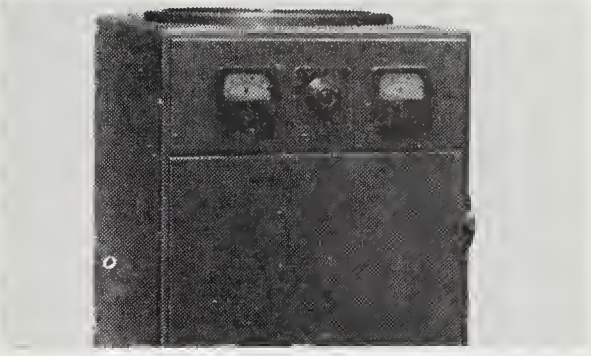
HERSHEY, PA.—Administrative changes in four key Hershey organizations were made at a series of meetings to fill vacancies caused by the recent death of Percay A. Staples, chief executive of the Hershey companies and the Milton Hershey School.

General sales manager J. J. Gallagher was elected chairman of the board of directors of the Hershey Chocolate Corporation; Samuel P. Hinkle, plant manager, was chosen as Hershey Chocolate Corporation president; D. Paul Witmer elected chairman of the board of managers of the Milton Hershey School; and Hershey estates president John B. Sollenberger was elected president of the Hershey Trust Company, and to the board of the chocolate corporation.

Gallagher has been general sales manager of the Hershey Chocolate Corporation for the past 12 years, and was assistant sales manager for the previous 24 years.

Hinkle, the new president of the famed chocolate manufacturing firm, has been with Hershey since 1924 when he joined the firm as chief chemist and director of research.

J. E. Robin Takes On New Rectifier



EAST ORANGE, N. J.—Negotiations have been completed for J. E. Robin, Inc., to act as exclusive U.S.A. distributor of the "Tru-Arc" selenium rectifier manufactured by the Sansha Electric Company of Japan, it was announced by Emil Kern, J. E. Robin president.

According to Kern, the rectifier and all factory parts are ready for immediate delivery from the company plant here.

The "Tru-Arc" is available in six-phase and 12-phase models, and has ratings of 80, 100, 140, 200, and 250 amperes. The unit is of the saturable reactor type, it is said, affording stepless control over the entire range of each rectifier. Every unit carries a full company guarantee, Kern stated.

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- ★ Rugged Fiberglas Case
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SMPTE 1956 Journal Award Winner Named

New York—The 1956 Journal Award of the Society of Motion Picture and Television Engineers has been won by Donald G. Fink, director of research, Philco Corporation, Philadelphia, it was announced by President John G. Frayne. Presentation of the award certificate to Fink will be made October 9, during the Society's 80th convention at the Los Angeles Ambassador.

Fink

The award, which is given to "the author of the most outstanding paper originally published in the Journal of the Society during the preceding calendar year," goes to Fink for his paper "Color Television vs. Color Motion Pictures" which appeared in the June 1955 Journal.

Honorable mention was accorded J. F. Carroll and John M. Calhoun of the Manufacturing Experiments division, Eastman Kodak for "Effect of Nitrogen Oxide Gases on Processed Acetate Film" published in the September 1955 Journal; Otto H. Schade, research and development engineer, RCA for "Image Analysis in Photographic and Television System" which appeared in the November 1055 Journal; and Edward W. Kellogg, consulting engineer, for his three part "History of Sound Motion Pictures."

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Light Projecting System

(*Continued from page PT-EP-26*)

and one in which carbon cost and power consumption is not increased materially over that of the 11mm. projection lamp. *This we have accomplished in the Super Cinex Light Projecting System to a high degree*—more light—excellent distribution and low operating expense. The mere conversion of an ordinary lamp for use with larger carbons is inadequate.

A combination of a much higher brilliancy of the light projected to the film, properly controlled, a larger light source properly condensed on the aperture area by a correctly designed optical system are all factors essential to the results attained by Super Cinex. To produce these results it is also essential that the increased heat within the lamp house be immediately dissipated by forced air injection and exhaust. Convection ventilation is no longer acceptable or possible.

Ventilation

In the past, before the high velocity air injection and exhaust system now employed on our Cinex and Super Cinex lamp was built into the lamphouse, it was left to the theatre to provide suction to the lamp house stack. Either excessive or insufficient draft was the result, causing in some cases arc turbulence or overheating in others, resulting in reflector breakage and accumulation of smoke deposit on the reflectors. Since the Super Cinex lamp employs up to 165 amperes maximum and 145-150 normally, the built-in air circulation and exhaust system was designed for a 200 ampere arc, but the air flow and exhaust is carefully balanced to prevent any possibility of arc turbulence, yet the heat and smoke is removed as rapidly as generated. Seven hundred and fifty linear feet of air is passed over the correct position of the reflector, acting as a thin, invisible protective sheet only one inch in thickness but several inches in width, not only maintaining a uniform heating of the reflector surface but no smoke or pitting particles from the arc can reach the reflector to decrease its efficiency. (This is why after 11 months of 15 hours a day operation at 150 amperes, reflectors are unbroken and show no deterioration.) The exhaust is designed for a velocity of 2000 linear feet a minute through a three and one-half inch tube directly over the arc. The lamphouse even at maximum power remains cool.

In the diagram (on page PT-EP 26) is shown three rectangles representing the film frame or aperture. Superimposed on these rectangles is the magnified image of the carbon craters of the 9-10-11mm. carbons.

(a) The shaded areas indicate the useless and undesirable red carbon shell light.
(b) The image of the light producing carbon core.
(c) The center core light—the whitest and brightest light-producing part of the carbon crater.

Note how by increasing carbon diameter and arc current the red shell is moved out of the film area, producing a whiter light. Note the expanding most desirable center core light gradually covering more of the film area on the 10 and 11mm. carbon crater images; but never entirely covering the entire film.

The diagram at the bottom illustrates the Super Cinex carbon crater image where nothing but the best of the core light covers the film area. The entire core light is much larger than the aperture, resulting in a uniform screen light—non-critical arc, with no opportunity of the red shell light entering the film area. There is no hot spot or concentration of heat in the center of the film to cause focus and film-ruining embossing or buckling.

What The Super Cinex Will Do

1. First and foremost Super Cinex will increase the screen light up to 40 per cent or perhaps more.
2. An evenly illuminated picture from side to side will be produced. There will be no discolored sides and no center "hot spot."
3. There will be no excessive film-damaging focus-ruining aperture heat.
4. The carbon consumption will be very low. The standard grade of carbons only are used. The waste (stub) is an absolute minimum.
5. The characteristics of the Super Cinex arc are such that lower arc wattage is used. This means—with the Super Cinex 12 phase rectifier the total power from the mains is very low.
6. So ruggedly built and correctly designed, the maintenance cost will be negligible. All our 37 years experience and years of development have contributed in making Super Cinex the best equipment money can buy.

SOME RESULTS

Large Indoor

Capitol, 3,500 seats, 23 by 59 foot screen Super Cinex replaced 180 amp condenser lamps. Super Cinex increased illumination two and one-half times using only 150 amps with standard carbons. Estimated reduction in operating cost 75 per cent.

Large Drive-In

Century Route 110 Drive-In 2,500 cars, 29 ramps, 58 by 142 foot screen. New installation. 140-145 amperes produce brilliant evenly distributed illumination on this enormous screen.

Wide Film

Rivoli, New York City, Todd-AO 70mm wide film. Super Cinex at 145-150 amperes (7 arc KW)—standard 13.6 carbon—produced greater picture brilliance, improved color quality and excellent distribution over condenser lamps using special high cost carbons 185-200 amps (14 arc KW).

Application To Projectors And Lenses

It should be presumed that optimum results will be attained with Super Cinex when used in conjunction with any projector or any projection lens. Since Super Cinex for 35mm. is equipped with f1.6 optics, older models of projectors will necessitate modification and higher speed lenses are essential and available.

MOTION PICTURE
EXHIBITOR
SERVISECTION
The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 56 • No. 21
SEPTEMBER 19, 1956

ALLIED ARTISTS

Calling Homicide (5624)

MELODRAMA
61M.

ESTIMATE: Okay lower half meller.

CAST: Bill Elliott, Don Haggerty, Kathleen Case, Myron Healey, Jeanne Cooper, Thomas B. Henry, Lyle Talbot, Almira Sessions, John Close, James Best, John Dennis. Produced by Ben Schwalb; written and directed by Edward Bernds.

STORY: Homicide Lieutenant Bill Elliott, while investigating the death of a policeman, discovers that the murder of the owner of a modeling school is linked to the first killing. With his aide, Sergeant Don Haggerty, Elliott finds there is a blackmailing "baby racket" being run in conjunction with the school and suspicion points to its operators, Lyle Talbot and Thomas B. Henry and manageress Jeanne Cooper, and also to Myron Healey, who had been in love with the murdered owner at one time, and whose fiancee, Kathleen Case, is now a modeling student. All evidence of the baby extortion enterprise is destroyed by an explosion ruse, and Talbot is slain to seal his lips. The hunt for the murderer finally narrows down to handyman John Dennis, who confesses.

X-RAY: Another of those short mystery mellers featuring Bill Elliott as the detective-in-charge, this should serve as neat support to a heavier entry on the program. The plot moves at a nice pace, and the acting, direction, and production are average. There is an adequate amount of mystery and some action and suspense, as well as some pretty girls in bathing suits.

AD LINES: "Murder Hits A Modeling School"; "A Vicious Racket Exposed By Murder"; "A Mystery Thriller Loaded With Murders."

Yaqui Drums (5625)

WESTERN
71M.

ESTIMATE: Fair lower half western.

CAST: Rod Cameron, J. Carrol Naish, Mary Castle, Robert Hutton, Roy Roberts, Denver Pyle, Ray Walker, Keith Richards, G. Pat Williams. Produced by William Broidy; directed by Jean Yarbrough.

STORY: Mexican bandit J. Carrol Naish and his band pull a stage hold up, but is in turn ambushed by Denver Pyle and his gang. Naish, shot, escapes, reaches the camp of Rod Cameron, where he recovers from his wound. They separate when Cameron goes to investigate the murder of his brother at his ranch. Suspicion points to big ranch operator Roy Roberts, who claims title to the ranch, and has Cameron beaten after ordering him from the property. Seeking retaliation, Cameron meets singer Mary Castle, whom he knew in California, and who is now working at Roberts' saloon. Naish arrives to help his friend, Cameron, and tries to get him to join him and his friends in their fight to free Mexico. Roberts, Castle, Pyle, and others are kidnapped by Yaquis, as is Cameron, who was knocked out when he tries to rescue the girl. They are all held for ransom with which the Yaquis plan to buy ammunition. Pyle is killed by Cameron when he tries to molest Castle. Roberts' son, Robert Hutton, talks his father into letting him go get the ransom money, planning a double cross with no intention of returning. Learning of Hutton's deceit, Roberts kills him. Naish is killed by the Mexican Army, who escort the others, including the now demented Roberts, across the border to safety.

X-RAY: There is an attempt here to get away from the tried and the true, but it never seems to get away from the classification of the ordinary. There is some action and intrigue and enough of the usual ingredients to satisfy the regular western fan. It's for the lower half, acting, direction, and production being average. The screen play is by Jo Pagano and D. D. Beauchamp based on a story by Paul L. Peil. There is a song, "Frankie And Johnnie."

AD LINES: "When The Drums Beat There Was Danger To The Intruder"; "Action Below The Border"; "A Story Of The Men And Women Of The Early West."

COLUMBIA

The Gamma People (111)

MELODRAMA
79M.

(Filmed in England)

ESTIMATE: Mild import for lower half.

CAST: Paul Douglas, Eva Bartok, Leslie Phillips, Walter Rilla, Philip Leaver, Martin Miller, Michael Caridia, Pauline Drewett. Produced by John Gossage; directed by John Gilling.

STORY: American reporter Paul Douglas and English photographer Leslie Phillips are aboard a train traveling through Austria en route to an assignment when their car breaks loose. They run over an abandoned track spur into a small iron curtain country where they are jailed as spies. Head of the state is scientist Walter Rilla, who is experimenting with the effect gamma rays have on humans and the chance of moulding children into mental giants. The human failures are a band of robot-like characters under Rilla's control, and he uses them to keep himself in power. He orders Douglas and friend released fearing unwelcome publicity, but Douglas smells a story and does some investigating. He is aided by Eva Bartok, who works in the castle lab with Rilla because she wants to rescue her bother Michael Caridia from Rilla's power. Before they know it, they are prisoners of Rilla, who decides they know too much. He plans to eliminate them with the gamma rays. At the crucial moment, Caridia breaks free of Rilla's mental influence and destroys him, after which he frees them. The castle and all that's evil is destroyed. The people are free, and Douglas and Bartok and the others are able to leave.

X-RAY: Mildly entertaining is this entry that tries to be menacing some times and comical at other times but never quite reaching the peak in either case. It should serve as lower half material in adequate fashion with a fair story, average characterizations, direction, and production. Perhaps a little plugging along title lines might produce some extra revenue. The screen play is by John Gossage and John Gilling based on a story by Louis Pollack.

TIP ON BIDDING: Program rates.

AD LINES: "Gamma Ray Creatures On The Loose Strike Terror Everywhere"; "A G-Gun Paralyzes A Nation"; "Monstrous Creatures Created From Human Beings By The Deadliest Rays Known To Man."

Port Afrique

MELODRAMA
92M.

(Technicolor)
(English-made) (Filmed in Morocco)

ESTIMATE: Locale helps program meller.

CAST: Pier Angeli, Phil Carey, Dennis Price, Eugene Deckers, James Hayter,

CORRECTIONS . . .

in the 1956 CHECK-LIST of Feature Motion Pictures in T-V Channels:

The following features were listed in error in the annual compilation dated Aug. 1, 1956, and should be deleted:

CAPTIVE WOMEN—RKO distribution expired April, 1955 and now released by American Pictures. Not available to TV as yet.

CITIZEN KANE—RKO assures will not be released to TV until after May, 1957.

DANGEROUS MISSION—RKO assures this will not be released to TV until after Sept. 1957.

FRENCH LINE—RKO assures this will not be released to TV until after Sept. 1957.

SEA DEVILS—RKO distribution expired May, 1956. No TV knowledge as yet.

SHE COULDN'T SAY NO—RKO assures this will not be released to TV until after Sept. 1957.

SLAUGHTER TRAIL—RKO assures this will not be released to TV until after Dec. 1958.

SUDDEN FEAR—RKO distributing does not expire until Aug. 1957. No TV until after that date.

UNDERWATER—RKO assures this will not be released to TV until after Sept. 1958.

PLEASE CHANGE ALL RECORDS!

Rachel Gurney, Pat O'Mera, Richard Molinas, Guy De Monceau, Anthony Newley, Jasques Cey, Dorothy White, Denis Shaw, Maria Hanson, Guido Lorraine, Andre Maranne, Lorenza Colville, Christopher Lee, Maureen Connell, Eric Lindsay, Auric Lorand, Larry Taylor, George Leeech, Andrea Malandrinos. A David E. Rose production; produced by John R. Sloan; directed by Rudolph Mate.

Story: Returning from the war with a bad leg, to his French Morocco home, Phil Carey finds his wife dead. He suspects murder, but his friend police colonel Eugene Deckers insists she committed suicide. Carey suspects Casbah night club owner James Hayter; the partner he left in charge of his affairs, Dennis Price; and Casbah night club singer, Pier Angeli, with whom he gradually falls in love. After several attempts are made on his life, Carey tracks down the killer and the person who has been trying to kill him. It proves to be Rachel Gurney, wife of Price, whose motive was jealousy since Carey's wife had won Price away from her. Deckers comforts Carey, tells him he tried to cover up the murder to spare him the details about his wife. Carey seeks out Angeli.

X-Ray: This handsomely Technicolored, nicely produced, and well mounted meller never shakes an aura of artificiality. Pier Angeli's part never quite rings true, although she handles the role capably. Carey is okay as the male lead, but it is Eugene Deckers as the colonel of police who delivers an outstanding performance. There are many good atmospheric shots throughout the footage, but an airplane chase near the end proves to be somewhat too melodramatic. Angeli engages in some sultry singing. The songs are "In Port Afrique," "Melody From Heaven," and "I Could Kiss You." This is from the novel, "Port Afrique," by Bernard Victor Dryer.

Tip On Bidding: Fair program price.

Ad Lines: "Cross-Roads Of International Evil"; "Girl Without A Passport—Man Without A Future"; "Mecca For Murderers—And Girls—Like Her!"

MGM

Lust For Life

Bibliographic Drama 122m.

(CinemaScope) (Metrocolor)

Estimate: Well-made entry for art, specialty, and class spots.

Cast: Kirk Douglas, Anthony Quinn, James Donald, Pamela Brown, Everett Sloane, Niall Macginnis, Noel Purcell, Henry Daniell, Madge Kennedy, Jill Bennett, Lionel Jeffries, Laurence Naismith, Eric Pohlmann. Directed by Vincente Minnelli; produced by John Houseman.

Story: Kirk Douglas as Vincent Van Gogh goes to carry the word of God to a mining region in Belgium, and his intense desire to serve causes him to give away all of his possessions and to live in even worse squalor than his parishioners. His superiors think he brings discredit on them and the church, and he is discharged. His brother, James Donald, takes him home to recover physically as well as mentally. Their moment of closeness carries through for the rest of their lives. Douglas takes up the pursuit of art and finds a need to love and be loved. He falls in love with a cousin, but she refuses to marry or have anything to do with him. In the Hague he meets Pamela Brown, a lost woman of the slums, and she becomes unofficial wife and model to him as they live together. He receives a little help from successful artist cousin Noel Purcell. The death of his father breaks up his relationship with Brown, and he goes home to paint and meditate. His strange dress and behavior causes embarrassment to the family, and he goes to Paris to live with Donald, where he meets and learns the techniques of other artists. He is drawn to Anthony Quinn and soon after leaves for the south of France, where he turns out a number of colorful works living alone. Excesses physically and mentally start to take their toll and Donald manages to persuade Quinn to join him. Each, however, has different opinions as to painting and life, and soon their relations are strained. When Quinn decides to leave, Douglas mutilates his own ear. He commits himself with Donald's help to a mental institution where he recovers partially. Taking to painting again, another breakdown ensues and another period of recovery. Eventually, refusing to become a burden, he shoots himself and dies in Donald's arms, unaware that the world would one day acclaim his paintings as great.

X-Ray: Colorfully presented, this biographical drama based on the life of Vincent Van Gogh should be like manna from heaven to the art and specialty houses where the man's unusual and uneven life, the scenes and settings where he worked, and the glimpses of his most famous works themselves as part of the story should excite patrons. Not only are the paintings themselves to be seen but some of the efforts and toil that it took to produce them. His personal life, too, is treated with savage efforts at truth, and there is a certain fascination in the events and their telling that will hold select audiences until the very end. Despite its long running time, it will be over all too soon for some. The film can play in some regulation houses as well for there is enough drama, attempts at romance, and story interest to arouse the attention of a multitude of patrons. If regulation house operators wish, they can await the outcome of test engagements before buying. Kirk Douglas turns in a masterful job as the tortured Van Gogh, and he is more than ably supported by the others, particularly Quinn and Donald. The direction is sensitive and good, and the production values are fine. The screen play is by Norman Corwin based on the novel by Irving Stone.

Tip On Bidding: Up to individual situations.

Ad Lines: "A Masterpiece In The Art Of Motion Pictures"; "A Thrilling Experience . . . A Masterful Drama"; "A Great Story About A Great Artist."

The Opposite Sex

Comedy with Music 117m.

(CinemaScope) (Metrocolor)

Estimate: Loaded with entertainment values.

Cast: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Leslie Nielsen, Jeff Richards, Agnes Moorehead, Charlotte Greenwood, Joan Blondell, Sam Levene, Bill Goodwin, Alice Pearce, Barbara Jo Allen, Sandy Descher, Carolyn Jones. Guest stars: Harry James, Art Mooney, Dick Shawn, Jim Backus. Directed by David Miller; produced by Joe Pasternak.

Story: In Manhattan's jungle of sophisticated women, former singer June Allyson stands out as a happily married woman to producer Leslie Nielsen, and with a cute daughter, Sandy Descher. She is envied by Dolores Gray whose own marriage features money and leisure, and she makes the most of gossip tying in Nielson with one of his showgirls, Joan Collins. Gray doesn't know that he only saw Collins a few times and that he has broken with her. Collins refuses to give up and schemes to get him to marry her. She adds fuel to the fire by taunting Allyson. One thing leads to another, and Allyson does go to Reno and a divorce. At the guest ranch owned by Charlotte Greenwood, she is joined by Gray whose husband has maneuvered her into getting a divorce. Also present are Ann Miller, getting a divorce so that she can marry Gray's husband. When Gray finds out, they have a terrific battle. Also on the ranch is cowboy Jeff Richards, who romances all the women. The divorce goes through, and before Allyson has a change of heart, Collins has married Nielsen. Allyson resumes her singing career successfully, and Gray returns to New York with Richards as her romance and protege. Descher reveals to Allyson that Nielsen still cares and that Collins is playing the field with cowboy Richards first in her stable. Allyson decides to fight to get Nielsen back, and she exposes Collins for what she is. She and Nielsen are reunited, with both Gray and Collins out in the cold.

X-Ray: Seldom have so many attractive women appeared in any one place, and they make the most of it to entrap the audience into fun and laughter. This entry, a musical remake of "The Women" has much to offer viewers in a story that interests and amuses, performances that are good, direction that is solid, and production values that are lavish and in keeping with the rest of the film. There are dance and musical numbers and smart and fast-moving dialogue and situations. It should attract and please patrons for the most part. Incidentally, newcomer Jeff Richards should prove a pleasant draw for the femme junior set. Music heard includes "Now, Baby, Now," "Opposite Sex," "A Perfect Love," "Rock And Roll Tumbleweed," "Dere's Yellow Gold On De Trees." The screen play is by Fay and Michael Kanin adapted from a play by Clare Boothe. Color and CinemaScope also prove of value.

Tip On Bidding: Higher rates.

Ad Lines: "Fun For All Young Or Old—Especially For Men Who Like Women"; "Don't Miss This Tale Of 'The Opposite Sex'"; "A Comedy Treat With Music And Loads And Loads Of Attractive Dolls."

The Power And The Prize

Drama 98m.

(CinemaScope)

Estimate: Interesting drama of big business introduces shining new female star.

Cast: Robert Taylor, Elisabeth Mueller, Burl Ives, Charles Coburn, Sir Cedric Hardwicke, Mary Astor, Nicola Michaels, Cameron Prud'homme, Richard Erdman, Ben Wright, Jack Raine, Tom Browne Henry, Richard Deacon. Produced by Nicholas Nayfack; directed by Henry Koster.

Story: Brilliant young corporation executive Robert Taylor is engaged to marry the niece of his employer, firm president Burt Ives, but their wedding is postponed as Taylor is sent to London to negotiate a huge deal with a British metals company headed by Sir Cedric Hardwicke. Taylor is somewhat bothered by the knowledge that he has been ordered by Ives to complete a deal that will be unethical and unfair to Hardwicke. In London, Taylor meets an attractive refugee widow, Elisabeth Mueller, who had served time in Nazi concentration camps and now operates an agency in London to find work for displaced persons. They fall deeply in love, and Taylor, after telling Hardwicke of the unfairness of negotiations, flies back to the United States determined to gain entrance for Mueller as soon as possible. The collapse of the business deal and the end of Taylor's engagement to his niece alienate Ives, who demands Taylor's resignation at the same time Mueller arrives. Executive Charles Coburn aligns himself with Taylor, who wins the presidency of the firm. Hardwicke decides to reopen negotiations since he trusts Taylor, and Taylor and Mueller plan for a future together.

X-RAY: Another in a series of films with a corporation-big business background, this will find more favor in large city and class spots than in small towns and rural situations. Performances are all capable and good direction maintains interest throughout. The film is most notable, however, for the introduction of Elisabeth Mueller, as appealing a new personality as has hit the screen in some time. The young lady is a fine actress, possessed of a glowing personality, and seems certain to make a real mark given the proper vehicle in the future. Other performances are uniformly good. Screen play is by Robert Ardrey, based on the book by Howard Swiggett.

TIP ON BIDDING: Better program rates.

AD LINES: "Master Of Big Business, But Slave To The Longings Of His Heart"; "A Great Love Story With A Different Twist"; "A Shining New Star Explodes On The Screen . . . Meet Elisabeth Mueller."

RKO

Back From Eternity

MELODRAMA 97M.

ESTIMATE: Satisfactory dramatic entry will benefit from name draw.

CAST: Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, Gene Barry, Fred Clark, Beulah Bondi, Cameron Prud'homme, Jesse White, Adele Mara, Jon Provost. Produced and directed by John Farrow.

STORY: Traveling by plane to a small South American town are pilot Robert Ryan; co-pilot Keith Andes; stewardess Adele Mara; financier Gene Barry; his fiancee Phyllis Kirk; playgirl without a country Anita Ekberg; professor Cameron Prud'homme and his wife, Beulah Bondi. racketeer Jesse White, taking Jim Provost, the small son of his gangster employer out of the U.S.; policeman Fred Clark; and his prisoner, political assassin Rod Steiger. Mara is swept out of the plane to her death as they attempt to fly through a hurricane, and Ryan is forced to land in the jungle, dangerously close to a tribe of headhunters. The ordeal brings out the best in the characters of Ryan, Andes, Ekberg, Steiger, Kirk, White, Prud'homme, and Bondi, and the worst in Clark and Barry. Attempting to escape, Clark is killed by natives. White is also killed. Ryan and Ekberg are attracted to one another, as are Andes and Kirk as she begins to see Barry's true nature. The ship is repaired, but only five can be carried to safety. Steiger gains possession of the only gun and declares that he will decide who will go and who will stay. Prud'homme and Bondi disqualify themselves as they have already lived a full life. Steiger chooses Ryan to pilot the plane, the young boy, Andes, Ekberg, and Kirk. Barry is killed attempting to get the gun. As the plane takes off, Steiger uses his last two bullets to kill the professor and his wife and then prepares for the arrival of the headhunters.

X-RAY: This is a satisfactory character drama, and its best asset is a cast of excellent names. Performances are all good, and the current Ekberg boom can be favorably exploited. Dramatically, it leaves something to be desired and is somewhat short on real action. Production values are good, but its the names in the cast that deserve the stress.

TIP ON BIDDING: Fair program rates.

AD LINES: "Twelve Flew In, But Only Five Came Back"; "Steaming Jungle And Tropical Terror Showed Them At Their Best . . . And Worst"; "The Screen's Newest Glamour Queen, Anita Ekberg, In Her First Starring Role."

Beyond A Reasonable Doubt

MELODRAMA 80M.

ESTIMATE: Fairly interesting program meller.

CAST: Dana Andrews, Joan Fontaine, Sidney Blackmer, Philip Bourneuf, Shepperd Strudwick, Arthur Franz, Edward Binns, Robin Raymond, Barbara Nichols, William Leicester, Dan Seymour, Rusty Lane, Joyce Taylor, Carleton Young, Trudy Wroe, Joe Kirk, Charles Evans, Wendell Niles. A Bert Friedlob Productions, Inc., production; directed by Fritz Lang.

STORY: Novelist Dana Andrews, engaged to Joan Fontaine, the daughter of newspaper publisher Sidney Blackmer, is enlisted by Blackmer in a scheme to dramatize the fallacy of circumstantial evidence in murder cases and point out the injustice of capital punishment. Blackmer is opposed to the methods used by district attorney Phillip Bourneuf. Police have no leads in the killing of a strip tease dancer and Andrews agrees to serve as guinea pig in Blackmer's experiment. They plant evidence pointing to Andrews' guilt, keeping photographic records of each step. Upon Andrews' conviction, Blackmer will come forward and prove his innocence. Andrews begins to date another stripper, Barbara Nichols, and acts so as to convince her he is the killer. Eventually, he is arrested and tried. The circumstantial evidence causes a verdict of guilty, and Blackmer starts for the court house to deliver his dramatic announcement. He is killed in an auto crash, and the photographs are burned. Andrews now faces the electric chair. Fontaine, aided by police officer Arthur Franz, a former boy friend, desperately tries to back up Andrews' story. All seems lost when Blackmer's safe deposit box is opened and a letter is found proving Andrews' story to be true. Just as he is to be pardoned, he inadvertantly lets slip the real name of the murdered girl, known only to the police and the killer. It turns out that he was once married to the girl and saw in Blackmer's plan the perfect way to kill her and be found innocent. Andrews is led back to the death cell.

X-RAY: This is based on an interesting premise, but somehow fails to generate the suspense and excitement that it promises. Performances are adequate, as is production and direction, but much of what occurs is predictable. The shock ending is rather unsatisfying and too quickly wrapped up, with audiences possibly feeling cheated or just a mite confused. It should fit on the program, however, and satisfy most mystery lovers. Story and screen play are by Douglas Morrow.

TIP ON BIDDING: Fair program rates.

AD LINES: "Piece By Piece, They Built A Wall Of Guilt Around Him"; "His Life In The Balance And Only One Man Could Prove Him Innocent 'Beyond A Reasonable Doubt'."

U-International

The Killers

MELODRAMA 101M.

(Reissue)

ESTIMATE: Reissue has the angles.

CAST: Burt Lancaster, Ava Gardner, Edmond O'Brien, Albert Dekker, Sam Levene, Charles D. Brown, Donald McBride, Phil Brown, John Miljan, Queenie Smith, Garry Owen, Harry Hayden, Bill Walker, Vince Barnett, Jack Lambert, Jeff Corey, Wally Scott, Virginia Christine, Gabrielle Windsor, Rex Dale, Charles McGraw, William Conrad. Produced by Mark Hellinger; directed by Robert Siodmak.

X-RAY: When first reviewed in THE SERVISECTION of August, 1946, it was said: "This has excellent direction, plenty of suspense, and a strong climax. This rates with the better mellers. The exploitation angles are there, plus the Ernest Hemingway slant as the author . . . "

AD LINE: "The Ruthless Excitement Of Ernest Hemingway's All-Time Great!"; "Most Suspenseful Picture Of Them All"; "Brought Back For You To Thrill To Once Again."

The Sleeping City

MELODRAMA 84M.

(Reissue)

ESTIMATE: Reissue is good meller.

CAST: Richard Conte, Coleen Gray, Richard Taber, John Alexander, Peggy Dow, Alex Nicol, Hugh Reilly. Produced by Leonard Goldstein; directed by George Sherman.

X-RAY: When first reviewed in THE SERVISECTION of September, 1950, it was said: "A good, suspenseful, fast moving meller, this has Conte and Taber turning in top performances. The hospital background adds to the interest and actual shots of New York City lend authenticity."

AD LINES: "Excitement Rips The Night"; "Danger Stalks The Silent Streets"; "The Story Of A Great Police Department's Confidential Squad."

MISCELLANEOUS

The Flesh Merchant

MELODRAMA 59M.

(Sonny)

ESTIMATE: Fast buck stuff for exploitation spots.

CREDITS: Produced and directed by W. Merle Connell. No cast credits available.

STORY: The younger sister of an unmarried woman arrives from a small town to visit her in Hollywood not knowing she is a call girl. She tries to warn her about the pitfalls of the big town without confessing what she is; attempts to ship her home again. The younger girl goes instead to a figure modelling "school," the address of which she found in her sister's purse. Employment here as a model leads to what she believes to be a hostess post at a "country club." In reality this is a glorified hotel of ill repute with a large swimming pool and girls available for the wealthy male guests. Any girls who fail to "cooperate" are sent to the operator's cheaper house down town. The young girl skirts deep entanglements until one of the older girl's rebels over an assignment and is beat up before getting to the police with her story exposing the set up; and her sister arrives at the "club" on assignment and is brought face to face with her. The cops arrive in the nick of time.

X-RAY: This inde is amateurishly made and enacted and is sheer paper-back trash aimed at the moron audiences always willing to part with a buck to gander something they think is on the seamy or "dirty" side. Despite the theme, there is little objectionable to the picture itself although there are a few shots of good looking girls in bathing suits, nightgowns, undressing, etc. Short running time may be in film's favor. No known names, of course, and production values hardly existent. Title is most saliant factor in selling. Although caught in a censor free situation, the print seemed to be heavily censored.

AD LINES: "Girls Shackled To A Life Of Crime"; "A Most Daring Expose Of Hollywood."

ALPHABETICAL GUIDE To 45 Features Reviewed Since The Sept. 5, Issue

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

TWO REEL

Color Travel

MIRACLE IN THE CARIBBEAN. Warners—Color Special (Warnercolor). 17m. Both Columbus and Ponce de Leon discovered Puerto Rico and the latter returned and marveled at nature's wonders found on the isle. The story of the country is told and how a modern-day revolution as to methods of working and industry has reversed a downward trend. Today it has a housing boom in progress and luxurious hotels and play areas, as well as improvements in the standard of living for the people. GOOD. (3009).

THE WONDERS OF ARABY. Warners—Color Specials (Warnercolor). 17m. Marvin Miller as an Arab chieftain relates the history of the people with illustrations. Also to be seen is the Araby of today with its modern streets, roads, etc. GOOD. (3008).

ONE REEL

Color Cartoons

ROCKET-BYE BABY. Warners—Merrie Melodies. 7m. A mix-up at the maternity ward as far as delivery is concerned results in one family getting a baby intended for Mars. His I.Q. and mental development is amazing. He is constantly putting dad to shame. The confusion is straightened out with Mars sending a message that the babies are to be exchanged. As the father awaits his baby's arrival, he wakes up to find he has been dreaming it all at the maternity ward as his real baby arrives. GOOD. (3721).

STUPOR DUCK. Warners—Merrie Melodies Cartoons. 7m. In a takeoff on the Superman comic strip, Daffy Duck is both a mild reporter at times and at other times "Stupor Duck," who performs incredible feats of daring in his pursuit of an arch-enemy of society. His good intentions always backfire for one reason or another. FAIR. (3720).

TUGBOAT GRANNY. Warners—Merrie Melodies Cartoons. 7m. Sylvester, the cat, seeks some fish nourishment along the waterfront and spots Tweety, the bird, on a tugboat. He tries in a number of ways to board the vessel or get Tweety off, but always winds up under water. At the conclusion, a fish can't quite believe she saw a "putty cat" go by under water. GOOD. (3719).

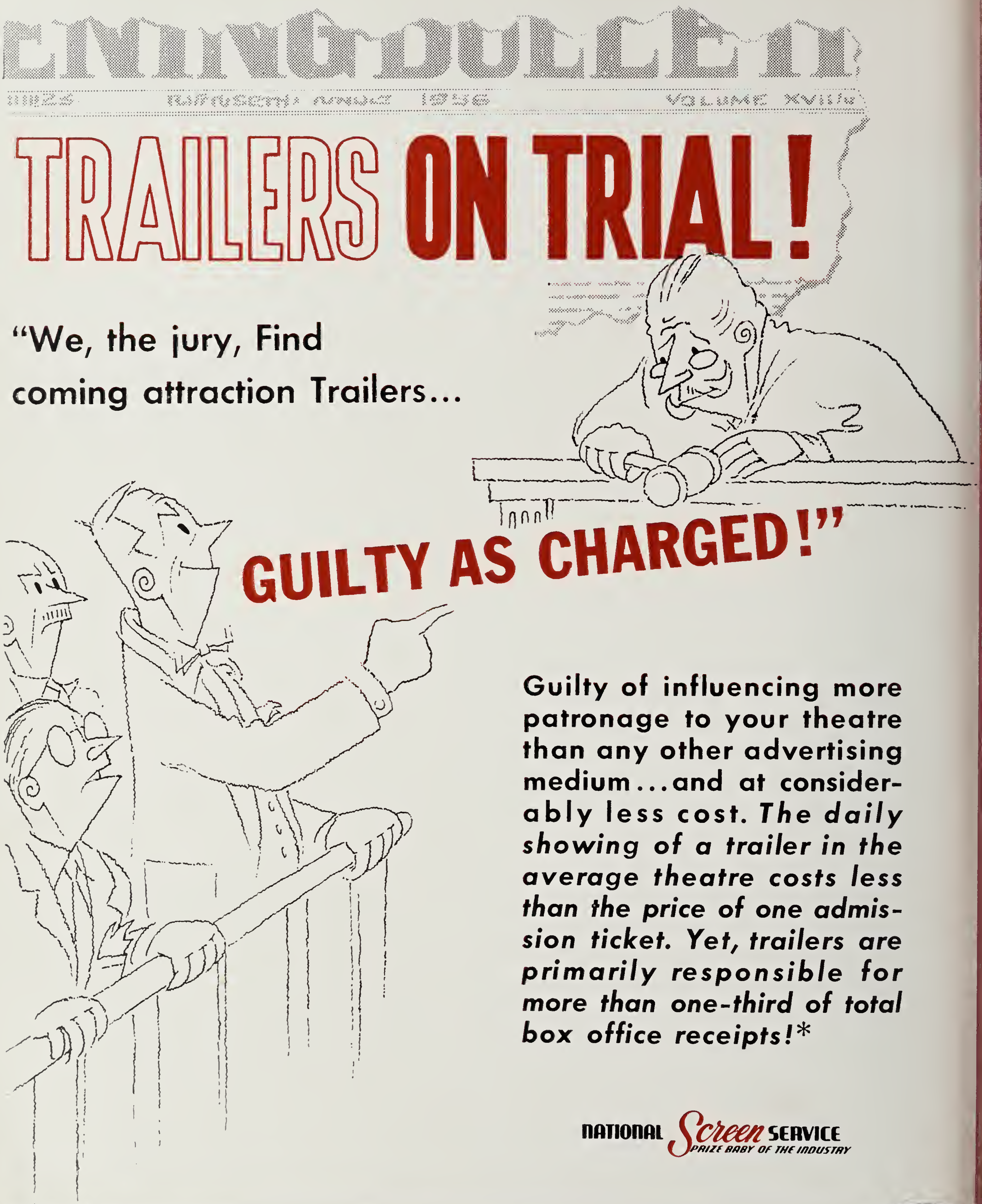
Color Sport

THE SPORTING IRISH. Warners—Sports Parade (Warnercolor). 9m. The sport of kings is amply treated in this reel. It shows how the Irish love their horses and care for them with horse shows, races, raising of the animals, judging, etc. GOOD. (3506).

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman	**The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak **Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor **The Werewolf** Don Megowan, Joyce Holden **Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles **He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien, Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina	**The Swan** (CS-EC) Grace Kelly, Alec Guinness **The Rack** Paul Newman, Walter Pidgeon, Wendell Corey **Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon **The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day **The Leather Saint** (VV) Paul Douglas, John Derek **That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE) **The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Barefoot Battalion** (Made in Greece) Maria Costi **Buffalo Bill** (RE) Joel McCrea **Rawhide** (RE) Tyrone Power **Bigger Than Life** (CS-DC) James Mason, Barbara Rush **Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier	**The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Lay **Huk** (TC) (Young) George Montgomery, Mona Freeman **Hot Cars** (Bel-Air) John Bromfield, Joi Lansing **Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa **Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray	**Distant Drums** (RE) Gary Cooper **Dallas** (RE) Gary Cooper **Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements) **Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
PROMISED FOR EARLY RELEASE	The Naked Hills (Pathe Color) David Wayne, Marcia Henderson Canyon River (CS-DC) Geo. Montgomery, Marcia Henderson Strange Intruder Ida Lupino, Edmund Purdom, Ann Harding Fighting Trouble The Bowery Boys Calling Homicide Bill Elliott Yaqui Drums Rod Cameron, Mary Castle The Cruel Tower John Ericson, Mari Blanchard		Lust For Life (CS-Metrocolor) Kirk Douglas, Anthony Quinn Tea And Sympathy (CS-Metrocolor) Deborah Kerr, John Kerr The Opposite Sex (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray The Power And The Prize (CS) Robert Taylor, Elizabeth Mueller The Iron Petticoat (VV-TC) Bob Hope, Katherine Hepburn (English-made) Julie Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France) Hollywood Or Bust Dean Martin, Jerry Lewis War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) Cecil B. DeMille's The Ten Commandments (VV-TC) (Made In Egypt)	Finger Of Guilt Richard Basehart, Mary Murphy (English made)	Daniel Boone, Trail Blazer (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young A Woman's Devotion (Trucolor) Ralph Meeker, Janice Rule, Paul Henried The Man Is Armed Dane Clark, May Wynn	The Last Wagon (CS-DC) Richard Widmark, Felicia Farr The Best Things In Life Are Free (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine Between Heaven And Hell (CS-DC) Robert Wagner, Terry Moore Stagecoach To Fury Forrest Tucker, Mari Blanchard Anastasia (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	Attack (Aldrich) Jack Palance, Eddie Albert, Robert Strauss The Boss (Seltzer) John Payne, Doe Avedon Flight To Hong Kong (Sabre) Rory Calhoun, Barbara Rush Man From Del Rio (Jacks) Anthony Quinn, Katy Jurado Running Target (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves Men In War (Security) Robert Ryan, Aldo Ray	Showdown At Abilene (TC) Jock Mahoney, Martha Hyer The Unguarded Moment Esther Williams, George Nader The Mole People John Agar, Cynthia Patrick	The Amazon Trader (WC) John Sutton, Marie Fernanda Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean Baby Doll Karl Malden, Carroll Baker, Eli Wallach The Wrong Man Henry Fonda, Vara Miles	The Oklahoma Woman (American Releasing) Richard Denning, Peggie Castle Jedda The Uncivilized (EC) (DCA) (Australian-made) Frontier Gambler (Associated) John Bromfield, Colleen Gray, Kent Taylor La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import



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PRIZE BABY OF THE INDUSTRY

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MOTION PICTURE EXHIBITOR

SEPTEMBER 26, 1956 VOLUME 56 NUMBER 22
IN TWO SECTIONS • THIS IS SECTION ONE

Enjoy the BEST
ATTEND THE Movies

"Watch Those TV Film Bookings"

editorial

Stellings Named TOA President

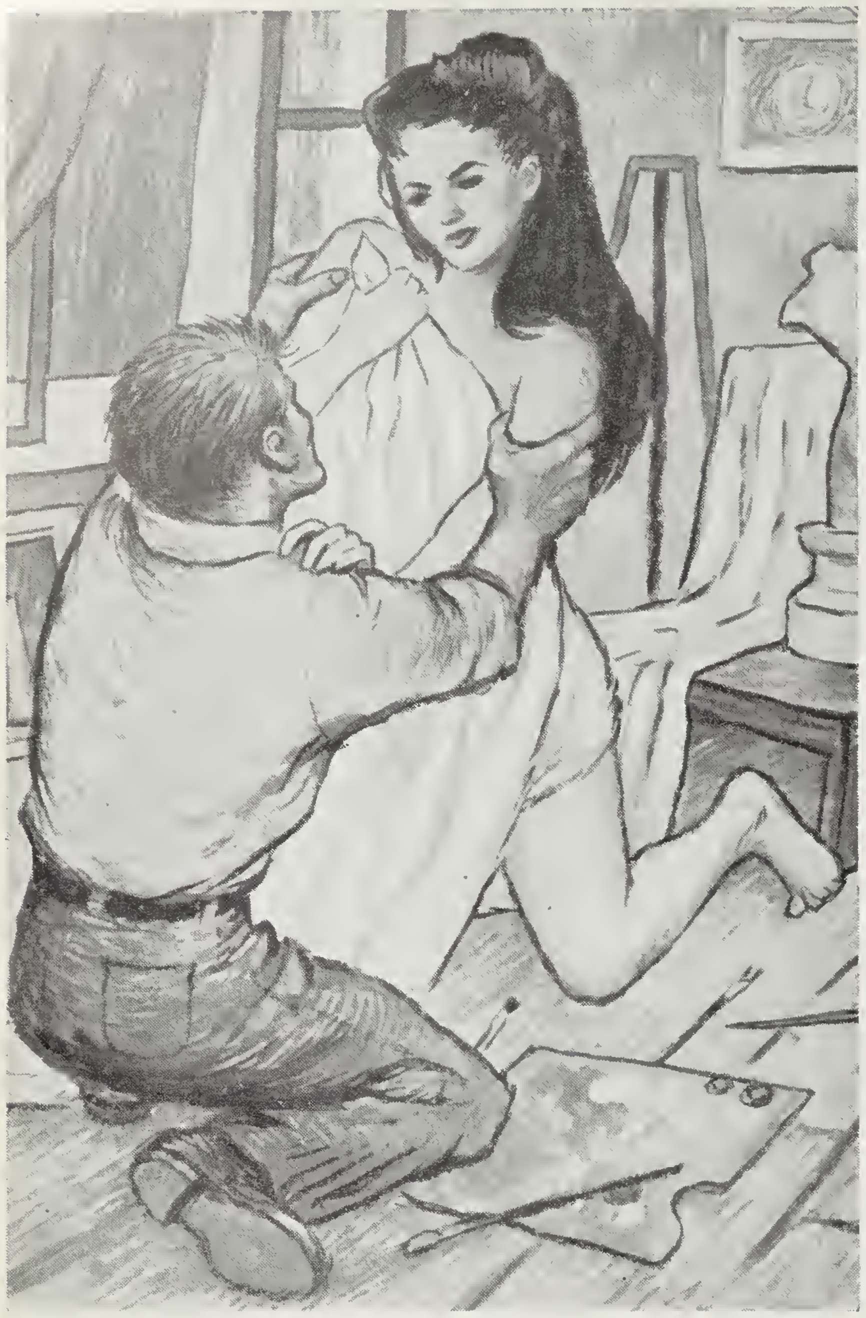
(page 7)

COMPO Meets, Mulls Tax Fight

(page 8)

AND FEATURING: STUDIO SURVEY

Sue Benningfield, Texas COMPO, and Grace Folsom, Interstate Theatres and Dallas WOMPI president, launch that organization's "Back To The Movies" drive being chaired by Maxine Adams, Frontier Theatres.



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Not within memory such ticket-selling coverage.

LIFE: Special exclusive material from Holland location. Full page in color. Two and one-half pages black and white.

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SAT. EVE. POST: Pete Martin story on Kirk Douglas to come.

GOOD HOUSEKEEPING: Feature review with art.

WOMAN'S HOME COMPANION: Color still in special color layout.

REDBOOK: Picture of the month.

THIS WEEK: Kirk Douglas cover and inside story with stills. Douglas as van Gogh included in story on special make-up.

SEVENTEEN: Two pages, including feature article and full page portrait of Kirk Douglas as van Gogh in full color. Additionally, Picture of the Month announcement to come.

AMERICAN: Three color stills published with review.

HOLIDAY: Special editorial review.

AMERICAN WEEKLY: Special article by Irving Stone with color and black and white illustrations.

CORONET: Movie of month with leadoff on Kirk Douglas.

PARENTS': Two column cut and review.

VOGUE: Included in "People Are Talking About" feature.

MADEMOISELLE: Two pages of fashions, posed in front of van Gogh paintings.

CHARM: Special review.

WISDOM: Article on van Gogh by Thomas Craven, with stills.

SATURDAY REVIEW: Glowing editorial review.

CUE: Kirk Douglas (as van Gogh) featured on cover with article and illustrations inside.

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That's the colossal number of times people are being reached by the foregoing coverage, including a page ad in all fan magazines and the famed M-G-M columns in top national magazines.

SMASHING ALL RECORDS!

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MOTION PICTURE

EXHIBITOR

Member Audit Bureau of Circulations

SEPTEMBER 26, 1956
VOLUME 56 NUMBER 22

WATCH THOSE TV FILM BOOKINGS

For several years past, MOTION PICTURE EXHIBITOR has been the only trade paper that has been "doing something about" the competition of old movies on free TV by publishing annual compilations and quarterly supplements of such features as we had reason to believe were "available to" TV bookings, and therefore could pop up at any time. Such records require the establishment of constant "listening posts" in five or six multiple-station cities, and the daily attention and checking by a sizeable clerical staff, so the costs are sizeable. And we only attempted to record features, mind you, with the most recent annual listing totaling 5,419, so that we soon must decide whether it won't be possible to save paper and presswork by publishing those features that *are not* "available to" TV bookings, instead of those that *are.*

Should we add shorts, also, the problem would become a staggering one.

But the need for such a reliable clearing house, or some source of industry knowledge on such matters, becomes more acute with each passing day, and is popping up in our subscriber mail at a greatly accelerated pace. Checking back on some of them discloses an honest lack of knowledge by branch managers of the deals being made by their company's TV agents or subsidiaries. Here is a current case in point, relating to a large eastern drive-in that is capable of paying sizeable film rentals. The owner writes:

"On August 27 I bought the 'KING KONG'—'I WALKED WITH A ZOMBIE' double bill and dated it for Sept. 5-6-7 and 8. At the time I asked if and when these features were to be released to TV, and was assured that they were not listed for some time. On Sunday, Sept. 2, I learned that 'KING KONG' had played for one solid week, three times a day, on New York's Channel 9; and that 'ZOMBIE' was scheduled to play Sept. 3 on Philadelphia's Channel 6. Both of these stations are received clearly in my area. Needless to say, I cancelled and substituted another attraction. How can I charge an admission to support my tremendous investments in theatres, when someone else is dishing it out *free* on a $99.50 TV set?"

How, indeed?

But with a minimum of 5,419 old features, and an astronomical number of short subjects now "available to" TV bookings, it looks as though this "tripping over one another" is certain to become more frequent whenever an old film is booked. And they needn't be too old either, for we recently saw a list with some 1954 releases in it.

If this industry can ever stage the all-industry conference that is so badly needed right now, maybe it will be possible to add a clause to the standard exhibition contract that will protect the admission-charging theatreman from putting his head into the meat grinder of free TV competition from the same show. Or maybe it will be possible to arrange that the right hand of film business will tell the left hand of TV just what the other is doing. And vice versa!

In the meantime, better watch those TV film bookings!

GRIN OF THE WEEK

As an example of "letting your hair down," or of being completely candid even when it hurts, we must credit THE EVENING BULLETIN (Philadelphia) under date of Friday, August 24.

This leading newspaper, which also owns a TV station, always features on its TV page a prominent box headed "TV Previewers Recommend," with an explanatory subhead stating: "A team of previewers, who scout for unusual and outstanding television programs, recommends for tonight:" Under normal conditions, there would then follow as many as half a dozen "recommendations."

On this hot August night, however, the "recommenders" apparently gave up. Listed simply and directly as their advice "for tonight" was: "A good book or a good movie!"

Jay Emanuel

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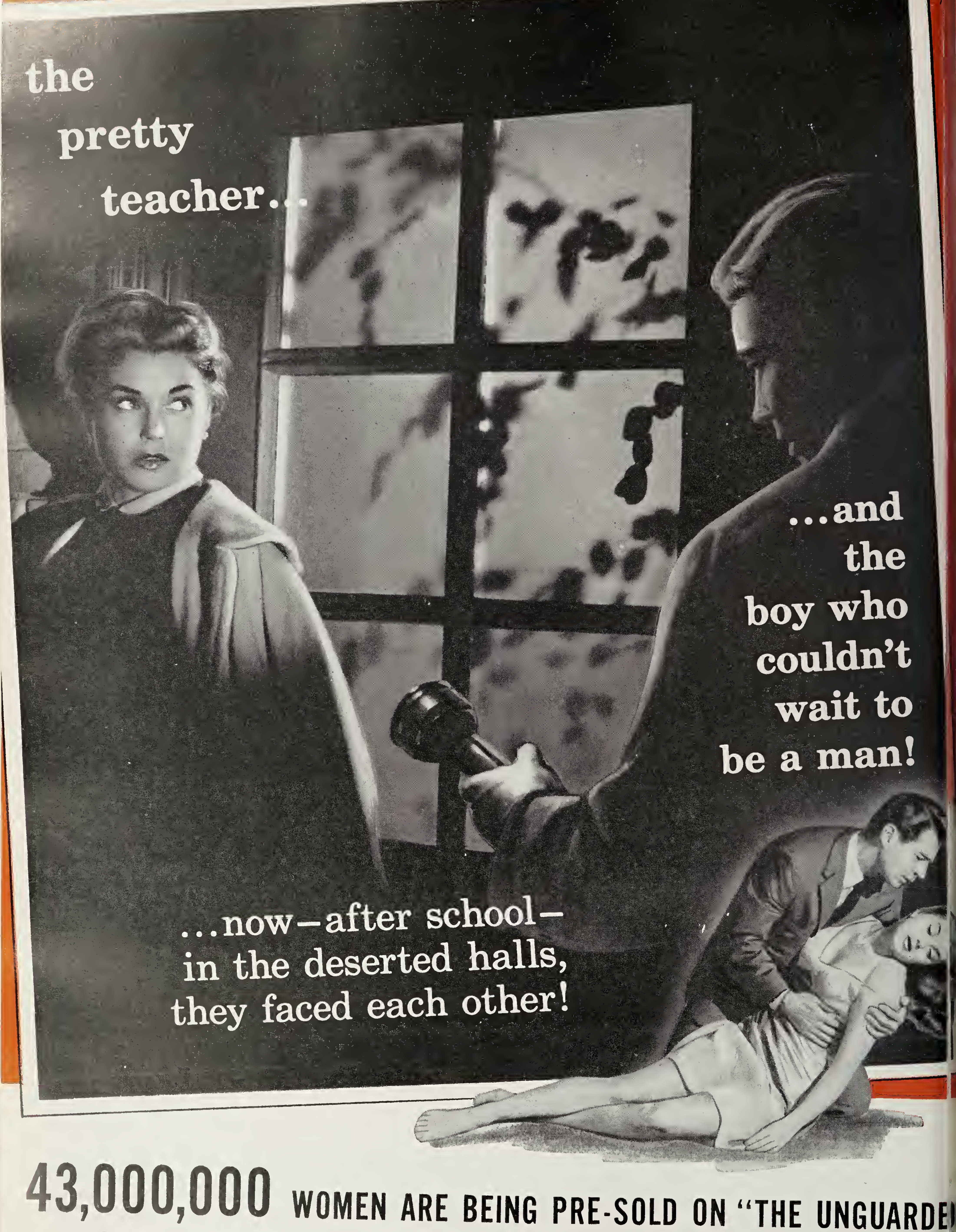
the pretty teacher...
...and the boy who couldn't wait to be a man!
...now—after school—in the deserted halls, they faced each other!

43,000,000 WOMEN ARE BEING PRE-SOLD ON "THE UNGUARDE

25 Woman Appeal publications!... another example of Universal

The UNGUARDED MOMENT

..."taut, absorbing drama...bristles with excitement...explosive climax...a sure-fire Box-office contender"

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OMENT'' Through a National Magazine Ad Campaign in
owerful pre-selling in the Big Profitable Woman's Market!

Fabian Keynotes TOA Convention, Promises SW Production Efforts

New York—Si H. Fabian, Stanley Warner president, keynoting the TOA convention at the New York Coliseum last week, declared that exhibition's greatest problem today is the product shortage and stated that his company was ready to invest "money, time and energy" in the field of production to help relieve that shortage. He also called on producers to improve sale and merchandising policies.

Referring to the wholesale transfer of film backlogs to TV, Fabian opined that the new medium "may not be doing itself permanent good." He warned that live TV entertainment might become obsolete.

Fabian called on exhibitors to better theatre housekeeping and joined forces urging the formation of one exhibitor organization. He also paid tribute to COMPO, particularly for its successful tax campaign, singling out Robert J. O'Donnell, Sam Pinanski, and Robert Coyne.

Following his address, Fabian explained that his company was in contact with the Department of Justice seeking to clear the way to engage in production or production financing to provide an increased flow of films.

The convention was called to order by Samuel Rosen, SW vice-president and honorary convention chairman, and Fabian was introduced by Walter Reade, Jr., executive convention chairman. Rosen called on exhibitors to improve theatres physically and develop better merchandising policies to speed the return of "a lush, prosperous theatre industry."

Various convention committees met, and the small theatre unit under Albert M. Pickus and Roy Cooper recommended that the convention form a group to call on film company sales heads to discuss conditions affecting small theatres. Such problems included "extended playing time, unreasonable film rentals, unreasonable national screen rentals, national sales policies, theatre patronage and how to boost it, elimination of review on deals, shortage of product, the loss of momentum due to the inability to reach accord on terms, and the disorderly flow of product." Another committee under Sidney Cohen and Nathan Greer called for a boycott of 50 per cent and higher films. TOA counsel Herman Levy pointed out that such an effort would be hampered by antitrust laws and exhibitor disunity. Other committees discussed theatre insurance and foreign films.

A showmanship session, chaired by Burton I. Jones, was told by new TOA president Ernest G. Stellings that the morale of the nation's exhibitors was on the upsurge. Jones stated that there was no simple solution to getting people back to theatres, and that exhibitors must work with "provocative" promotion ideas. He opined that too little is spent by theatremen for advertising. Henry G. Plitt, Paramount Gulf States Circuit, pointed out the value of TOA's manual of boxoffice aids.

The NEW YORK Scene

By Mel Konecoff

THE NEW JACK WARNER stood unveiled for the press last week at a luncheon session at the 21 Club attended by all major company executives. In his role as newly-elected Warners president, he realized he had an added responsibility to both the industry and the public, to say nothing of his stockholders.

He was highly enthused over company operations both here and abroad, and he felt public attendance at theatres was on the upsurge, especially with quality films that the public wants to see. With that type of film, he said, 20 films can gross as much as 70 once did. He stated that the public hasn't tired of motion pictures, but rather does not want to be annoyed with inferior films. For instance, he estimated "The Bad Seed" would gross domestic in the neighborhood of five million.

The industry is going through a period of transition and these days you have to be progressive. You can't sit back and wait for things to come to you. Further, said he, if you can't get stars for films, then good stories are the next best thing. He announced a number of films set for early release or early production starts and thought that this was a good reason for optimism.

Exhibitors are making an important effort to get and keep business by making their theatres comfortable and inviting, and they try to keep pace with producers and distributors, Warner added.

Other comments made included: 50 per cent of the company's pictures will be independently produced; the company will continue to turn out special product for TV; they do not plan to sell their theatres in Britain; the company has never refused to sit down and discuss individual problems with exhibitors and will continue to do so; they sold their backlog to TV because everyone else was selling, and the competition will be met with new and better pictures; there is no budget limit on films to be produced; 20 films will be released over the next year plus a few outside releases; the reductions in the sales force have been exaggerated with only a few salesmen being let go in the interest of efficiency and economy; there is no elimination of exchanges planned, but if such a move becomes necessary then it will be done.

(*Continued on page* 20)

BROADWAY GROSSES

(As of this Monday)

"Attack," "Bad Seed" Lead

New York—Although quite a few Broadway spots reported above average business, "Attack" at the Mayfair and "The Bad Seed" at the Astor were in the lead among the Broadway grossers last weekend.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"The Vagabond King" (Paramount). Paramount ($45,000)*—Last eight days of the second week was sure of $22,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—Still a happy click with $33,746 in the till for Friday through Sunday, and the fourth week bound to hit $50,000. Ice show on stage.

"High Society" (MGM). Radio City Music Hall ($144,000)—Thursday through Sunday accounted for $78,000 with the seventh, and last, week heading toward $113,000. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—Down to $16,500 on the 12th week.

"War And Peace" (Paramount). Capitol ($49,800)—Fifth week sure of a satisfactory $56,000.

"The Last Wagon" (20th-Fox). Globe ($14,800)—First session more than okay at $17,000.

"Attack" (UA). Mayfair ($15,000)—Opening week sensational at $34,000.

"The Bad Seed" (Warners). Astor ($29,000)—Second stanza remarkable at $46,000.

"Back From Eternity" (RKO). Victoria ($20,400)—Third week expected to tally $14,000.

"Beyond A Reasonable Doubt" (RKO). Loew's State ($28,700)—Only $10,000 in sight for the second week.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Allied Plans Ahead

New York—National Allied leaders met here last week to make plans for the annual convention in Dallas in November; the drive-in meeting scheduled for Cincinnati in February; and membership problems.

In attendance were president Ruben Shor, general counsel Abram F. Myers; Irving Dollinger, Jack Kirsch, Julius Gordon, and Wilbur Snaper.

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(The Yellow Check-Up Section)

TOA Board Still Favors Arbitration Plan

Stellings Named President To Succeed Blank; EFFG Inactivated; Full Support of COMPO Urged In Resolution

New York—The Exhibitors Film Financial Group was officially inactivated last week in the course of the annual Theatre Owners of America convention here when the TOA board and executive committee, meeting with the directors of EFFG, voted to return to EFFG production investors their stock subscriptions, totaling approximately $250,000 in cash and $100,000 in pledges. Announcement of the decision was made by TOA general counsel Herman Levy and EFFG chairman Sam Pinanski at a press conference following the Hotel Pierre meeting, which was attended also by Daniel Angel, representing the British Film Producers Association, and Edward Hinge, representing Cinematographique Exhibitors Association of Great Britain.

Levy disclosed further that the TOA directors and executive committee passed three resolutions during their session. The first reaffirmed the group's belief in industry arbitration and conciliation, authorizing the TOA president to name a committee to negotiate an arbitration system as recommended by the Senate Small Business Subcommittee. A second resolution expressed the conviction that domestic exhibitors are more prepared "than ever" to play suitable British and other foreign motion pictures, while a third measure expressed gratitude to COMPO for its successful tax relief campaign, at the same time urging the TOA membership to continue support of the all-industry association. Levy said the board was to reconvene at the weekend to consider other matters.

In discussing the EFFG, Pinanski stated emphatically that the enterprise was not abandoned, declaring that such action is "up to the board." He explained that the course adapted for EFFG was undertaken because initial promises could not be fulfilled, not because the basic need for EFFG has been eradicated. Pinanski went on to reveal that he plans to propose that further study of the EFFG problems be launched when the COMPO executive committee and membership meet this week. At the same time, Angel said that British producers are interested in making deeper inroads into the American market and that he believes television's influence in the industry has been unfavorable only to bad films. Film advertising, he added, "could become more adult." Hinge, asked how TOA could be of assistance in broadening the market for British pictures, replied, "by booking them."

In another action of the directors and executive committee, Ernest Stellings, president, Stewart-Everett Theatres, Charlotte, was elected TOA president, succeeding Myron N. Blank, who succeeds E. D. Martin as board chairman. Stellings, who acted as assistant to Blank in the past year, will serve a term of one year.

The new TOA executive slate includes also George Kerasotes, executive committee chairman; Pinanski, honorary board chairman; and Nathan Greer, Ray Cooper, Samuel Rosen, J. J. Rosenfield, and R. M. Kennedy, assistant to the president. Claude C. Mundo, administrative assistant to the president, has resigned, effective this week, it was disclosed by Levy.

The TOA vice-presidents are Carl E. Anderson, A. Julian Brylawski, Burton I. Jones, Horace Denning, C. E. Cook, John W. Keiler, 2nd, Albert M. Pickus, and John H. Rowley. Robert R. Livingston is secretary; Joseph G. Alterman, assistant secretary; S. H. Fabian, treasurer; and Levy, general counsel. The finance committee includes Mitchell Wolfson, Abe Blumenfield, Walter Reade, Jr., A. M. Pickus, and Alfred Starr. COMPO representatives are Pinanski and Pat McGee.

Schneider Resigns Warners Treasurer-V.-P. Position

NEW YORK—Warners announced last week the resignation of Samuel Schneider as vice-president, treasurer, and member of its board of directors. The resignation becomes effective in October.

Schneider, who has been associated with Warners for 34 years, will leave for vacation on the west coast, before announcing future plans.

42-Week Sales Drive Honors UA's Velde

New York—United Artists is launching a 42-week billing, collections, and playdate drive honoring its general sales manager, James R. Velde.

Velde

The sales campaign, longest and most intensive in UA's 37-year history, gets under way this month under the leadership of co-captains William J. Heineman, vice-president in charge of distribution, and Max E. Youngstein, vice-president.

More than $50,000 in cash prizes will be awarded to the 33 competing branches in the U.S. and Canadian territories. Exchanges will be aligned in three groups of equal grossing potential. A top-budget advertising, publicity, and exploitation program will back the features figuring in the salute to Velde.

AB-PT Dividend Declared

New York — Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., announced last week that the board declared dividends of 25 cents per share on the outstanding preferred and 25 cents per share on the outstanding common stock of the corporation, payable Oct. 20.

Indie Voice In PCA Mulled By MPAA Unit

New York—It was indicated last week that the MPAA did not favor the recent implied proposal of former Governor Ellis G. Arnall, head, SIMPP, that independent producers be given a voice in PCA regulations and administration in addition to Appeals Board representation.

The recommendation for inde producer and exhibitor Appeals Board participation, submitted by an MPAA board subcommittee, is now awaiting board action. For SIMPP to gain MPAA membership would necessitate changes in the MPAA charter, it was pointed out.

Many in MPAA are not convinced that indie producer representation beyond the Appeals Board is necessary, a spokesman stated. At present the major company presidents hear Code appeals.

The majority of indie pictures are now released by major distributors, all of whom except UA are members of MPAA. Indies releasing through UA invariably submit their scripts and pictures to the PCA, it was said.

One source close to the Code situation said that what was needed was dropping of the flat bans now found in the Code regulations, particularly that barring categorically films dealing with the problem of narcotics addiction.

C'Scope Enters Fourth Year

New York—CinemaScope celebrated its third anniversary last week following a year marked by the further spread of anamorphic installations everywhere and highlighted by the introduction of CinemaScope 55 in the musical hits, "Carousel" and "The King And I."

Twentieth-Fox revealed that there were currently 37,017 CinemaScope installations all over the world, with 17,408 of them in the United States and Canada. A further breakdown reveals that optical sound installations far outnumber the magnetic variety.

All indications are that CinemaScope enters its fourth year in the best of health, with forthcoming product in that medium promising still greater growth.

Servicemen To See "Attack"

Washington—Although the Defense Department refused to cooperate in the production of United Artists' "Attack," asking for script changes which the producer would not make, the Army and Air Force Motion Picture Service decided last week to show the film in all post theatres.

After screening the film, AAFMPS spokesmen said the picture met the services' "entertainment" requirements and there "was no reason" why it should not be booked and shown.

Jerry Lewis Aids Charities

Hollywood—Comedian Jerry Lewis was last week named chairman of Motion Picture Permanent Charities succeeding Walter Pidgeon.

Annual COMPO Meet Studies Allied Objections, Further Fight On Tax

New York—A new campaign for admission tax elimination, the reaffiliation of the Allied States Associates, a public relations program, and other topics were to be on the agenda of the annual COMPO meeting this week, at which the organization's program for the ensuing year was to be discussed by the directors, executive committee, and membership. In making the announcement of the meeting in the Sheraton Astor Hotel, Robert W. Coyne, special counsel and triumvirate member, stated that the date was chosen because many of those invited would be in the city for the preceding Theatre Owners of America convention.

It was viewed as certain that the matter of Allied's stand on rejoining the all-industry association following its withdrawal at the end of last year would be given careful consideration. At the time of Allied's decision, it was announced that the exhibitor group would not renew its membership until such a time as major changes in COMPO organization had been made and, after a bill of particulars had been requested, Allied special counsel Abram F. Myers insisted that Coyne must be removed as a "factor" in COMPO before his association would agree to investigate possibilities of returning to the fold. Coyne's effective work in Washington this year for the reduction of the admission tax made it unlikely that there would be sentiment in favor of his withdrawal.

The continuance of the COMPO public and press relations program through its Editor and Publisher advertising series and other media was expected to be approved; in the area of business-building, the meeting was anticipated to be influenced by action taken during the TOA convention.

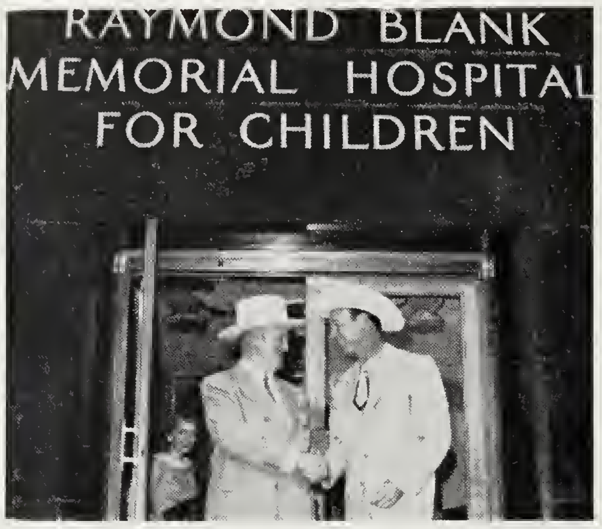
Organizations to be represented at the session included the Motion Picture Association of America, Variety Clubs International, MMPTA, ITOA, TEDA, SIMPP, and TOA. It was unknown whether the MPAA would officially designate a new member of the governing triumvirate prior to the meeting. Its last representative was Al Lichtman, recently retired 20th-Fox vice-president.

"Rebel" Previews Set

New York—Exhibitors, community opinion makers, and press representatives will be guests of 20th-Fox at a series of theatre previews of "Teenage Rebel" in CinemaScope beginning this month as part of a national campaign pre-selling the October release.

Patterned after the highly successful campaign launching "A Man Called Peter," the key city previews are designed to springboard programs of community support and word-of-mouth publicity for the topical drama of American family life.

Invitees will include educational leaders, social service administrators, clergymen, women's groups, heads of civic and fraternal organizations, whose respective members will be mobilized in cooperative programs supporting the film.



Roy Rogers, "King of the Cowboys," was greeted recently by pioneer showman A. H. Blank, Des Moines, at the entrance to the Raymond Blank Memorial Hospital for Children. The hospital was built and donated to the city of Des Moines by Blank, former owner, Paramount Tri-States Circuit, who invited Rogers to visit and cheer the young patients.

Dividend Payments Steady

Washington—The Commerce Department announced last week that publicly reported cash dividends paid out by industry companies in August, 1956, was $1,740,000, equal to last year.

Indiana Allied Rejects COMPO Invitation

New York—Allied Theatre Owners of Indiana advised COMPO last week that it would be "impractical and impossible" for it to participate in the 25th annual meeting scheduled for this week.

In stating its reasons, director Trueman T. Rembusch and president Roy Kalver, ATOI, said, "COMPO's ignoring these many months, with no attempt at hearing, pertinent and constructive Allied criticisms of the COMPO management precludes our acceptance."

It was further charged that COMPO's "failure" to follow the mandates laid down by its by-laws, which, Allied noted, led to its withdrawing from COMPO membership in the first place, still continues. Allied added that COMPO's invitation "again ignores these serious charges.

"We are reliably informed," ATOI concluded, "that the National Allied board will discuss the matter at its Dallas convention. Until that time, Allied of Indiana must decline participation in any COMPO rump meeting."

Mrs. Catalano Leaves IFE

New York—Clare Catalano, director of story and adaptation department of IFE, has resigned her post effective immediately. Mrs. Catalano was also at the head of Lux film editing department prior to the merger with IFE in 1952.

NT Convention To Highlight Four Workshops On Attendance Building

Los Angeles—Four "workshop" meetings will highlight the three-day convention of National Theatres, Inc., opening Oct. 1, at the Arizona Manor Hotel in Phoenix, it was announced last week.

Robert W. Selig, Denver, will chairman Group 1, dealing with research, expense control, stage shows, manpower development, and personnel training. M. Spencer Leve, Los Angeles, will chairman Group 2, dealing with admission prices, giveaways, public relations, parking, unusual policies, and pre-Christmas ideas. William H. Thedford, San Francisco, will chairman Group 3, on special weeks, company forms, Audience Awards, concession sales, money promotions, and new advertising approaches. Richard P. Brous, Kansas City, will chairman Group 4, discussing summer series, children's shows, credit system, screen advertising, operational irregularities, and marginal theatres.

In addition, the groups will meet with Bert Pirosh, chief film buyer; Thornton Sargent, public relations director; and Andy Krappman, merchandising head.

The group meetings have been arranged to enable those in attendance to become familiar with all the subjects on the agenda and thus aid in arriving at a conclusion based on the opinion of the majority, it was pointed out.

Seven individual committees have been appointed to function at the convention.

Chairmen and the committees they will helm are Edwin F. Zabel, division managers, district managers and showmen of the drive; Alan May, treasurers; Pirosh, film buying and booking; Sargent, publicity and advertising; Andy Krappman, merchandise and concessions; Irving Epstein, real estate and taxes; and R. H. McCullough, maintenance and purchasing.

Governor E. W. McFarland of Arizona and Mayor Jack Williams of Phoenix will give the welcoming addresses. The two civic dignitaries will be introduced to the more than 100 delegates by Dick Smith, Fox West Coast's Arizona and Imperial Valley district manager, who is also president of the Arizona State Chamber of Commerce.

NT president Elmer Rhoden will lead convention sessions.

Brown To Coordinate NT Annual Convention

LOS ANGELES—Stan Brown, National Theatres' director of research, again has been appointed by president Elmer C. Rhoden to serve as coordinator of the circuit's annual convention which this year will be held at the Arizona Manor Hotel in Phoenix, Ariz., Oct. 1 to Oct. 3.

Brown handled NT's gatherings in Los Angeles in 1954 and in Colorado Springs, Colo., in 1955. Dick Smith, Arizona district manager, will serve as official host to the more than 100 delegates from 21 states.

New Catholic Film Foundation Organized

Kansas City—A decision to organize The Catholic Film Foundation was made at a meeting in the President Hotel here last fortnight by a committee composed of Catholic educators, business men, and representatives of the acting profession, movie, and television industries.

The purposes of the Foundation are to produce, purchase, lease, or rent motion pictures, film strips, slides, and audio-visual aids of a religious, educational, or charitable purpose, designed to promote the precepts and doctrine of the Catholic faith; to donate or lease such audio-visual aids, motion pictures, film strips, and slides to churches, colleges, schools, convents, orphanages, parish and fraternal organizations, and for exhibition to the public generally; and to provide sound projectors, screens, and other equipment, particularly to schools.

Presiding was Monsignor Leo J. McCormick, superintendent, Department of Catholic Education, Baltimore, Md. In the discussion prior to the forming of the Foundation, it was pointed out by all representatives present that there was a need in every section of the country for film and audio-visual material with a religious background and that the one effective means of producing and distributing such material would be through the organization of the Foundation.

Building Code Marks Time

New York—Due mainly to the efforts of D. John Phillips, executive director, Metropolitan Motion Picture Theatre Association, theatre owners and operators were granted more time to file objections and suggestions to the proposed revision of Rule 36 of the New York State Standard Building Code for Places of Public Assembly at a public hearing held by the Board of Standards and Appeals of the Department of Labor.

Phillips contended insufficient time was allowed to study the draft of proposed revisions. Meanwhile, hearings were held in Albany, Rochester, and Buffalo.

Brandt Chairs Sports Fete

New York—Harry Brandt, president, Brandt Theatres, was named associate chairman of the first annual "Salute To Sports" dinner, which took place last night (Sept. 25) in the Hotel Biltmore. James A. Farley officiated as chairman of the event.

The "Salute" paid tribute to Baseball Commissioner Ford C. Frick and the heads of six major sports, highlighting the role played by professional sports as a "vital moral force in American life."

DuMont, Chromatic Spur Color-TV

New York—In connection with the joint announcement of Allen B. Dumont Laboratories and Chromatic Television Laboratories of a working arrangement for the reduction to mass production of the Lawrence color tube, Paul Raibourn, chairman of the board, Chromatic, stated that Chromatic was very gratified to have DuMont as a licensee and to have it agree to devote its engineering efforts to the attainment of that goal.

Coyne Asks Distributors To Name "Most Worthy" For Audience Poll

New York—All film distributors have been asked by Robert W. Coyne, COMPO special counsel, to submit the names of pictures and personalities that they "deem most worthy" to be put in contention for the second annual Audience Awards election, which will be held in theatres throughout the country from Christmas Day to Jan. 3.

In letters sent to the general sales managers of all the major companies, as well as to American distributors of foreign pictures, Coyne has requested that each distributor's list of pictures and personalities be delivered to COMPO not later than Oct. 5. All pictures are eligible that bear the seal of the Production Code Authority and that will have been released during the year ending Sept. 30.

In his letter, Coyne says: "Last year, you may recall, we used three nominating periods. By thus splitting up the year's releases, we were able to submit to exhibitors a total of 192 pictures as those put into contention by all companies. Since many of these pictures quite obviously had little or no chance of being nominated, much less of being elected, we are asking the companies this year to submit for nomination only the pictures and personalities deemed most worthy of consideration."

As last year, the Audience Awards will be held to give the public a chance to register its choice of the best picture of the year, the best performance by an actor, the best performance by an actress, the most promising new male personality, and the most promising new female personality.

Film distributors' lists of pictures and personalities in these five categories will be submitted to all the country's exhibitors on a single ballot Nov. 2.

"The Opposite Sex"

MGM'S Leo the Lion has an outstanding Metrocolor treat in Joe Pasternak's gay production, "The Opposite Sex," that will draw the customers and keep them delightfully entertained.

Many will find this considerably more entertaining than the stage version of many years back, "The Women." Women and men both will admire the beautiful girls and the beautiful gowns they wear.

Prominent in the cast are June Allyson, Ann Sheridan, Ann Miller, Agnes Moorehead, Charlotte Greenwood, Joan Blondell, Harry James, and Art Mooney, with a special nod to that beautiful vamp, Joan Collins, the film's siren.

Manhattan is described in a humorous foreword as "A body of a few million square miles, completely surrounded by females." Theatres should be completely surrounded by satisfied filmgoers.

—JAY EMANUEL

H-L Names Golding To Ad-Publicity Post

Hollywood—The appointment of David Golding as vice-president in charge of advertising and publicity for the Hecht and Lancaster Companies was announced last week by Harold Hecht.

Golding

Golding, who is now in New York winding up the releasing campaign with United Artists on Samuel Goldwyn, Jr.'s "The "Sharkfighters," will assume his new duties early in October. A member of the Goldwyn Organization for the past five years, Golding was previously publicity director of 20th-Fox in New York, and in England was the American press representative for Samuel Goldwyn and the late Sir Alexander Korda.

Atlantic Theatres Sues For Moveup On Run

PHILADELPHIA — Two anti-trust actions were filed last week in U. S. District Court against seven major distributors by Atlantic Theatres on behalf of two of their New Jersey theatres, the Laurel, Bridgeton, and the Grove, Pennsgrove.

A run on national release date and treble damages to be specified by the court are asked. Defendants named are Columbia, Loew's, Inc., Paramount, RKO, United Artists, Universal, and Warners.

U-I Earnings Up Slightly

New York—U-I and subsidiary companies report earnings for the 39 weeks ending June 28 of $3,248,933 after providing $2,390,000 for Federal income taxes. Included therein are extraordinary earnings (principally from the outright sale of all rights in old serials) of $1,021,000.

After dividends on the preferred stock, these earnings are equivalent to $3.32 per share on the 927,254 shares of common stock outstanding. For the 39 weeks ending July 30, 1955, earnings were $3,237,521 after providing $3,125,000 for Federal taxes on income. After dividends on the preferred stock, these earnings were equivalent to $3.01 per share on the 1,018,664 share of common stock outstanding.

RKO Ups Figueroa

Hollywood—William J. Figueroa, head, RKO studio insurance department, since 1953, has been appointed assistant to Raymond A. Klune, RKO executive manager of studio operations, it was announced last fortnight.

In revealing the oppointment, Klune said that it was in line with the established RKO policy of promotion from within the ranks. Ernest L. Scanlon, Jr., will replace Figueroa.

Technicolor Announces Technirama; Exhibs Told No Booth Change Needed

New York—Technirama, new large-screen system developed by Technicolor and sold to producers as a product of the Technicolor Companies, will soon be unveiled to movie audiences, it was announced last week by Technicolor president Dr. Herbert T. Kalmus. To the viewer, it is unique in its depth of focus, screen illumination, definition and equal distribution of color without distortion upon the motion picture screen, Kalmus said.

Technirama employs standard 35mm. negative which moves horizontally through the camera exposing eight-perforation frames. After allowing for a standard optical sound track, the whole of the remaining negative area within the frame is utilized. An anamorphic or CinemaScope Technicolor release print made from Technirama negative allows for maximum use of the available positive frame.

In recent years the motion picture industry has done much to offer the public larger screen pictures and Kalmus pointed out that such pictures require greater detail on the motion picture negative than formerly. Technirama accomplishes this by running the negative horizontally through the camera and recording the picture in partially squeezed form on a large area negative equal in size to two standard frames of 35mm. film.

Producers and exhibitors may also have Technicolor imbibition release prints made from the original Technirama negative without resorting to dupes. When internegatives are needed for certain foreign countries, such internegatives can be made with far superior qualities to those currently used, it is claimed. Prints suitable for projection in theatres not equipped with large screen projection equipment are readily manufactured by Technicolor from Technirama negatives. From the same negative, it is also possible to make 16mm. release prints either squeezed or unsqueezed.

No additional special equipment will be required in theatres already equipped for large screen projection. Troubles that arise from over magnification on very large screens will be minimized, Kalmus asserted.

Borgnine Sues H-L

Hollywood—Ernest Borgnine, Academy Award winner for Harold Hecht and Burt Lancaster's UA release "Marty," last week filed suit in Superior Court against the producers, as partners, as well as their various subsidiary companies, asking that his contract be declared null and void and asking recovery of $142,500 and costs.

He claims Hecht and Lancaster will receive at least $75,000 for his services to 20th-Fox in "Three Brave Men," while they only intend to pay him $17,500.

Columbia Dividend Set

New York—Columbia directors declared a regular quarterly dividend of 30 cents a share on common stock, payable Oct. 30 to holders of record Oct. 1.

Cinerama Marks Birthday

NEW YORK—The first of the "new" film mediums, Cinerama, will celebrate its fourth anniversary on Sept. 30, and company officers hailed the event and the impressive boxoffice figures run up in its relatively few dates thus far.

With three Cinerama features currently in various stages of playoff, the future looks just as promising as the past, with plans in progress to show the attractions in all territories through use of specially rigged tents where theatre runs are not feasible.

Wadsworth Heads Film Council

Hollywood—The Hollywood AFL Film Council last week named Henry C. Wadsworth, business representative, Studio Utility Employees Local 724, president.

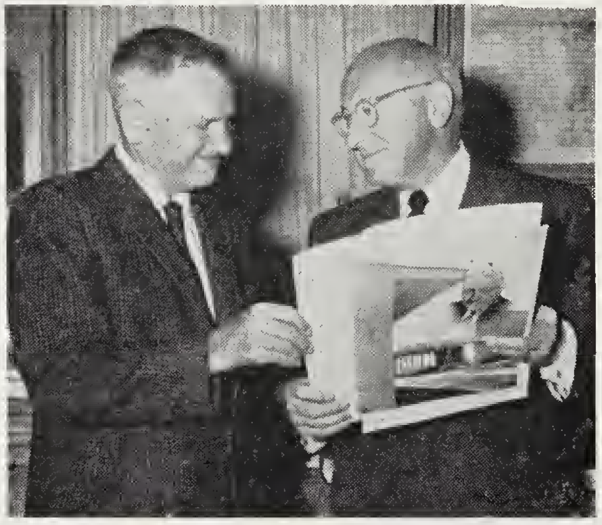
War Measure Aids Variety Heart Fund

Dallas—Nathan Golden of Washington, international heart chairman, Variety Clubs International, calls to the attention of Variety Clubs everywhere that the collection of copper drippings in the projection booths of the country, a measure adopted by the National Production Authority during the Korean War to aid in the conservation of copper, is still a profitable means of supplementing the Heart Fund of Variety tents.

This measure was universally practiced during the war through the cooperation of theatres, the International Alliance of Theatrical Stage Employees, and equipment houses, and accumulated a sizable fund for Variety charitable activities.

Through the cooperation of Homer I. Tegtmeier, vice-president, B. F. Shearer Company, theatre operators of San Francisco, these collections have been continued, and his company has turned over to the heart fund of the San Francisco Tent for their Blind Babies Foundation the sum of $3,444. Likewise the Toronto Tent has continued collections.

Non-Operating Landlord Petitions High Court For Right To File Suit



Exhibitor Milton Arthur is seen recently showing Cecil B. DeMille photographs of the newly completed $1,750,000 Cecil B. DeMille Junior High School, Long Beach, Cal., recently dedicated. It is the first junior high school named in honor of a motion picture figure.

Washington—The Supreme Court last fortnight was petitioned to rule that a non-operating percentage lease landlord has the right to sue for damages under Federal anti-trust legislation when he feels that he has been injured by an illegal conspiracy involving his tenant. The request was filed by the Melrose Realty Company, Philadelphia, in appealing from decisions of the Philadelphia District Court and the Third Circuit Court of Appeals, which held that such a landlord cannot bring suit under the Clayton Act because he is not injured within the meaning of the law.

Melrose is the owner of the suburban Yorktown, operated by Stanley Warner under a lease providing for a fixed minimum rental plus a percentage of gross receipts. Later, major distributors were sued by the Glenside, a Yorktown competition, now closed, and an agreement was reached whereby the defendants agreed to give the Glenside day and date booking with the Yorktown.

Melrose contends that this was an illegal conspiracy that reduced the Yorktown's receipts, and it brought suit against the distributors, SW, and the Glenside. The lower courts dismissed the action on the grounds that plaintiff had no status to sue for damages, without ruling whether or not there had been an illegal conspiracy involved.

In its appeal, Melrose contends that its lease arrangement is one common to the industry and charges that the decision of the lower courts is in conflict with the rulings of other courts in similar cases in the past.

Louis Stevens is counsel for the Yorktown. While the matter is before the Court, Vine Street observers feel it will be settled.

Amusement Trends Analyzed

New York—A new monthly analysis of trends in amusement subject matter will be made available late next month by Leonard Spinrad, industry consultant who has been providing authoritative studies on a private basis for major motion picture companies for the past few years. Entitled Spinrad's Detailed Analysis of Trends in Amusement, the new service will provide factual material from which long-range amusement patterns can be determined.

Spinrad, formerly a publicity executive of Warners and the winner of the American Public Relations Association 1945 award for his wartime work as p.r. officer of the Army Pictorial Service, began his consultant service in 1953 entering the film field shortly thereafter.

Paramount presents

The First Direct-To-The-Public Advertisement For

Cecil B. DeMille's
PRODUCTION

The Ten Commandments

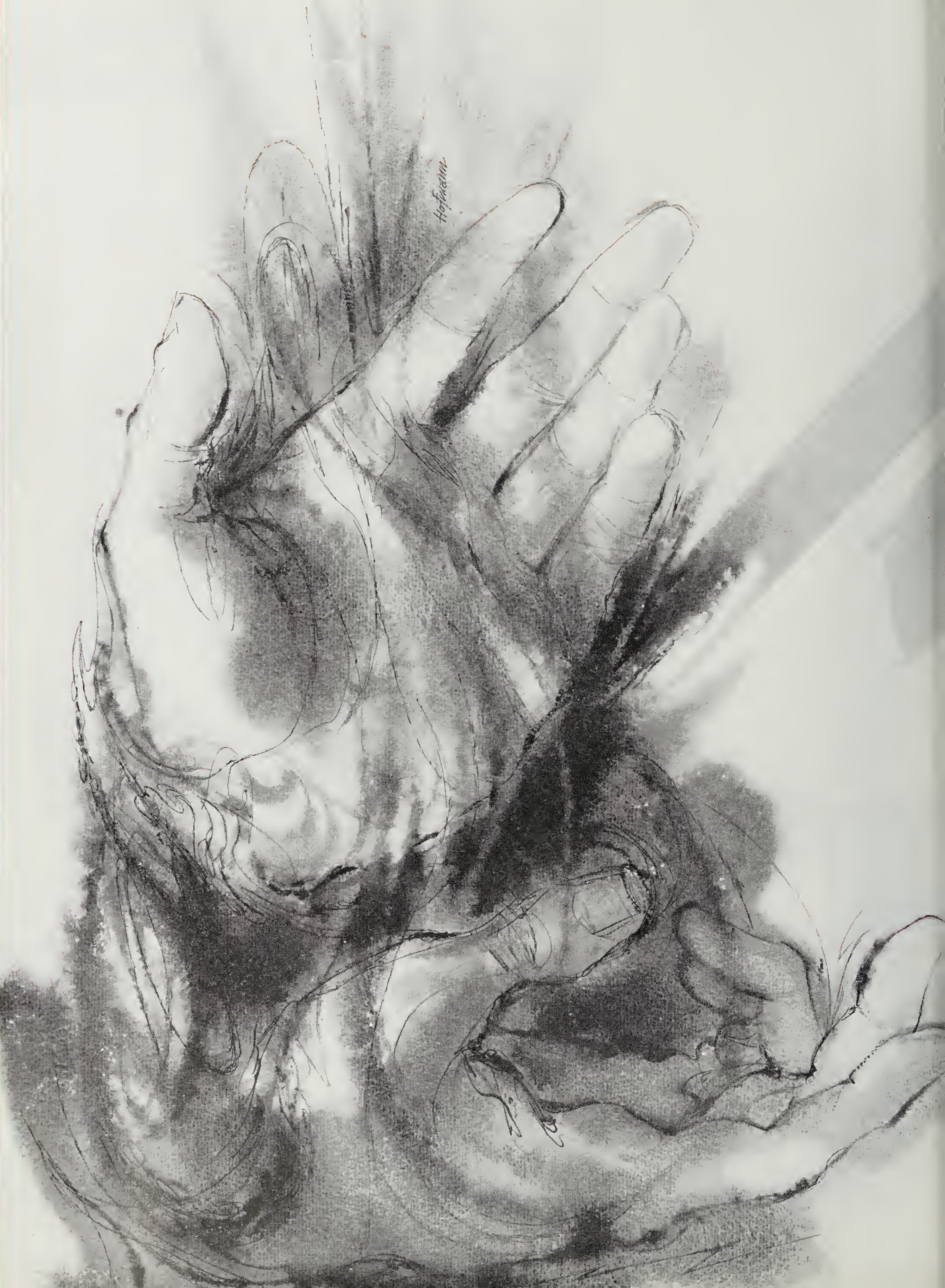
After years of intense expectation on the part of the public, the first exhibitions of Cecil B. DeMille's Production, THE TEN COMMANDMENTS, will take place at . . .

CRITERION, NEW YORK CITY—NOVEMBER 9th

STANLEY WARNER'S BEVERLY HILLS, LOS ANGELES—NOVEMBER 15th

Paramount believes that this initial full-page newspaper ad—its method of presentation—and the spirit of its message are of vital interest to all exhibitors. Therefore it is reproduced on the next two pages . . . .

Full-page ad, reprinted from the New York Times, September 17th, 1956



THE TEN COMMANDMENTS

ARE NOT LAWS–

THEY ARE THE LAW!

The Lord handed down The Law through one man.

That man was Moses—and thus the story of Moses stands as the most significant human drama ever lived. For here was a mighty figure, one who had been tested and tempered by the temptations of riches, power, and the flesh and who, through his own weaknesses and strength, had come to understand all that was base and all that was noble in Mankind.

Four books of the Holy Scriptures—Exodus, Leviticus, Numbers and Deuteronomy—tell us almost all about this man. The ancient historians, Philo and Josephus, fill out the knowledge of the earlier years of Moses' life.

Cecil B. DeMille has recorded, for the ages, all of the dramatic story of Moses and The Ten Commandments. He has brought to life, through the medium of the motion picture, this great subject which has been described as "The most decisive leap forward ever discernible in the human story."

Paramount Pictures will present Cecil B. DeMille's Production "THE TEN COMMANDMENTS" at the Criterion Theatre starting November 9th. Twice daily. All seats reserved.

"THE TEN COMMANDMENTS" is an exclusive engagement at this theatre. During this engagement it will not be shown in any other theatre in this city.

The International Scene.........

Canada

"See Now-Pay Later" Studied In Canada

TORONTO—The "See Now—Pay Later" plan now under discussion in the U.S. is being studied by the Canadian theatre circuits. Both Famous Players and Odeon Theatres are examining the practicability of the plan.

"Experiments in credit-card admissions are now being carried out in the U.S., and we are watching these very closely," said Eward Forsyth, assistant general manager, Odeon Theatres (Canada), Ltd.

Speaking for Famous Players Canadian Corporation, Ltd., James R. Nairn, advertising director, said the matter had been discussed "and we are interested, but we have no definite plans at present. I have not heard of its use by live movie houses, but do know something of this kind is operated by live theatres in New York, where it applied on the more expensive seats."

Forsyth said that "certain exhibitors have given a lot of thought" to the plan, but the difficulty, as he saw it, "was to work out an economic method." One way, for instance would be to have a central agency as clearing house to deal with a group of theatres," he said.

Canadian Comment

Cecil B. DeMille will be a guest at the annual meeting of managers, executives, and partners in Famous Players' eastern division, to take place at the General Brock Hotel, Niagara Falls, Oct. 22-24. Arrangements have been completed for special screenings of "War And Peace" and DeMille's epic, "The Ten Commandments." DeMille will be accompanied by his executive assistant, Art Arthur, a one-time newspaperman in Toronto. President of Famous Players, John J. Fitzgibbons, will be present, while Morris Stein, eastern division manager, will preside at the meetings.

Lee Bishop, manager, Shea's, Toronto, was host along with The Telegram, Toronto, to a group of senior citizens at a morning showing of "The King And I." It was one of many tieups made by Bishop for the film. These included a tieup with Capitol Records, which resulted in setting up no less than 35 special windows throughout the metropolitan area of Toronto; a tieup with Pocket Books, with 12 panel delivery truck bannering the picture and book and displays of the books in store windows.

CINE CHATTER: Cecil O'Neil is now operating the Granada, Dunnville, Ont., following withdrawal of Twinex from the operation. . . . Stage attractions have been featured at the O'Brien, Renfrew, and at the Cornwall Drive-In, Cornwell, Ont. . . . Gilbert J. Graham, one of the few surviving group of old-time backstage personalities died recently in an Ottawa hospital. He was stage manager of the Russell and Dominion theatres during the hey-day of drama and big-time vaudeville. . . . The Telegram, Toronto daily, teamed with RKO to promote "The First Traveling Saleslady" at the University and Eglinton through a contest to find two Ontario salesgirls for a four-day all-expense paid holiday for two in Bermuda. . . . Another promotion set up for "High Society" by Chet Friedman of MGM was the placing of Phil Stone, Toronto dee jay, in the window of a downtown store, to promote the film and do his broadcast from the store window. . . . Leonard W. Brookington, president, The Odeon Theatres (Canada) Ltd., was named by the Canadian government to head the Canadian delegation to UNESCO to be held later this fall in Geneva. . . . Showcase Film Productions is the name of the company set up by J. J. Chrisholm as a division of Associated Broadcasting Company, Ltd., Toronto, to make any type of film and offers distribution service. . . . Julian Roffman, Meridian Films, was the topic of a column-length interview by Stan Helleur, of The Telegram. . . . Jack Karr, Toronto Daily Star entertainment columnist, is in the U. K., covering the international picture. Hugh Thomson is pinch-hitting for Karr.

—HARRY ALLEN, JR.

Marilyn Monroe is seen at a recent press conference at the Savoy Hotel, London. She is in England co-starring in "The Sleeping Prince," a L.O.P. Production, Ltd., for Warners, with Laurence Olivier.

Crowds are seen recently at the Film Festival Theatre, Karlsbad, Czechoslovakia, for the showing of UA's "Marty," first major American independent film to be shown behind the Iron Curtain in 10 years.

Search For "St. Joan" Enters Crucial Stage

NEW YORK—More than 3400 girls have been auditioned by Otto Preminger during the first two weeks of his international search for an unknown to portray Joan of Arc in the film version of Bernard Shaw's "Saint Joan," which Preminger will produce and direct for United Artists release.

Seeking an actress as young as Joan herself was during her inspired career, Preminger has, to date, conducted auditions in New York, Boston, Montreal, Toronto, Detroit, Cleveland, and Chicago. He will go on to see additional hundreds in eight more cities in the United States this month, and then will leave for Europe to carry on the search in London, Manchester, Dublin, and Glasgow, Paris, Stockholm, Copenhagen, and Rome.

The thousands of young actresses being auditioned were selected from the vast multitude of applications sent in by young women eager to play the Maid of Orleans in the Shaw play. The role is considered one of the most brilliant in the modern drama. With the screen play now being written by British novelist Graham Greene, and production scheduled to begin on Jan. 2 in London, Preminger must find his still unknown Joan in the very near future..

He plans to make screen tests of some 50 of his best prospects. After showing the best five of the tests on a national television show to check public reaction, Preminger will make his final selection by the end of October.

RKO Names Israel

NEW YORK—Walter Branson, RKO's vice-president in charge of world-wide distribution, announced last week the appointment of Simon Israel as RKO's manager for Holland. Israel has been acting manager for Holland since last December, when he succeeded Louis L. Lioni, who resigned.

Israel joined RKO in Holland in 1948 after several years as a theatre manager in the country. He rose to the position of chief booker in the Amsterdam office, and was publicity manager when named acting manager for Holland last year.

SBA Mum On Loan Issue

WASHINGTON—Although the Loan Policy Board of the Small Business Administration met last week to decide whether to make motion picture theatres eligible for small loans as requested by the Theatre Owners of America, no announcement was made of its decision.

The TOA had estimated that the average loan would not exceed $25.000, and with the money the small theatres would be able to modernize and put in new equipment.

U. S. Films To Japan TV

NEW YORK—The first television deal in Japan for feature films with an American company was made last week between the Japanese Government's station in Tokyo, the Nippon Hoso Hyokai, and David A. Bader, vice-president of Atlantic Television Corporation.

Drive-In's Birthday Celebration Nets $100

PHILADELPHIA—R. A. Carpenter, Hiway Drive-In, Radford, Va., with his entry outlining how to celebrate a drive-in's anniversary, emerges as this week's $100 winner of contest 65.

One of the SHOWMANSHIP SWEEPSTAKES judges, A. Fuller Sams, Jr., Statesville Theatres Corporation, Statesville, N. C., said: "All drive-in theatres can learn a great deal of value to them in Carpenter's birthday month activities."

SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 65

George Nonamaker
Editor

WINNING ENTRY

DRIVE-IN BIRTHDAY CELEBRATION

Submitted by R. A. Carpenter
Hiway Drive-In, Radford, Va.
400 cars • $1.00 top admission
Semi-industrial area.

Our birthday celebration is an annual affair and runs for a month, during which time the extra features this year attracted much extra business. Since this was the sixth anniversary the numbers 1950 and 6 played a key role in many of the promotions. The entire month long program, including all extra advertising, cost less than $150, including many gifts, favors and special radio and screen advertising. All art work, newspaper layouts and radio copy were developed and executed by the manager.

A synopsis of many of the stunts follows:

DOLLAR FOR DOLLAR NITE—A quantity of stage money was bought and rubber stamped with theatre name. Cashier gave a Hiway phoney buck for each dollar spent at boxoffice. The stage money was accepted at anytime as payment for an entire carload.

PENNY POPCORN NITES—Pennies minted in 1950 were accepted as payment for regular 10 cent boxes of popcorn. No limit as to number. Local banks reported a run on pennies with folks buying as many as $5 in pennies. The record popcorn purchaser was the man who single handed carried out 39 boxes. This gave us quite a talking point in our public address announcement. We told the people we wished the 1950 pennies to give out as souvenirs at our regular birthday party later.

LUCKY DOLLARS WEEK—Six digits on six dollar bills were posted each evening in the snack bar. Anyone having a dollar bill which had matching digits was offered $6.00 for that particular dollar bill. This created snack bar traffic.

LUCKY LICENSE NITES — Patrons were given a card at the boxoffice and asked to register their license number. At the end of first show each evening some "lucky" license numbers were flashed on the screen. If drivers were present they received $5 cash prize.

50-50 NITE—A carload was admitted for just 50 cents and a 1950 penny.

BIG SIX NITE—Any car with a license number ending in 6 was admitted free.

KIDDY KARNIVAL — Special family pictures were booked for this week. Each child given a favor such as whistles, horns, other carnival novelty goods. Passes for future shows given as door prizes. At close of first performance each night drawing held with prizes ranging from three foot dolls to Davy Crockett jack knives. One night a kiddie balloon chase was held with balloons released from projection booth. Prizes to kids capturing the most balloons. All participating received inflated balloons.

LADIES NITE—Glassware as favors. We purchased wholesale an assortment with retail values up to 39 cents each. In addition, six costume jewelry sets and three cutlery sets were given as door prizes. The jewelry sets were valued at $10 and the cutlery sets at $5 retail.

SPECIAL EVENTS NITE—Passes to parents of youngest baby present; oldest person present; largest family, etc. Most recently married couple; oldest married couple, etc.

MEN'S NITE—Free cigars to men. Door prizes such as auto trouble-lite kits, cigarette lighters, wallets, etc.

MERCHANTS' WEEK—This was the big week of the celebration since it included our annual birthday party. Promoted prizes included an electric portable sewing machine; an English bicycle; 100 gallons of gasoline; an Elgin watch; and a pair of men's shoes. One prize was awarded lucky number holder each night. The merchants gave out double coupons with purchases; and we gave them with admissions. All had separate receptacles for tickets; and all merchants gave window display space on giveaways. The drawings were held at the snack bar.

BIRTHDAY NIGHT—We have a standing agreement with a bakery for a 20-pound birthday cake each year. During intermission everyone is invited into the snack bar and are served free cake and free cokes. Drawings for door prizes on this special night were held at the same time and place.

Advertising was held down to a minimum; and we received some gratis radio spots. All regular weekly window cards carried activities of each evening for an entire week. The merchant tie-up was announced with a special four columns x 10 inch ad on a Saturday and repeated on a Monday. Much of the advertising was right over our regular public address system. The entire month-long program, including all extras, cost less than $150, including money spent for many gifts, cost of free popcorn, etc.

We believe that even had we not increased our revenue any during the period, but we grossed more than the year before, that the added amount of word of mouth publicity would have made the venture worth while.

RUNNER-UP NUMBER 1

"THE HARDER THEY FALL"

Submitted by Sheldon Kliman
Riviera, Hastings, Minn.
632 seats • 50 cents top admission
Rural and city patronage.

Friday and Saturday night in our town are action nights. Therefore, when I booked this film I did not waste any time to get the news out to the ticket buying public.

We distribute monthly programs, so on the reverse side I listed the three top pictures of the month; and used this film as "number one."

Our town, like other towns, is full of hot-rodders. I asked several to stop by the theatre so I could post advertising on the cars. Everyone approached was happy to receive passes in return for parading the streets with advertising on "The Harder They Fall" plastered all over their cars.

Pasting one-sheets on the sidewalk attracted attention. The fact that I pasted a one-sheet in front of the police station bearing in big red letters the wording: "The Fight Racket Exposed!" received extra attention.

In our newspaper ad we announced that we were giving free "boxing souvenirs" to the first 100 children at the Saturday matinee. These were tiny reproductions of boxing gloves in some kind of metal and could be attached to key rings.

Use was made of classified ads to catch readers who might overlook the regular theatre ad. This copy read: "FOR SALE—Tickets to the most exciting boxing you'll ever see. 'The Harder They Fall' stars Humphrey Bogart at the Riviera Theatre, Friday and Saturday. You'll see champions like Jersey Joe Walcott and Max Baer fight Mr. Fix. It's a must for all sport fans."

We persuaded the newspaper to run a two-column scene mat free. This was in addition to our regular "news" reader on current attractions.

Heralds were distributed in automobiles in both the business district and in parked cars around the factories.

A tieup was effected with Murphy Motor Company whereby to demonstrate the new Chryslers, they would drive theatre patrons from their homes to the theatre on Friday night in a new car. The motor company advertised this in their window and in their newspaper ad; and we also advertised it in lobby frames at the theatre. When the newspaper editor heard about it, he wrote it up on the front page.

"FOR THE THIRD STRAIGHT YEAR.

RANDOLPH

IN THE GREATEST PICTURE OF HI

7th

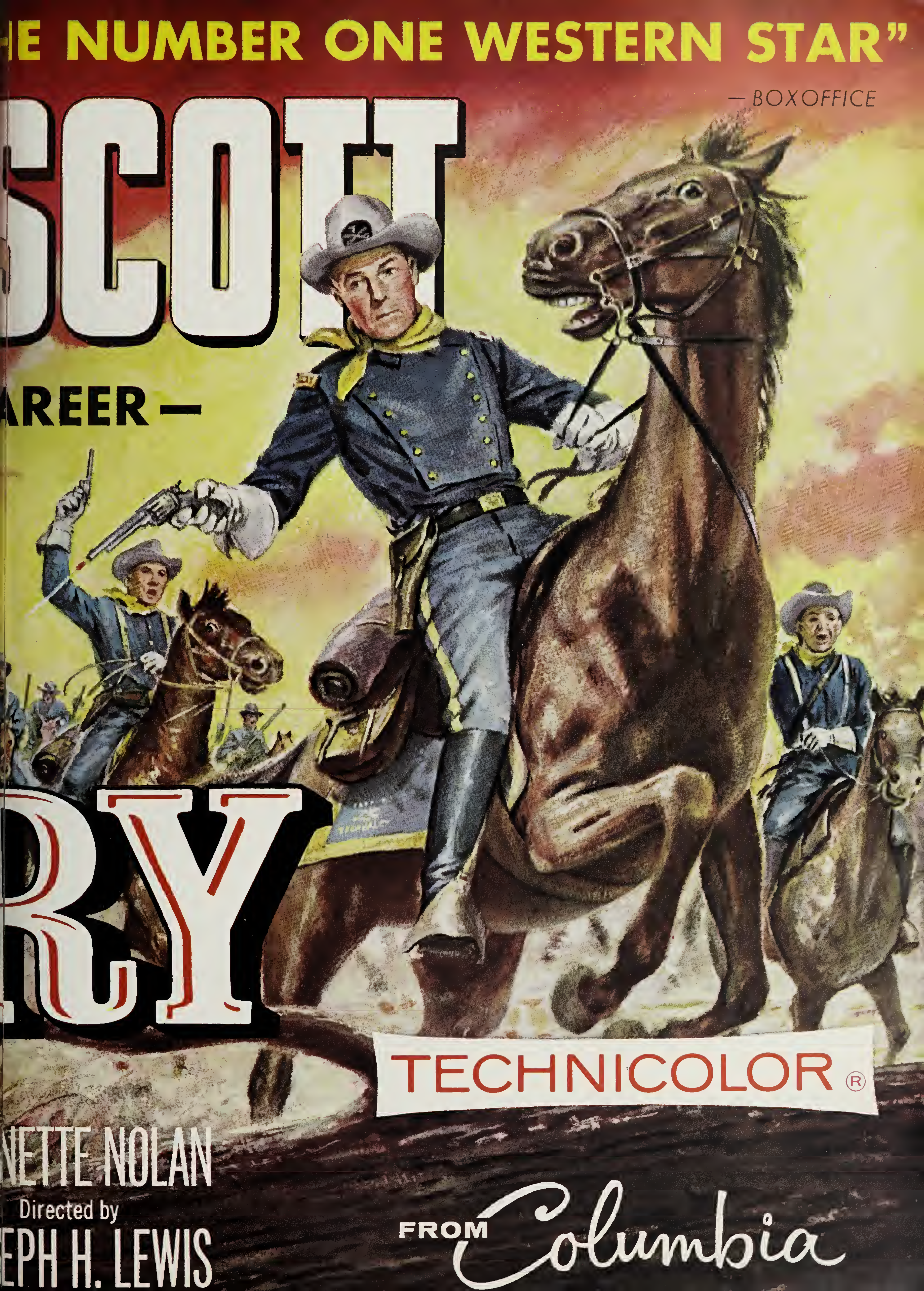
CAVA

with

BARBARA HALE · JAY C. FLIPPEN · FRANK FAYL

Screen Play by

PETER PACKER · A SCOTT-BROWN PRODUCTION · Produced by HARRY JOE BRO


HE NUMBER ONE WESTERN STAR"
— BOXOFFICE
SCOTT
AREER —
RY
TECHNICOLOR ®
NETTE NOLAN
Directed by
EPH H. LEWIS
FROM Columbia

The Western Auto Store also cooperated by giving us an attractive window display. And the theatre really did business!

RUNNER-UP NUMBER 2

"COCKLESHELL HEROES"

Submitted by Ivan F. W. Ackery
Orpheum, Vancouver, B. C., Canada
2874 seats • 90 cents top admission
General patronage.

We recruited the Canadian and American Navies to help us publicize "Cockleshell Heroes." They both cooperated to give us one of the most spectacular openings we ever had. It seemed as if the whole town turned out for the "gala affair" and "march past" in front of the theatre.

Under the auspices of the Navy League the honored guests were invited. Two "Victoria Cross" winners also attended. The opening night ceremonies were broadcast over radio station CJOR. Ten British Royal Marines, veterans of the First World War, were interviewed by the press and radio.

In the parade was the brass band of the H.M.C.S. "Discovery" and the Bugle Band of the Sea Cadets and they led Naval detachments from the Royal Canadian Navy and American Marines. Also in the parade was a company of smartly dressed Wrens.

The whole front of the theatre was a "blaze" of color; and traffic was held up on the main street for half an hour. The navy decorated the theatre with flags, pennants, and ships chandlery inside and out. A torpedo was displayed in our outer lobby and this caused all passers-by to stop and "look-see."

Navy Wrens and Sea Scouts acted as honorary ushers and directed dignitaries to their reserved seats. Sea Scouts with their bugle band paraded down the main drag to the theatre on Saturday morning.

We had a very striking cooperative page in the Vancouver Province in which we had local British firms sponsor the advertising. This page, of course, was "gratis" to us and was very impressive advertising in the daily paper.

Sir Michael Bruce, brother of movie actor, Nigel Bruce, attended the opening night, which netted us a front page story in the Vancouver Herald. Local society editors picked up the list of dignitaries who attended the opening and this gave us readers in the society columns of Vancouver's three daily newspapers.

Other regular advertising such as British Empire broadcasts, special front, newspaper scene mats, helped give "Cockleshell Heroes" a big send off, which is just what it needed.

The film, incidentally, was sold as "an all British production" being "The true story of the daredevil feats of 10 Royal Marine Commandos in the most astounding adventure picture ever put on film."

$1,850.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES
$500.00 on—
"The Harder They Fall"
(This Prize Offer expires October 3, 1956)

UNITED ARTISTS
$750.00 on—
"Alexander The Great"
(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES
$500.00 on—
"Earth vs. The Flying Saucers"
(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

BIRTHDAY SHOW FOR 12-YEAR-OLDS

Submitted by Bob Walker
Uintah, Fruita, Colo.
221 seats • 40 cents top admission
Small town patronage.

I imagine most country theatre owners and, perhaps, some of our city cousins are plagued with the problem of getting youngsters to cross over from the child ticket buying stage to adult or student.

I get so attached to "my kids" that it really pains me when they come in beaming over the fact that they are now 12 and, then, have to throw cold water on their joy by reminding them that they shouldn't have told me unless they want to buy an adult ticket.

One little girl, whom I've baby sit with since she was a toddler, was so elated recently at being a grown-up and 12; and then, whamo, I broke her heart by reminding her that she had just become a 40 center.

There's always a few who are small enough to take three or four years making the span from 11 to 12. I don't mind them fudging a year if the honest kids don't find out and make too much uproar. When the others begin to complain, for morales sake you've got to call some one a liar and that's not good either.

Well, this little girl got me to thinking that there ought to be some way to get them to want to tell us when they're 12 and still for us not to have to feel so mean about giving them the sad news—something to take the edge off the bite of becoming an adult ticket buyer.

I experimented with this little girl. I wrote her a nice letter telling her that it wasn't because I liked her less now that she was 12 that I was having having to charge her more, but, rather, the old law of economics that demanded a new crop of 40 centers coming on every year if we were to bring in the best features and equipment and give all the baby sitting services, etc., that we'd always given. I closed by telling her that starting with her all youngsters who become 12 will be invited to bring 12 guests and see the show on the house on their birthday.

I then carried the idea further and had a trailer made up, reading: "Little men and women find turning 12 a happy time. We dislike spoiling the happy occasion by reminding them they've just become adult ticket buyers. To prove we're not all mean from now on when anyone becomes 12 you're invited to get up a party and see a show on the house. Limit 12 guests. Just call and let us know when you're coming."

The kids are having a wonderful time; and I think I have found the answer to several problems.

RUNNER-UP NUMBER 4

"FIVE AGAINST THE HOUSE"

Submitted by Paul Ricketts
Charm, Holyrood, Kans.
280 seats • 50 cents top admission
Small town patronage.

We ran a crap game in our lobby for a week preceding the playdate on this picture.

For one week ahead of that we ran a teaser trailer reading: "No need to go to Las Vegas to gamble. Just watch for the opening of our crap table. Coming soon . . . ."

Then for the week ahead of playdate we used the following trailer ahead of the regular feature trailer:

"Are you a crapshooter? You can't lose at our table. Roll a 'natural' the first try and get a guest ticket to see . . . ." This was followed by the regular trailer.

We set up the table in the lobby and an aide acted as house man. He ran the game and issued the invitation tickets, which read: ". . . . . is hereby declared an expert crapshooter and is invited to be our guest to see 'Five Against The House' (dates) Charm Theatre." He stayed with it very good and did a fine job and it created plenty of interest. A pretty good percentage of those trying, and most everyone tried, rolled "naturals" and we got a good return on the tickets. We felt that they bought enough extra paid tickets to make it worth our while.

We also gave a sack of popcorn as a consolation prize to anyone who threw "snake-eyes"; but didn't lose much corn; but this did add to the interest.

The stunt is adaptable to any picture with a gambling house theme.

Universal proudly announces the December 25th availability of...

Written on the WIND

Written on the WIND

TECHNICOLOR®

STARRING

ROCK HUDSON · LAUREN BACALL
ROBERT STACK · DOROTHY MALONE

ROBERT KEITH · GRANT WILLIAMS Directed by Douglas Sirk Screenplay by George Zuckerman Produced by Albert Zugsmith

Konecoff

(Continued from page 6)

PRODUCER SPEAKS: Samuel Goldwyn, Jr., producer of UA's "The Sharkfighters," had some words of wisdom to utter last week.

General—There seems to be a change taking place in Hollywood, once the home of formulas and the pictures resulting therefrom. These days there are a number of new people, such as writers, directors, and producers, who don't know from following formulas and instead concentrate on making good and unusual films. Even the old-timers are abandoning spectacles merely for the sake of making spectacles and rather concentrating on quality. He observed that too many new talented people behind the cameras are being lured into TV rather than filmmaking, where their talents would be most appreciated.

Specific—On "The Sharkfighters," he felt that this was an unusual film that needed unusual handling. In addition to a national tieup with the shark leather producing industry, there will be traveling exhibits, museum tie-ins, etc. His touring of principal cities prior to the release of the film around Thanksgiving is in the discussion stage, and several of the personalities in the picture will also participate. Even star Victor Mature is cooperating to the extent of handing out shark's teeth in Europe to newspaper people, etc.

Future—His next film, to be shot in the spring, is "The Proud Rebel," and he was looking for more possible story material while in town. He will make as many films annually as he can find stories for, and no releasing deal has been set for any of his future product, his deal with UA winding up with "The Sharkfighters." His previous release was "Man With a Gun," which did very well, according to him.

TV—The presentation of free films on TV from company backlogs has to be combatted by better and more unusual films. To our advantage are better techniques, no interruption from commercials, large-sized screens, getting people out of the house, giving the public quality for which it is willing to pay.

COMMENT: The Theatre Owners of America convention may have been found a fine affair of its kind by many, but to us it was a hodge-podge of mismanagement as far as press relations are concerned.

The guiding genius behind the mishandling and inadequacy in press relations, so far as we were affected, is one Joseph C. Altermann, who is listed as assistant secretary at TOA and who also acts as office manager. In our opinion, he should stick to these duties and leave the field of press relations to those who know how or care.

Producer Sam Goldwyn, Jr., recently discussed his latest film for UA release, "The Shark Fighters," with MOTION PICTURE EXHIBITOR's Mel Konecoff (with pipe) over an appropriate symbol of the fish in question.

Danville Salutes "Raintree"

DANVILLE, KY.—When a month's location shooting ended here last fortnight, J. Sterling Towles, managing editor, issued a special eight page edition of The Kentucky Advocate paying tribute to MGM's "Raintree County."

Stated Towles, "Danville people have taken inventory and have reached the positive conclusion that the event has meant much to the community. Business men point to the increased traffic in the local stores, and the large number of tourists who have visited the city.

AN ENTIRELY NEW ENTERTAINMENT EXPERIENCE... A TRUE ADVENTURE MORE AMAZING THAN SCIENCE FICTION!

A SIXTH CONTINENT
OPENS UP ITS HIDDEN
MYSTERIES — THE
WONDERS OF A GREAT NEW
WORLD OF SILENCE
NEVER BEFORE REVEALED!

Marine Studios presents
Secrets of the Reef
in Eastman Color

A Butterfield and Wolf Production
produced by Alfred Butterfield
A Continental Distributing Inc. Release

SMASH ON BOTH COASTS!

BIGGEST OPENING DAY IN HISTORY OF BARONET THEATRE, N. Y. NOW IN ITS 3rd SENSATIONAL MONTH!

"OPENING ESTABLISHED NEW ATTENDANCE RECORD AT OUR TELENEWS THEATRE, SAN FRANCISCO — EVEN TOPPING DISNEY FIGURES!"
—John Parsons

Another Great Hit From Continental!

50 WEST 57th STREET
NEW YORK 19, N. Y.
PLaza 7-2593

CONTINENTAL DISTRIBUTING INC.

Phila. Booking Deal Clarified By Principals

PHILADELPHIA — Certain statements published last week in connection with Milgram Booking Service, Inc., acquiring the accounts of Allied Motion Picture Theatre Service, Inc., have been denied.

David E. Milgram states that he did not "confirm" the previous erroneous report, and adds that he "did not pay to Sidney Samuelson $1,000 in cash or, for that matter, any amount."

However, the $1,000 was paid as an AMPTS deposit on any outstanding film bills that may be in existence as a surety to the Allied organization which may be returned very shortly. Futher consideration to AMPTS was said to be the first three weeks service charges received by Milgram Booking Service.

It was understood that the action was approved by the boards of both organizations. Up to the present time, it was stated that 75 per cent of the theatres booking through AMPTS have now joined the Milgram Booking Service.

Production Firm Formed

New York—The formation of Virgo Productions, Inc., to produce feature motion pictures here was announced last week by William B. Levy, Harold Robbins, and Walter Thompson. President of the new organization is Levy, who, for many years, was the world wide sales supervisor of Walt Disney Productions. Thompson, vice-president in charge of production, was formerly in charge of production for Cinerama. Robbins was with U-I for 16 years, and during the past six years was in charge of budget and planning at the home office in New York. He is best known as one of the best selling novelists in the United States. His works include "79 Park Avenue," "Never Love A Stranger," "A Stone For Danny Fisher," "The Dream Merchants," and "Never Leave Me." Robbins will serve as executive vice-president of Virgo. Also actively associated in the formation and operation of Virgo is film attorney S. R. Kunkis. Max Spivak, attorney, completes the roster of officers as secretary.

The first production will be "Never Leave Me."

Sidney Harmon, producer, "Men In War" and "The Wild Party" for United Artists release, disclosed at a recent New York trade interview that he has four more properties in preparation for production under the Security Pictures banner, all to be financed by UA.

Impressive Prize List Set For Golf Tourney

New York—Prizes for the industry's annual golf tournament, slated for today (Sept. 26) at the Vernon Hills Country Club, Tuckahoe, N. Y., exceed by far in number and importance the awards of other years, it was disclosed last fortnight by tournament chairman Charles Alicoate. The affair, sponsored by Variety Club, is offering prizes donated by many organizations, including William German, Inc., National Screen Service, Lever Brothers, Coca-Cola, Bayuk Cigars, Inc., National Biscuit Company, and Hershey Chocolates.

For non-playing spectators, guests, and visitors, gifts were to be awarded by Tri-King Enterprises, Ed-U-Cards Manufacturing Corporation, Juro Novelty Company, and Daggett and Ramsdell. Other companies and organizations represented among the donors include Moss Advertising Agency, Astor Pictures, Remington, and SpecToy.

From Larry Bentson, WLOL president, Minneapolis, and Joseph L. Floyd, KELO-TV head, Sioux Falls, Ia., were received portable television sets as prizes. Trophies were received from WMCA, Monroe Greenthal, WMGM, ASCAP, Paramount, Barnes Printing Company, Randforce Amusement Company, Brandt Theatres, Columbia, WLIB, Frederic Ziv, BMI, WARD, and others. A host of industry notables were to attend.

NOTICE!

The Following Warner Bros.
Pictures, Which We Control, Are
RESERVED FOR
THEATRICAL DISTRIBUTION
At Least Until September 15, 1957

HIGH SIERRA
MILDRED PIERCE
NIGHT AND DAY
KEY LARGO
EDGE OF DARKNESS
ADVENTURES OF ROBIN HOOD
THEY DRIVE BY NIGHT
TREASURE OF SIERRA MADRE
CASABLANCA
RHAPSODY IN BLUE
JOHNNY BELINDA
NO TIME FOR COMEDY

plus 33 additional titles

Recently, an error was made by a station which has caused some confusion. It erroneously included the above features in its list of forthcoming attractions. To clarify this and future misunderstandings, we wish to state that no station, and no organization but we and we alone, control these pictures. They will not be available to TV until at least Sept. 15, 1957.

DOMINANT PICTURES CORP.
345 Madison Ave., N. Y. 17, N. Y.
MUrray Hill 6-2323

NEWS OF THE TERRITORIES . . .

Palace Rentals Bring Revenue, Publicity

ALBANY—Fabian's Palace has not only collected revenue but also has garnered substantial publicity during the past year through the rental of the 3660-seat theatre for non-theatrical purposes. The two most recent dates were the Democratic State Convention, a one-day affair, and Adventures in Fashionland, presented by The Times-Union and Harper's Bazaar. The house's air-conditioning, acoustics, and plush appointments were deemed by the sponsors to be over-riding advantages with the downtown location another plus.

In the case of the political gathering, the theatre received nation-wide publicity because it provided the background for speeches by Democratic Presidential candidate Adlai Stevenson, Vice-Presidential nominee Estes Kefauver, and Governor Averell Harriman. The style show was lavishly publicized by The Times-Union, even to front-page stories. Vaughn Monroe, who starred in several Republic westerns, appeared as entertainer.

Earlier in the summer, the Palace was rented for the annual stockholders' meeting of New York Central Railroad.

Among those present at the recent opening of "Oklahoma!" at the newly renovated Saxon, Boston, were, left to right, Tom Morgan, Capitol Records; Sam Richmond, managing director, Saxon; Gael Sullivan, vice-president, Magna Films; and Benjamin Sack, owner, Saxon.

Bright New Saxon Welcomes "Oklahoma!"

BOSTON—Magna-Todd-AO's "Oklahoma!" was presented to a select audience of the press and industry last fortnight in the newly-renovated Saxon, with representatives from every circuit, every exchange, and many independents attending. Mayor John B. Hynes spoke to the audience after being introduced by managing director Samuel Richmond.

The Mayor congratulated theatre owner Benjamin Sack for his confidence in Boston in taking over the old Majestic and revitalizing it into the beautiful Saxon. Gael Sullivan, vice-president, Magna Films, Inc., said from the stage, "We are witnessing three miracles tonight, the transition of the old Majestic . . . the Todd-AO process which you are about to enjoy, and this city's excellent cooperation in making this and many more evenings possible." Mr. and Mrs. Sack were in the lobby before and after the performance, together with Richmond and Louis Chiaramonte, who designed and engineered the renovations.

Eddie Comi, head, Massachusetts Theatre Equipment Company, has been named Saxon chief projectionist for the first few weeks of the showing of "Oklahome!" and he will train the other projectionists in the art of operating the equipment. Comi's company installed all the projection equipment in the booth, under the supervision of Fred Phyfe, American Optical Company. Altec installed the sound, supervised by Red Pierce and David Wardell.

Albany

The new assistant manager, Stanley Warner Ritz, is Paul La Vigne, former Warners shipper. He succeeds Robert McGowen, resigned. . . . Former Strand manager Al La Flamme, now manager and partner, Unadilla Drive-In, Unadilla, N. Y., was a visitor. . . . The front office Local, IATSE, held a dinner meeting in the Sheraton-Ten Eyck Hotel. . . . Dr. Frank P. Graves, 87, reviewing officer in three appeals filed by distributors from decisions of the Education Department's Motion Picture Division, died. . . . An editorial blast from the Evangelist, Catholic weekly, failed to harm business at the Strand for Warners' "The Bad Seed." . . . The Knickerbocker News assigned Ormondo Plater to review motion pictures, succeeding Harold Henderson, transferred to television.

Atlanta

Ed Stevens, Stevens Film Exchanges president, is planning to construct motels in Georgia, Florida, and Louisiana. . . . The Rogers, Montgomery, Ala., has been closed by owner Leo Rollins. . . . Veteran exhibitor James E. Clay was hospitalized with a heart attack. . . . The Grady, Cairo, Ga., and the Palace, Lakeland, Fla., closed. . . . Fred Collins, Benton Brothers shipper, is recovering from illness. . . . Martin Theatres executives in New York this week for the TOA convention include E. D. Martin, R. E. Martin, Jr., Frank Brady, Jim Hover, John Mauk, and Herman Rhodes. . . . W. T. Yarbaugh, Hartwell, Ga., exhibitor, was discharged from the hospital. . . . Nat Williams, Interstate circuit president, has returned to his Thomasville, Ga., home following hospitalization here for a heart attack . . . Mrs. Marguerite Smith will buy and book for the Tankersley theatres. . . . Roy Jones, owner, Palmetto Drive-In, Palmetto, Fla., entertained the Palmetto Junior Chamber of Commerce with a luncheon and swimming party. . . . C. Russell McCown, 58, assistant manager of theatre operations, Crescent Amusement Company, Nashville, Tenn., died suddenly. . . . Sam George, former Paramount manager, was named Roxy publicity man. . . . The Franklin, Lavonia, Ga., closed. . . . Clyde Sampler, Capital City Supply Company, returned to his desk following surgery.

Boston

Irving Farber, head, Royal Pictures Corporation, appointed Si Feld as general sales representative in New England. Feld was most recently with Al Herman, of IFE. . . . Sympathy was extended to Cyrus Burgin, Boston Globe drama editor, in the sudden death of his mother. . . . Reservations for the 25th annual convention of Independent Exhibitors, Inc., of New England are coming in at a fast clip, according to Carl Goldman, executive secretary. Added to the list of out of towners attending is Sidney Stern, presi-

BRAND NEW PRODUCTIONS WITH THAT SOLID BOX OFFICE APPEAL ! ! !

●

"MEN OF SHERWOOD FOREST"
THE THRILLING ADVENTURES OF
ROBIN HOOD Starring DON TAYLOR
Filmed in gorgeous EASTMAN COLOR

☆

INGRID BERGMAN in "FEAR" An Intimate Study in Suspense

☆

ROD CAMERON in "Passport to Treason"
An Action-Packed Thriller of Mystery and Intrigue

☆

WAYNE MORRIS in "The Dynamiters"

PLUS—John Ireland in "Black Tide" • Jeff Morrow in "Hour of Decision"
Alex Nicol in "Stranger in Town"

ASTOR PICTURES CORP.
130 WEST 46th STREET, NEW YORK 36, N.Y.

SW District Managers Get New Assignments

Hartford, Conn.—A realignment of district manager duties has been announced by Harry Feinstein, Stanley Warner zone manager. New assignments are James Tobin, in charge of western Connecticut and upper New York, and Nick E. Brickates, eastern Connecticut and Massachusetts. James M. Totman, assistant zone manager, continues to supervise the seven "A" houses in northeastern states. Tobin was formerly in charge of theatres in Massachusetts and upper New York. Brickates previously handled only situations in Connecticut.

Winners of the July circuit promotion contest included Irving Hillman, Roger Sherman, New Haven; Joe Miklos, Embassy, New Britain, Conn.; Murray Howard, Warner, Worcester, Mass.; Oscar Perrin, Madison, Albany; Jack Scanlan, Warner, Torrington, Conn.; Harold L. Cummings, Capitol, Springfield, Mass.; Earl Rooney, Ritz, Albany; Jack Sanson, Strand, Hartford; Julia Smith, State, Waterbury, Conn.; Robert Howell, Port, Newburypost, Mass.; Russ Barrett, Capitol, Willimantic; Guido Luminello, Palace, Lawrence, Mass.; and Jack Harvey, Palace, and Harold Nelson, Embassy, Danbury, Conn.

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dent, Allied of New Jersey. . . . As Michael Redstone's newest drive-in, the Suffolk Downs, will be open the year round, Electro-mode in-car heaters will be installed when the theatre opens in October. Hal O'Day is the manager, transferring from Redstone's Neponset Drive-In.

Charles F. Repec has been named head booker, MGM, replacing Nate Oberman, who is on the west coast. His selling territory will be split up among the other three salesmen, Joe Rahilly, Ray Curran, and Bud Scully. Repec's booking staff includes Joe Rathgeb, Jack Israelson, and Francis Driscoll. . . . MGM is launching a TV and radio campaign for "Tea And Sympathy," using six TV stations and 25 radio stations of the Yankee Network and its affiliates. The Boston engagement begins Sept. 27 at Loew's State and Orpheum. . . . Wilder N. Smith, division chairman, 1957 Red Feather Campaign of Metropolitan Boston, has appointed William M. Kumins, branch manager, Warners, as chairman for the distributors, and Arthur Morton, manager, Paramount, as chairman for exhibitors.

PORTLAND, MAINE, NEWS—The Star, Westbrook, reopened on a three-day per week schedule after being closed for the summer. Maurice Bilodeau, assistant manager, Central, Biddeford, will manage the Star. Former Star manager John Divney has been working for the Portland Buick Company. . . . Strand manager Nat Silver ran off a beauty contest between 11 girls between his features "Run For The Sun" and "The Killing." Silver feels beauty contests help a theatre more in improving public relations than they do in actual attendance increases. . . . Adding fuel to the ire of critics who stay home and watch television were three nearby drive-ins all playing 20th-Fox's "Bus Stop" day and date, giving would-be patrons no choice.

Two 14-foot replicas of the prehistoric Tyrannosaurus Rex were recently constructed at Hollywood's Nassour studios and mounted on flat bed trucks to be exhibited on both coasts in conjunction with key openings of United Artists' "The Beast Of Hollow Mountain."

Buffalo

The RKO exchange shifted inspection and shipping to the Clark Service, 505 Pearl Street, of which John Pauly is local manager. . . . Sol Ginsler is now United Artists sales manager. . . . Shea's North Park was the scene of Yom Kippur services of the combined Temples Beth David-Nor Israel congregation. . . . Century general manager Robert T. Murphy announced a Dec. 23 opening for Cecil B. DeMille's "The Ten Commandments," released by Paramount. . . . Buffalo native David C. Adams recently was named executive vice-president of the National Broadcasting Company in New York. . . . William Holden was to be here for a personal appearance in the Paramount on behalf of his "Toward The Unknown." . . . Pat Wall, daughter of Paramount field representative Edward J. Wall, topped a first division field of more than 100 entrants in the Northeastern Women's Golf Association tournament.

Charlotte

Fred W. Reid, 46, Carolina manager, Hendersonville, N. C., succumbed to a heart attack. . . . Viola Wister presided over the WOMPI business meeting in the Variety Club last fortnight. . . . Phil and Richard McKinney took over operation of the Mars, Bakersville, N. C.

Chicago

Boyle Woolfolk, 78, theatrical agent for more than 50 years, died. . . . Manager LeRoy Jones, Mode, Joliet, Ill., recently held a celebration for the 20th anniversary of the house. . . . Alvin Frank Chelten operator, was visiting his son Andrew and family at Belmont, Mass. Andrew Frank is a prominent chemist at the Watertown, Mass., Arsenal. . . . Censors at Evanston, Ill., location of Northwestern University, banned four new films, "Abdullah's Harem," "The Bad Seed," "Black Sleep," and "Rififi." . . . Bob Taplinger, head of nationwide publicity organization, reports to Warners New York headquarters on Oct. 1 to become national publicity director. . . . The United Artists' new $50,000 marquee was unveiled for the premiere of MGM's "Tea And Sympathy."

Veteran Theatreman Recalls Lively Past

Buffalo—Once there was a theatre operator in Rochester, N. Y., who could not get along with the late George Eastman. The gentleman was in Rochester recently, reminiscing on those lively days when he was the Paramount-Publix manager at the Eastman.

He and Eastman, the donor and watchful chief guardian of the theatre, had so many deadlocks that the Eastman manager frequently called New York to defend himself before the Paramount-Publix head, Sam Katz, who noted that Jack Jackson was a bright young man to be kept in mind for a bigger job. Jackson eventually became a division manager. According to Jackson, Eastman could not agree with him on what constituted fitting dignity when it came to hanging up signs to lure the customers.

Jackson recalled that the storm clouds gathered in Eastman's office when the industrialist would open the conversation with what Jackson described as his favorite phrase, "Me and my associates." He would inform the manager that he and his associates were most displeased, for instance, with the ornamentation that Jackson had seen fit to place in the theatre in such a way as to obscure the murals of Psyche. Such ornamentation consisted of tastefully draped medallions of movie personalities, according to Jackson.

One of the history-making events during Jackson's tenure was the long run of the George Arliss picture, "Disraeli," which set a record at the Eastman. At the end of 13 weeks, there had been 322,000 admissions, more than the city's population. "It darn near broke the Warner Company sending records to Rochester," Jackson recalled. "No place else did it run so long. We got tired of writing the ads. We thought of everything we could, housemaid's night, butler's night, for instance. I don't know how we finally got rid of the picture, but we finally did."

Jackson's mission to the Rochester area was to publicize the Todd-AO product of "Oklahoma!" now showing in the Century here.

Cincinnati

Plans of Levin Brothers, Dayton, O., to build a 1,500-car drive-in on an 18-acre tract just outside the city's corporation line were temporarily halted by a restraining order issued by Common Pleas Judge Charles E. Weber. The suit, filed on behalf of adjacent property owners, cited that an appeal from a building permit is now pending before the Hamil-

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Political Platforms Deal With Censorship

COLUMBUS, O.—"Effective regulation of the distribution of films" in Ohio was pledged in the state platform of the Democratic Party at the state convention held in Columbus recently. The Republican platform pointed to the adoption of more stringent laws regulating showing of "obscene" films, passed at the last session of the Legislature.

"It would appear that the Republicans are satisfied with the status quo with respect to censorship," said Robert Wile, secretary, the Independent Theatre Owners of Ohio, "but that the Democrats want to regulate distribution of films." The Democratic plank reads, "We pledge positive legislation to eliminate the distribution of obscene literature, horror and crime magazines and effective regulation of the distribution of films, all of which have a tendency to create problems of juvenile delinquency and adult degeneration."

The Republican plank reads: "The Republican Legislature outlawed the showing of and provided for the confiscation of obscene motion pictures and provided criminal penalties for the sale and distribution of obscene comic books to minors under 18 years of age."

Community Fund Drive Launched In Chicago

CHICAGO—Organization of committees in the Theatre and Amusements Division of the 1956 Community Fund Campaign have been completed, according to an announcement last fortnight by Jack Kirsch, president, Allied Theatres of Illinois, and this years' amusements division chairman. Dave Wallerstein, general manager, Balaban and Katz Theatres, will assist Kirsch as co-chairman. Industry executives who will serve as vice-chairmen include Elmer and Harry Balaban, Thomas J. Burke, James E. Coston, Thomas Flannery, Clarence A. Jalas, Edwin Silverman, Manuel Smerling, and Arthur Schoenstadt.

Other committee members and the units they represent are theatres, George Nickolopulos, Sylvan Goldfinger, Carl Goodman, Howard Lubliner, Jack Rose, Mayer Stern, Herb Wheeler, Van A. Nomikos, Ralph Smitha, Joseph Fulmer, Robert Gottschall, and I. Zatkin; theatre equipment, Spyros Charuhas, Lou Aurelio, and Sam Levinsohm; theatrical agents, Harry Greben; film distributors, Burtus Bishop, W. J. Devaney, Sid Kaplan, Nat Nathanson, Vic Bernstein, Jack Botaro, T. R. Gilliam, Robert Conn, Art Patzlaff, Bryan Stoner, J. H. Stevens, Lois Cohen, Sam Gorelick, Ray Nolan, Ray O'Brien, Duke Dunbar, George Lefko, A. Weinberger, M. M. Gottlieb, Louis R. Berman, Sheldon Smith, Ben Lourie, Harry Walders, Sam Seplowin, Robert Lewis, Harris Dudelson, Harry Goldman, Oscar Bernstein, and Max Roth; trade press, Joseph Esler, Frances Clow, Gabe Favoino, and Herschel MacDonald; and miscellaneous, Lester Grand, Walter Fishell, Irving Mack, and William Margolis.

The Community Fund supports 167 local health and welfare agencies, consisting of family service and care for the aged; child care and day nurseries; youth services, settlement houses, and neighborhood centers; health agencies, clinics and hospitals; and rehabilitation and guidance centers. A luncheon-meeting of the Amusements Division is scheduled for today (Sept. 26) in the Variety Clubrooms, Congress Hotel.

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ton County Board of Zoning Appeals. . . . Herman Hunt, exhibitor, attended the TOA convention in New York. . . . States Film Service is now inspecting and shipping for RKO. . . . Edwinna Ervin has replaced Charmain DeWold as RKO biller. . . . Charles Bortic is the new Warners salesman in West Virginia. . . . Max Ledford, manager, Rialto, Madison, W. Va., for the Thalheimer circuit, died. . . . Special children's matinees will be screened at all Charkeres Ohio houses on Oct. 26, when schools are closed for the annual state teachers' convention. . . . Joe Murphy, summer manager, Chakeres Murphy, has left for his winter home in Florida, and has been succeeded for the winter by William Risinger, manager, Wilmington Drive-In. . . . All Chakeres drive-ins, except the Melody Cruise-In, Springfield, O., were to close late this month.

COLUMBUS, O., NEWS—Anthony "Tony" Nelson, 67, who was planning to reopen the Rivoli, West Side neighborhood, in partnership with William Petrakis, died suddenly. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced the signing of the Westville Drive-In, New Westville, O., as the newest member of the association. . . . Milton Yassenoff, general manager, Academy Circuit, arranged midnight shows Sept. 15 at the National, South, and 17th Avenue drive-ins for the benefit of the fund for the family of patrolman Thomas Webb, who was killed in line of duty. All receipts after 11:15 p.m. were to be turned over to the fund. Universal-International and RKO are donating films, and the local operators' union is donating services of operators. . . . Dan Clancy, writing a history of movies in Columbus in the Columbus Dispatch, recalled that in 1910 some 60 exhibitors formed the

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The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (SEPTEMBER 26)

🚶🚶🚶🚶	Registering grosses in the highest brackets.	🚶🚶	Just fair, nothing out of the ordinary, average
🚶🚶🚶	Good, although not breaking down the walls.	🚶	Disappointing, below what was expected.

THE KING AND I (20th-Fox)	🚶🚶🚶🚶	MOBY DICK (Warners)	🚶🚶🚶
HIGH SOCIETY (MGM)	🚶🚶🚶🚶	SATELLITE IN THE SKY (Warners)	🚶
BACK FROM ETERNITY (RKO)	🚶🚶	LISBON (Republic)	🚶
WAR AND PEACE (Paramount)	🚶🚶🚶🚶	AUTUMN LEAVES (Columbia)	🚶
THE BAD SEED (Warners)	🚶🚶🚶🚶	TRAPEZE (UA)	🚶🚶🚶🚶
THE PROUD AND PROFANE (Paramount)	🚶🚶🚶	AWAY ALL BOATS (U-I)	🚶🚶🚶
BEYOND A REASONABLE DOUBT (RKO)	🚶🚶	THE EDDY DUCHIN STORY (Columbia)	🚶🚶🚶🚶
THE AMBASSADOR'S DAUGHTER (UA)	🚶🚶🚶	SOMEBODY UP THERE LIKES ME (MGM)	🚶🚶🚶
BUS STOP (20th-Fox)	🚶🚶🚶	RUN FOR THE SUN (UA)	🚶🚶

Norris Heads Parley Of 20th-Fox Executives

CHICAGO—A two-day meeting of 20th-Fox's central-Canadian sales division was convened here last week under the chairmanship of C. Glenn Norris, central-Canadian division manager. The parley, held in the Ambassador Hotel, was to implement plans for the second half of the company's World Showmanship Drive, October through December, and the territorial handling of releases through the end of the year.

Present at the conference were to be district managers Thomas C. McCleaster, central; Morton A. Levy, mid-west; and Peter Myers, Canadian. Productions discussed included two Thanksgiving releases, "Anastasia" and "Love Me Tender," as well as "The Last Wagon," "The Best Things In Life Are Free," "Stagecoach To Fury," "Teenage Rebel," "The Outlaws Are In Town," "The True Story of Jesse James," "The Black Whip," "Three Brave Men," and "Do Re Mi."

"Exhibitors' League of Ohio" in a meeting at the Southern to combat "objectionable facets of the movies," the action being a prelude to the Motion Picture Association's Production Code.

Cleveland

Sam Fritz, manager, Hilliard Square, and a recent winner in the Motion Picture Exhibitor's Showmanship Sweepstakes, was convalescing from an emergency appendectomy. . . . Art Brown, manager, Granada, and his staff came to the rescue of an indigent family discovered walking up and down in front of the theatre one Sunday. Because all relief agencies were closed, Brown and his employees chipped in with money, food, and clothing for the disabled veteran, his pregnant wife, and three small children aged from five years to 13 months. . . . Edward Vernarsky, son of Steve Vernarsky, owner, Palace, Hubbard, O., was inducted into the U. S. Air Corps. . . . Betty Kaplan, secretary to MGM branch manager Jack Sogg, was reported convalescing satisfactorily in Mt. Sinai Hospital following surgery. . . . United Artists cashier Britta Vierling resigned. She is succeeded by Katherine Chorich, moved up from assistant cashier, while Marilyn Mullin moves up from telephone receptionist to assistant cashier. . . . Otto Preminger spent a busy but fruitless day here auditioning some 50 applicants for the title role in "Saint Joan."

Helen Bell has joined Milton A. Mooney's Cooperative Theatres of Ohio as secretary and bookkeeeper. . . . Cleveland-owned Studio Films, Inc., with offices in the Bulkley Building, reportedly purchased the Warner Pathe News Library for $500,000. Sam Costello, president, Film Studios, is also head of the local Arthur Murray dance studios. Ben Frye will be in charge of a new department designed to handle the newly acquired product. . . . Louis Yehoda plans to reopen the Dianne, Valley City, O., this month. He acquired it during the summer from Henry Deutchlander. . . . Hilbert Horwitz, manager, Haltnorth, is forsaking the industry

Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 2418 Second Ave.—MUtual 2460
Br. Mgr.: Edmond D. Cruea. Sales: Gordon Wallinger, Richard C. Carlson. Booker: Clarence E. Lonie. Cashier: Georgia Del Bianco. Emerg. Phone: EAst 0899.

BUENA VISTA (Disney), 2410 Third Ave.—SEneca 0186
Br. Mgr.: Chas. E. Rosemeyer. Booker: Kay Clonts. Emerg. Phone: FIlmore 3455.

COLUMBIA, 2415 Second Ave.—ELiot 5349
Br. Mgr.: L. N. Walton. Office Mgr.: Homer J. Schmitt. Sales: R. S. Parnell, W. R. Seale. Booker: Richard Rockey. Cashier: Nona Anderson. Field Exp.: Sammy Siegel. Emerg. Phone: GLadstone 1689.

METRO-GOLDWYN-MAYER, 2331 Second Ave.—ELiot 4056
Br. Mgr.: Sam S. Davis. Office Mgr.: W. R. Vose. Sales: Arney Eichenlaub, Harry Landstrom. Bookers: Jack Foster, Mary Schiferth. Cashier: June Olson. Field Exp.: Alan Wieder. Emerg. Phone: LIncoln 4097.

NORTHWEST RELEASING CORP., 2414 Second Ave.—SEneca 4787
Br. Mgrs.: Jack J. Engerman, Zollie M. Volchok. Office Mgr. and Booker: Esther Workman. Cashier: Louise Welle. Field Exps.: Jack J. Engerman, Zollie M. Volchok. Emerg. Phones: GArfield 3347, CApital 9343.

PARAMOUNT, 2312 Second Ave.—MAin 4287
Br. Mgr.: H. W. Haustein. Office Mgr.: Robert Swanson. Sales: John Kent, Walter Lange. Bookers: Robert Swanson, Marianne Pantano. Cashier: Hannah Trager. Field Exp.: Walter Hoffman. Emerg. Phone: ALder 8478.

RKO, 2316 Second Ave.—ELiot 8225
Br. Mgr.: Don Conley. Office Mgr. and Sales: William Kostenbade Sales: Gene Engelman. Booker: S. A. Madsen. Cashier: Edith Rockwell. Emerg. Phone: ADams 1030.

REPUBLIC, 2420 Second Ave.—ELiot 8678
Br. Mgr.: Paul D. McElhinney. Office Mgr. and Booker: L. C. Tomlinson. Sales: Charles Wilkins, J. C. Partin. Cashier: Bliss Stansbury. Emerg. Phone: GReenwood 2782.

ROSENER, HERBERT CO., 2419 Second Ave.—SEneca 6234
Br. Mgr.: Alex Singelow. Emerg. Phone: ELiot 8700.

20TH CENTURY-FOX, 2421 Second Ave.—ELiot 7815
Br. Mgr.: Chilton L. Robinett. Office Mgr.: James W. Brooks. Sales: Glenn Haviland, Mike Powers. Bookers: James W. Brooks, Celia Blatt. Cashier: Mary Carey. Emerg. Phone: GIbson 5003.

UNITED ARTISTS, 2403 Second Ave.—MAin 3788
Br. Mgr.: A. J. Sullivan. Office Mgr.: Harold Harden. Sales: Butch Leonard. Booker: Lou Cobbs. Cashier: Fan Alexander. Field Exp.: Earl Keate. Emerg. Phone: KEnwood 6168.

UNIVERSAL, 2401 Second Ave.—MAin 3245
Br. Mgr.: Arthur Greenfield. Office Mgr.: Michael Daniel. Sales: Bud Hamilton, H. A. P. Frederick. Booker: Evelyn Torpey. Cashier: Alyce Sanderson. Emerg. Phone: ALder 9954.

U. S. NAVY DIST. BOOKING OFFICE, 13th Naval Dist.—VErmont 0550, Ext. 577

WARNERS, 2405 Second Ave.—MAin 0046
Br. Mgr.: Vete Stewart. Office Mgr.: Craig Turner. Sales: Jean Spear. Booker: Lou Cahn. Cashier: Freddie Becker. Emerg. Phone: DExter 0043.

• *Supply Dealers*

B. F. SHEARER COMPANY, 2318 Second Ave.—ELiot 8247

GLASER BROS., 3031 Western Ave.—SEneca 8220

HARLAN FAIRBANKS CO., 116 Elliott Ave.—ALder 5350

MODERN THEATRE SUPPLY, 2400 Third Ave.—SEneca 2515

NATIONAL THEATRE SUPPLY CO., 2319 Second Ave.—MAin 3421

SCENIC & LIGHTING STUDIO, 1050 N. 38th—MElrose 3736

THEATRE DRAPERY SUPPLY, INC., 2224 Second Ave.—SEneca 1770

W. A. SLATER CO., 2323 Second Ave.—MUtual 0155

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2413 Second Ave.—SEneca 2882
Br. Mgr.: Bud Brodie. Office Mgrs.: A. B. McGlinchey, Marie Parmenter. Sales: Anthony Hartford, Herb Cass. Bookers: Phyllis McKenzie, Georgeen Angeles. Cashier: Vera Kolosoff. Emerg. Phone: GIbson 5463.

• *Signs, Advertising and Printing*

ELECTRICAL PRODUCTS CONS., 1275 Mercer St.—ELiot 3100

NATIONAL SCREEN SERVICE, 2413 Second Ave.—SEneca 2882

• *Messenger Services*

INLAND NORTHWEST FILM SERVICE, INC., 1717 6th Ave. S.—MAin 0223
Owner and Mgrs.: Don Hoidale, Frank Whiting. Emerg. Phone: GLendale 2949.

LOCAL FILM DELIVERY, 2330 Third Ave.—SEneca 0241
Owner: Chas. D. Lawson. Mgr.: Chas. C. Lawson. Emerg. Phone: EMerson 0348.

NORTHWEST FILM SERVICE, INC., 2330 Third Ave.—SEneca 0241
Owner: Paul Grunewald. Mgr.: Irene Marcy. Emerg. Phone: VAndyke 5806.

• *Service Companies*

ALTEC SERVICE CORP., Jones Bldg.—ELiot 8221

RCA SERVICE CO., 2400 Third Ave.—SEneca 5998

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On the left is a view of the new Variety Club's Philip Murray Memorial at the Roselia Foundling and Maternity Hospital, Pittsburgh, while on the right, from left to right, are seen George C. Hoover, executive director, Variety Clubs International; John H. Rowley, international chief barker; George W. Eby, first assistant chief barker; Harry Kodinsky, Catherine Variety Fund director of public relations; and Reggie Wilson, campaign director, Catherine Variety Fund, at the recent dedication ceremonies.

Allied Unit Undertakes COMPO Dues Drive

Detroit—In the conviction that the current collection of COMPO dues from exhibitors by film salesmen "might lead to undue pressure . . . and other possible abuses," the officers and directors of Allied Theatres of Michigan last fortnight suggested that COMPO contributions be forwarded by the exhibitor to the theatre organization which, in turn, would forward them to COMPO. The credit for the collection, it was noted, would then go to the donating theatre and to the Allied organization, rather than to a distributor organization.

Urging that the COMPO drive be supported, particularly in view of the successful admission tax campaign, Allied also stated that "distributors should not ignore the recognized exhibitor organization by contacting individual exhibitors directly," pointing out that "virtually every independent theatre" in the state is now an Allied member.

Exhibitors who had already remitted COMPO dues to Allied specified that approximately two-thirds should be sent to COMPO, with the remainder retained by the local association to form a Special Fund to fight Daylight Saving Time "and other harmful legislation," it was said.

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for insurance. Succeeding him at the theatre is Nat Garner, Jr.

The completely remodeled Lyceum held a gala reopening. The theatre is now operated by S. P. Gorrel and Leonard Mishkind, who head the fast growing General Theatres Circuit. Manager of the rejuvenated house is H. B. Arstein, former manager of the Broadvue. . . . Les Shuler, manager, Galion, Galion, O., has been on the sick list. . . . In Toledo, O., the Miracle Mile Drive-In turned the theatre over one night for a political meeting on behalf of Mike DiSalle, Democratic candidate for Governor. . . . Martin G. Smith and James A. Beidler, discontinued their lease of the Westwood, Toledo, O. It is reported that the owner of the building is negotiating with a new exhibitor lessee.

Dallas

Roy Sachs, 48, sales manager, United Artists died here. He is survived by two brothers, Sol M. Sachs, division manager, RKO, and Harry Sachs, executive with Adelman Theatres. Sachs recently recovered from a heart attack but suffered a recurrence. . . . A severe wind and rainstorm severely damaged the South Loop Drive-In. . . . E. Tobolowsky has announced that the Texas Drive-In Theatre Owners Association will hold its annual convention here at the Adolphus Hotel on the last Tuesday and Wednesday in February. . . . Harvey Jordan, local designer, announced that he will remodel the Oleander Drive-In, Galveston. Tex.. for the Interstate Circuit. . . . Hi Berling, chief projectionist, Tower, returned from the recent IATSE convention at Kansas City.

Denver

Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, and general manager, National Theatres, was awarded the first of the annual awards that Daniels and Fisher plan to give for creativity in the community. Ricketson was honored because of his years of service as president, Central City Opera House Association, which puts on an annual play festival every summer in the 78-year-old opera house in Central City, Colo. . . . Hugh Braly, western division manager, Distributors Corporation of America, was here for conferences with his distributor, Hal Fuller, Dimension Pictures Exchanges. Braly went from here to Salt Lake City. . . . Gene Gerbase, Republic manager here and Salt Lake City, spent a week in the latter city calling on the circuits and conferring with Jack Haigh, salesman. James Ecker, manager Salt Lake City branch until its recent closing is vacationing and will announce his plans shortly. . . . Albuquerque Theatres, Inc., have reopened the Lobo Arts after keeping it closed for the summer for remodeling and decorating.

Des Moines

Ken Prickett, formerly manager, State, Omaha, has been named as manager, Waterloo, Waterloo, Iowa. . . . Charles Laughlin has resigned as a salesman for U-I and his territory is now being handled by Carl Reese of the Omaha U-I exchange. . . . Herman Coffman, formerly a salesman on Film Row, has rejoined the business and is associated with Allied Artists.

Houston

Bill Cruselle, former night assistant manager, Broadway, has been named manager, Airline Drive-In. Gus Carlson replaces him in the Broadway. . . . Dick Chamberlain has replaced Morris Konstantin as manager, Pasadena Drive-In. . . . Frank Wilke, owner, Boulevard, was reported ill. . . . Alvin Guggenheim held a special showing for the Army and the press of Allied Artists' "Screaming Eagles" prior to its regular opening. . . . Jimmy Duncan, projectionist, North Houston, has taken a leave of absence to devote full time to writing music and to operate his own Cue Recording Company. . . . J. Truet Beaty, former manager, Twin Palm Drive-In, Corpus Christi, Tex., is recovering from a heart attack. . . . Augie Schmitt went to Wharton, Tex., to make a showmanship talk before the Lions and Rotary Clubs at a joint meeting. He was invited there by Bob Harris, manager, the Rio. Mart Cole, Jr., manager, Cole, Rosenberg, Tex., and president, Lions Club, was there among the visitors, which included Ruben Frels and Doyle Oliver, Frels Circuit, Victoria, Tex., and Lowell Bulpitt, manager, Boulevard, Houston.

Seen at the recent sneak preview of Allied Artists' "Friendly Persuasion," RKO 86th Street, New York City, were, left to right, Ted Minsky, film buyer for Stanley Warner; Arthur Greenblatt, AA special representative; Nat Fellman, SW Theatres, his wife, and son; and Morey R. Goldstein, vice-president and general sales manager, Allied Artists.

Jacksonville

Kiwanians sponsored a National Kids Day party in the Florida, with Ted Chapeau acting as master of ceremonies. . . . Bill Korenbrot staged a rock 'n' roll dance contest in the Arcade, with many prizes for contest winners. . . . Slated for an early opening in suburban Arlington is the new 1200-seat Miracle, which has been leased from Henry Kramer by H. B. Meiselman, North Carolina circuit operator. . . . Frank Mooney, RKO eastern district office, New York, was here for conferences on new product with R. Cameron Price, branch manager, and Dave Prince, branch manager, Atlanta.

George Jessel is scheduled to head the entertainment talent coming for the Motion Picture Exhibitors of Florida annual convention, Oct. 28-30, in the Hotel Roosevelt, according to Horace Denning, MPEOF chairman. . . . FST presiddent Louis J. Finske conducted an advertising seminar in Orlando, Fla., for the circuit's advertising and publicity executives. . . .

(*Continued on page* 31)

STUDIO SURVEY

The Editor Speaks

THE 1955-56 LAUREL AWARDS of MOTION PICTURE EXHIBITOR was our most important Laurel Edition to date.

PAUL MANNING

THE STUDIO SURVEY department of this trade paper, creator and director of this vital poll of theatremen throughout the world, is particularly proud of the steadily rising value of this annual "bed rock" rating of motion pictures, of the talented people who make them, and of the players who appear in them.

LAUREL AWARD selections are usually in sharp contrast to the selections made by such august bodies as the Academy of Motion Picture Arts and Sciences, New York Film Critics Awards, etc., etc. The down-to-earth selections of exhibitors, based as it is upon straight boxoffice appeal of individual films, players, producers, directors, indicate a wide difference of opinions.

BEING A TRADE paper, and the word trade meaning "business," our voters subscribe to the theory that top honors should be those who bring that Yankee dollar to the U. S. boxoffices, and that lira, peseta, shilling, mark, or what have you, to theatres abroad.

THEREFORE, this department would once again like to congratulate such splendid artists as Cecil B. DeMille, Joseph Mankiewicz, Walt Disney, Gary Cooper, Doris Day, Susan Hayward, Frank Sinatra, Samuel Engel, Henry Koster, and the other distinguished LAUREL AWARD winners, for their splendid contributions to our motion picture industry, which have merited this all-industry tribute.

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 10 September 26, 1956

Motion Picture Exhibitor Laurel Awards Nominations

ALLIED ARTISTS'

"FRIENDLY PERSUASION"

starring
GARY COOPER
co-starring
with
DOROTHY McGUIRE and MARJORIE MAIN
introducing ANTHONY PERKINS
and featuring
RICHARD EYER, ROBERT MIDDLETON, PHYLLIS LOVE,
MARK RICHMAN, WALTER CATLETT
Produced and directed by William Wyler.
From the book by Jessamyn West.
Music composed and conducted by Dimitri Tiomkin.
Color by De Luxe.

MGM's

"THE OPPOSITE SEX"

starring
JUNE ALLYSON
JOAN COLLINS, DOLORES GRAY, ANN SHERIDAN, ANN MILLER
co-starring
LESLIE NIELSEN, JEFF RICHARDS, AGNES MOOREHEAD,
CHARLOTTE GREENWOOD, JOAN BLONDELL, SAM LEVENE
Produced by Joe Pasternak. Directed by David Miller.
Screen play by Fay and Michael Kanin. Adapted from a play by Clare Boothe.
New songs by Nicholas Brodszky and Sammy Cahn.
A CinemaScope production. Color by Metrocolor.

RKO's

"THE BRAVE ONE"

introducing
MICHEL RAY
with
RODOLFO HOYOS, ELSA CARDENAS, CARLOS NAVARRO, JOI LANSING,
Produced by Maurice King and Frank King. Directed by Irving Rapper.
Screen play by Harry Franklin and Merrill G. White. Based on a story by Robert Rich.
Music by Victor Young.
A CinemaScope production. Color by Technicolor.

Laurel Award Keys Dorothy Malone's Rise

WHEN a girl zooms out of nowhere to take her place among the top 15 box office actresses, she deserves some attention.

And that's exactly what has happened to Dorothy Malone, who has been voted among the industry's top 15 actresses in MOTION PICTURE EXHIBITOR'S 1955-56 LAUREL AWARDS poll.

So she's going to get some attention from your STUDIO SURVEY editor right now —in fact, a full page of attention.

Perhaps it isn't quite right to say that Dorothy zoomed out of nowhere because she has been around Hollywood for an even 10 years, ever since making her debut in "The Big Sleep." But during the first eight years her typical home town girl and understanding wife type of roles didn't register very strongly, either with the public or the movie moguls.

Suddenly, on an impulse of the moment, she decided to change her natural brunette hair to a strawberry blonde shade. That did it! Her entirely new personality launched her on a new career that has been moving so fast Dorothy still pinches herself occasionally to make sure it isn't just a dream.

Having acquired a new and glamorous personality, Dorothy decided she also should have a change of pace in her screen characterizations. So she turned her back completely on the sweet young things she had been playing and struck out for more spectacular if somewhat shady characters. Her first such role came in "Battle Cry," in which she was a solid hit and which started her new career.

Other roles designed to fit Dorothy's new personality followed rapidly—"Artists And Models," "Sincerely Yours," and three in a row for Universal-International, "Pillars Of The Sky," in which she co-starred with Jeff Chandler; "Written On The Wind," in which she starred with Rock Hudson, Lauren Bacall, and Robert Stack; and "Quantez," in which she teamed with Fred MacMurray. The latter two are still to be released.

Dorothy Malone, voted one of the industry's top female stars, admires her MPE LAUREL AWARD.

In all of these pictures Dorothy's character was definitely on the shady side, but the shadiest of all and also the most glamorous was in "Written On The Wind," in which she plays the wanton daughter of a Texas oil tycoon.

"I actually had some misgivings about doing this role even though it fit right into the pattern I had designed for myself," Dorothy declares. "Even my family warned me not to do it. I guess they were afraid our friends in Dallas, where they live, would want to shun me completely after seeing me in such a role. Whether this will happen or not is something I can't answer until after the picture is released. However, I'll guarantee that this girl, who is thoroughly bad, certainly won't endear me to anyone. But she'll be talked about plenty, and that's the best thing that can happen to an actress' career."

Although she was born in Chicago, Dorothy was raised in Dallas, where her histrionic talents first showed themselves. While attending high school she was chosen the best amateur actress in the Dallas area for two successive years. But it wasn't until after she made a hit in a college production of "Starbound" at Southern Methodist University that she began to think about acting as a career.

Up to that time she was more interested in collecting trophies in collegiate swimming meets and in writing. She still is interested in writing, but as a hobby rather than a profession.

Once in Hollywood it didn't take Dorothy long to become launched on a film career that was fairly steady, but was leading nowhere until two years ago when she changed her whole personality by becoming a blonde.

"Actually that change came very naturally," says the actress. "You see, I'm an extremist at heart. There's no middle road for me. When I was playing good girls they were so good, and when I switched to playing bad girls I made them really bad.

"In a sense I'm like that in real life, except instead of alternating between good and bad, I either want to be completely alone or right in the middle of the gayest excitement. I don't think I've ever felt really lonely because I can enjoy being all by myself. I also enjoy bright lights and being surrounded by lots of people, as long as there's some excitement attached to whatever we're doing. It's the in-between, small quiet gatherings, that make me feel completely lost."

Fortunately for Dorothy, Hollywood is the kind of a place where she can have either solitude or excitement. If she can't find enough of the latter in her private life, she can get it on studio sound stages while playing a make-believe hussy that some writer has created.

The lovely Miss Malone exerts her bountiful charms on a surprisingly unresponsive Rock Hudson in a scene from U-I's "Written On The Wind."

Between scenes, the fast rising star relaxes and indulges in some bannister byplay for the benefit of a properly appreciative photographer.

Right, Yul Brynner, Ingrid Bergman, and Helen Hayes as they appear in Buddy Adler's production of "Anastasia," filmed in Europe.

Above, Ernest Borgnine, Gordon MacRae, Sheree North, and Dan Dailey in "The Best Things In Life Are Free," CinemaScope color musical, and, below, Richard Widmark in "The Last Wagon."

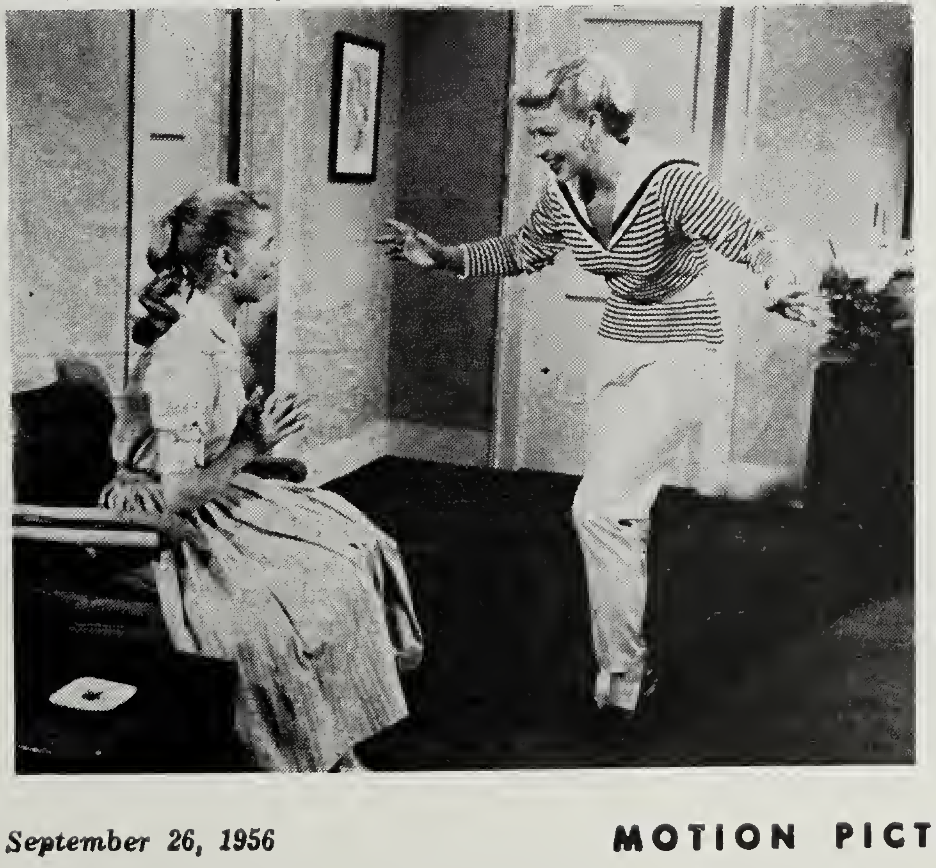
20th-Fox Readies Autumn Bonanza

TWELVE major attractions tailored for fall exhibition will be released by 20th-Fox between now and the end of the year, bringing to 31 the company's productions for 1956. Of the forthcoming product, nine films are in CinemaScope and three in Regalscope, an anamorphic medium compatible with CinemaScope utilized in the first half of six pictures produced for 20th-Fox by Regal Films.

September releases are "The Last Wagon," a western drama starring Richard Widmark and co-starring Felicia Farr, and "The Best Things In Life Are Free," a Jazz Age musical drama with Gordon MacRae, Dan Dailey, Ernest Borgnine, and Sheree North. In October, "Between Heaven And Hell," with Robert Wagner and Terry Moore, will be saturated in four southern territories, followed by the release of the Regalscope "Stagecoach To Fury," with Forrest Tucker, Mari Blanchard, Wally Ford, and Paul Fox. The third October release is to be "Teenage Rebel," starring Ginger Rogers and Michael Rennie, and introducing three newcomers of note, Betty Lou Keim, Warren Berlinger, and Diane Jergens.

November releases are "Anastasia," a Buddy Adler production based on the Broadway play, starring Ingrid Bergman, Yul Brynner, and Helen Hayes; "Love Me Tender," in which Elvis Presley bows with Richard Egan, Debra Paget, and Neville Brand; and, in Regalscope, "The Outlaws Are In Town," with Robert Arthur, Rex Reason, and Cathy Nolan. In December, a CinemaScope "Jesse James," with Robert Wagner, Jeffrey Hunter, and Hope Lange, will be released, together with "Three Brave Men," starring Ernest Borgnine and Ray Milland; "Do Re Mi," with Tom Ewell and Jayne Mansfield; and the Regalscope "The Black Whip," starring Hugh Marlowe, Colleen Gray, Adele Mara, and Paul Newman. Other top features will follow.

Below, Betty Lou Keim and Ginger Rogers in the forthcoming "Teenage Rebel," in CinemaScope, with Color by De Luxe, for October release.



Above, Terry Moore and Robert Wagner in a scene from "Between Heaven And Hell," set for October release with saturation bookings in the south.

Meet Gene Fowler, Jr.

GENE FOWLER, JR.

Like other progeny of celebrated fathers, Gene Fowler, Jr., has had more than a difficult time to find his own place under the sun. In fact, it became "downright unbearable," according to Fowler, Jr.

"Being the son of a famous man puts me in the same position as a bride who marries a man whose mother is a terrific cook. Neither of us has the chance of establishing his own reputation," he admitted. The talented young man decided to enter the motion picture field at the bottom and through his own efforts attain his goal, that of director.

Fowler, Jr., started his motion picture career as a very young man in the editing rooms at the Fox studios. Quick of mind and extremely adaptable, it wasn't too long before he had learned the rudiments of the highly creative field of film editing. His concise and imaginative editing of "The Ox Bow Incident" brought him to the attention of one of the most creative directors in pictures, Fritz Lang. A long and productive association was the result. Some of the fine pictures turned out by this combination are "Hangmen Also Die," "Woman In The Window," and most recently, "While The City Sleeps" and "Beyond A Reasonable Doubt," the latter being released by RKO.

Fowler, Jr., with an eye on his ultimate goal, directing, was given an opportunity to do a dozen of the "China Smith" series for television. These turned out rather well, considering small budgets which did not allow too much time for filming. It was a step in the right direction nevertheless. Fowler, Jr., now feels he is ready for a major effort. He will direct "The Stone Pillow" as an independent feature. The story is being written by father and son and will be made this winter.

In the meantime, Fowler, Jr., has signed to direct alternate half hour filmed shows for television titled "The Great Mouthpiece." This series stars Brian Donlevy for Roland Reed Productions. While preparing this forthcoming series, Fowler, Jr., is editing the Sam Fuller picture, "Run Of The Arrow," for RKO.

Fowler, Jr., feels that one of the greatest errors in picture making is not enough pre-planning by directors. It is his intention to chart every angle and scene before the start of a production. In this way useless footage is eliminated, retakes are kept at a minimum, and results show more spontaneity in dialogue, creating the naturalness that is the vogue of today.

"Television has streamlined picture making," he says, "and there is no room in the industry for the director of indecision who fumbles without an orderly, well layed out plan."

The versatile young man has many credits to his name, including associate producer on "The Senator Was Indiscreet" at Universal, and producer of "Damien," made for an Hawaiian company. During the war, he edited an Army documentary, "Seeds Of Destiny," which won an Academy Award and attention for a budding new talent.

Among Fowler's talents is writing. At the age of 22 he wrote and sold a sea story to Fox based on "Half-A-Deck Harrigan." He also wrote "My Brother The Outlaw," produced by Ben Bogeaus which starred Mickey Rooney.

All in all, Gene Fowler, Jr., is somebody to watch!

GOOD THINGS TO COME FROM HOLLYWOOD . . .

MGM's "The Opposite Sex"

You name it and "The Opposite Sex" has it! In spades!

Joe Pasternak's production, a hilarious, music-arious, splend-arious remake of that smash hit of yesteryear, "The Women," breaks through for laff-touchdown after touchdown. At the Hollywood screening, before a tough audience at the huge Pantages Theatre, it rocked and rolled the customers to a fare-thee-well. And Metro can safely bet Leo's venerable whiskers that this bright offering will fare very well indeed.

That dynamic producer, Joe "Easy The Hard Way" Pasternak has surely hit a tremendous success stride with three smash hits in a row, "Love Me Or Leave Me," "Meet Me In Las Vegas," and now this gem, "The Opposite Sex."

I would like to predict the star trail for two of the cast who came through like real champs. One is Dolores Gray, who should go far in pictures. Incidentally, Dolores can really deliver a mean tune although she doesn't sing a note in the film. This glamorous lady is a combination of salt and pepper, Shalimar supreme and hi octane! Wow! Another star delivered in this film is tall, dark, and handsome Jeff Richards, whose "Howdy Maam!" is going to send every gal in the audience. Watch this guy. He's going places—in a hurry!

Director Dave Miller returns to MGM for this directorial triumph. Great work, Dave. The others in the cast, top artists all, join talents for a merry free for all with the boxoffice the big winner.—P. M.

Seen in MGM's CinemaScope and Metrocolor extravaganza, "The Opposite Sex," are Dolores Gray, June Allyson, and Joan Collins showing their claws, and Miss Allyson and Harry James in one of the sparkling musical numbers. Bottom, director David Miller, clowning with some of the cast, and producer Joe Pasternak.

New Orleans Observes "Go To Movies" Week

New Orleans—"Go To The Movies" week took place in this city on Sept. 16-22, as proclaimed officially by Mayor DeLesseps S. Morrison.

In his proclamation, Morrison praised the family appeal of motion pictures, lauded local theatres and theatremen, and called attention to the entertainment and cultural value of current outstanding motion pictures while urging New Orleans citizens and visitors to enjoy the film medium.

New Orleans newspapers joined in publicizing the special observance by adding special sections to their daily and Sunday editions previewing coming attractions via generous photo and feature space.

Among the attractions singled out for special attention were Columbia's "The Solid Gold Cadillac," MGM's "Tea And Sympathy," 20th-Fox's "Last Wagon," Allied Artists' "Friendly Persuasion," United Artists' "Ambassador's Daughter," Paramount's "War And Peace," U-I's "Pillars Of The Sky," and Warners' "Giant."

Included in the special edition of the New Orleans item was a lengthy editorial titled "Movies Industry Growth Phenomenal" by Jere Wales, Sunday amusement editor. Variety Club Tent 45 also received story coverage with emphasis placed on the fact that it will host the 1957 International Convention on April 3-6. Other stories appeared on art films, Todd-AO's "Oklahoma!" new motion picture personalities, and veteran local exhibitor Joy N. Houck.

Jacksonville

(*Continued from page 26*)

FST's local newspaper ads are now being handled by Bob Corbit, formerly of Orlando. . . . Jacksonville's indoor theatres completed distribution of student discount tickets to all junior and senior high schools of the area. This plan has proven a successful one.

MIAMI, FLA,. NEWS—Jimmy Barnett, manager, Olympia, returned from a Caribbean cruise and entered a local hospital. . . . Dick Willett, assistant manager, Coral, Coral Gables, Fla., resigned to join the U. S. Navy. . . . George Fielder, relief manager, Florida States West Palm Beach theatres, and manager, Delray, Delray Beach, before it closed, has resigned to return to studies at the University of Florida.

Don Tilzer, Claughton publicist, worked up a tiein with Trans World Airlines in conjunction with the showing of "High Society" at the Royal. Trans World paid for the ad, their first in the Miami Daily News in the past year-and-a-half. . . . Wometco Circuit provided facilities for a mass innoculation against polio for all employees and their families. . . . Managerial shifts included Joseph LaPlante to be manager, Davie Boulevard Drive-In, Fort Lauderdale, Fla.; Ed Stone, manager, Tower; Gene Race, manager, Sunset, South Miami, Fla.; Harry Gabriel, manager, Parkway; Stuart Miller, student assistant manager, Rosetta.

Irving Gold, manager, RKO 86th Street, New York City, recently distributed entry forms to applicants in Otto Preminger's global search for a newcomer to play the title role in his production of "Saint Joan" for United Artists release.

Kansas City

Funeral services for Lawrence Lehman, long-time Orpheum and RKO manager, were held. . . . Dorothy Warneke, booker, is leaving Columbia for the position of secretary-booker with Buena Vista. . . . United Artists has employed a new assistant booker, Robert DeJarnette, who is a third generation on Film Row. . . . The annual motion picture Stag and Golf Tournament started, sponsored by the Motion Picture Association of Kansas City. . . . Jim Castle, field representative, Paramount, was in in connection with the opening of "War And Peace" on Oct. 3. . . . Under the title of "Fall Film Festival," the Vogue has started the presentation of a group of outstanding motion pictures produced by David O. Selznick.

Memphis

A Monette theatre manager, Clayborn Tipton, has turned a hobby into a profitable business, in the establishment of Tip Top Bird Farm. Tipton, an outdoor sportsman, raises quail as his hobby. He has increased his breeding stock to 34 pairs, and expects to have 60 pairs next year. This year he expects to market 1800 quail. . . . E. A. Arkin, Warners, states that "War And Peace" has been booked for four weeks beginning Oct. 17. "The Bad Seed," after having had censor trouble, played two weeks at the house. . . . The Variety Club is engaged in selling Variety Club's Entertainment Book to add another floor to the Tent's Home for Convalescent Children. The Club states the Book is the way to make one dollar do more than the work of 15 as $50 worth of coupons can be bought for $2.95. The book contains 18 free tickets to theatres, miniature golf, dancing, popular night spots, bowling, and baseball. Sy Morrell is chairman of the project which has received much attention.

Alabama Exhibitors Enter Production

Mobile, Ala.—American National Films, Inc., has commenced pre-production activity on its initial venture, "Bayou," with color and wide screen lensing scheduled to begin Oct. 2 on location in southern Louisiana. The company, formed by Gulf Coast circuit exhibitors Edward I. Fessler and M. A. Ripps, operating the Do Drive-In Theatres, seeks to film high calibre, sensitive, and down-to-earth properties in original locals, employing talent and crew on the basis of artistic fitness rather than name value or other qualifications.

As exhibitors, the company's principals state, they are in a unique position to judge the merit of their work in terms of public demand. "We propose to avoid . . . epic treatment, stock backgrounds . . . the fleshy though unrealistic situations which . . . Hollywood now makes and pressures us to exhibit," Fessler stated. He points out that the circuit's audiences have become "extremely selective," and charges that Hollywood's worst enemy is not another entertainment medium but "its own mediocrity and lack of freshness."

"Bayou" is an original love story with screen play by Fessler, dealing with the primitive people of the location. Fessler also has written original music and lyrics flavored with Acadian themes which, it is believed have worldwide appeal. Harry Daniels will direct the production, slated for a 21-day shooting schedule with a budget of $286,000. Tim Carey, currently seen in United Artists' "The Killing," will fill a major role, co-starred with Douglas Lowley. Release is set for April of next year, possibly through Allied Artists, it was reported.

Other properties on the four-a-year schedule of American National are "Better Swamp," "Gulf Shore Incident," "Sixteen And Willing," and "Johnny Boy."

CAN HE DO IT
The Eddie Duchin PIANO MARATHON
EDDY DUCHIN STORY
MARYLAND
BIG HIT TUNES
COME IN - FILL-OUT-A-CARD GUESS
PEACE BOND FREE
POWER
NOVAK

Ray Light, manager, Maryland, Cumberland, Md., recently conceived the above piano playing marathon as exploitation for Columbia's "The Eddy Duchin Story," and the stunt developed into the biggest attention getter the town of 37,000 ever experienced. Joe Niland, local pianist, kept going in a music store window for 73 hours for a reported new record.

Don't wait until it's too late—
Mr. Theatreman, help us prevent missouts!

You can help us serve you by checking your shows not later than 10:00 A.M. Saturdays, Sundays, holidays.

The exchanges' shipping rooms close at noon on these days.

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MEMBER NATIONAL FILM CARRIERS, INC.

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PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA
Theatre Installations
and Maintenance

Cinema Circuit Plans Color-TV Installation

New York—Max Cohen, president of Cinema Circuit, Inc., last fortnight announced plans to install large-screen, live color television in the 14 movie houses operated by his company in greater New York, Connecticut, and Florida as a pilot test of combined TV and motion picture programming.

Cohen, who sailed for Europe following his announcement, planned to buy there newly-designed equipment for the proposed TV-theatre tie-in. He also plans to acquire the American theatre distribution and TV rights to a number of foreign feature films.

The circuit head feels that the use of live color TV on the screens of American theatres, in combination with regular film fare, provides the answer to the growing boxoffice fall-off, it was reported. Cohen was the first exhibitor to open a movie house on 42nd Street, where Cinema Circuit now operates three theatres. In show business for more than 47 years. Cohen was originally a producer. Among his early productions was "The Return Of Tarzan," released in 1919.

Pillars of the Sky
JEFF CHANDLER

David A. Lipton, U-I vice-president in charge of advertising and publicity, while on a recent vacation in the Pacific northwest, donned Indian togs to help promote the opening of "Pillars Of The Sky," J. J. Parker Broadway, Portland, Ore. Lipton was made honorary chief, Umatilla Indian Nation, by Chief Thunder Elk.

Minneapolis

William Lakie reopened the Bijou, Barnesville, Minn. Improvements include renovation of seats, redecoration of the interior, and a new sound system. . . . The Hollywood, Sioux Falls, S. D., a Welworth circuit house, has been remodeled extensively. . . . Richard Windschitl has completed a redecorating job at his Comfrey, Comfrey, Minn. . . . K. E. Brossman installed a new circular curtain at the Grand, Oakes, N. D. . . . Verling Gelb, owner, Flame, Deadwood, S. D., installed a new circular curtain and completed instalation of CinemaScope equipment. . . . J. J. Arnold purchased the Grand, Carrington, N. D., from Don Tracy. . . . Louis Kosak, Jr., is the new owner, Sibley, Winthrop, Minn. . . . W. B. Stratton, formerly operator, Bijou, Barnesville, Minn., is now operating the Capitol, Bismarck, N. D.

Fire, believed to have started from a smouldering cigarette in an adjoining cafe caused damages of about $25,000 to the Strand building, St. Paul. . . . Allen Evans reopened the Ulen, Ulen, Minn., which he leased from A. A. Bulleyment, owner. House has been closed about two years. Also reopening was the Norka, Akron, Ia., managed by Alfred Klemme. . . . Independent exhibitors meeting informally have been discussing the multiplicity of 28 and 35-day-run theatres in Minneapolis all playing the same product day and date, with very little choice left for theatre goers. The exhibitors say that there are "too many theatres playing the sam picture at the same time," with the result that the narrow selection of film fare has kept many potential theatre patrons at home.

New Orleans

Peggy Joyce Moore, daughter of the Jesse Moore, operator, Ritz, Crenshaw, Miss., winner of a Lions Club talent show in Batesville, Miss., will compete in the Mid-South Fair Talent Show at Memphis. . . . Paramount Gulf's district manager Ben Bicknell was reelected president, United Cerebral Palsy Association of Greater New Orleans, Inc. Plans for the forthcoming statewide drive in behalf of the organization were discussed at the meeting, including a giant telethon. . . . Mrs. Ted Drews, formerly Jackie Thon, bade farewell to Film Row after more than 10 years service with Paramount. The Drews will make Houston their home, where hubby is engaged in the oil business. . . . Donald B. Fiske advised Transway that he will suspend operation at the Lake Drive-In, Lake Providence, La., on Oct. 1. . . . A special meeting of the WOMPIS was held to complete arrangements for attending the convention in Atlanta. . . . A lone bandit bradishing a shotgun held up the 21-year-old cashier, Miss Betty Senner, at the Bell, but the $137 grab was soon back in her hands when the police nabbed him a few minutes later a short distance from the theatre. . . . The local Variety Club, Tent 45, still in its infancy, raised more than $60,000 for charity in 1955, mainly through the local telethon. This year's assurance is $160,000 for their adopted project, Cerebral Palsy in the state of Louisiana.

It was a dual celebration for Tom Neely, Sr., manager NTS, recently, first as a recipient of a beautiful wrist watch bearing the inscription "Presented to T. W. Neely by National Theatre Supply Company in appreciation of 25 years loyal service"; second, the Tom Neely, Jr.'s making him a grandfather for the second time. Neely, Jr., is on 20th-Fox sales staff.

New York

Bill Hoffmire is now relief manager, Skouras' Rivoli, Playhouse, and Squire. He recently resigned as manager, Brandt's Lincoln, Miami Beach, Fla. . . . Lew Preston, industry veteran associated with the Interboro Circuit for the past 25 years, has resigned. He is a member of Motion Picture Pioneers and the New York Variety Club. . . . James A. Mulvey, general partner, Samuel Goldwyn Productions, is serving as chairman, motion picture division, for the Visiting Nurse Service of New York's 1956 fund raising campaign. The drive, opening Oct. 8, is seeking $430,000.

A REAL SWITCH!

YORK, PA.—Ray Mears, Elmwood, recently provided a pleasant note in these times of seemingly endless industry strife by writing a letter of thanks to Jack Jaslow, distributor of the very successful French import, "Diabolique."

Means happily paid 35 per cent of a new house record.

New Haven

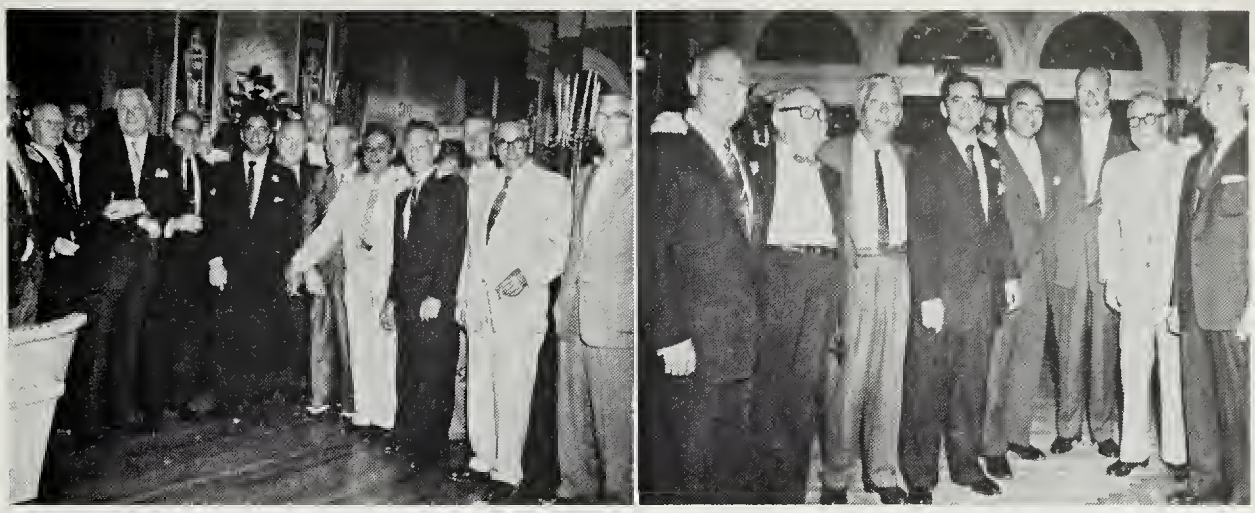
State appraisers have been busy in the Meadow Street territory so that the Highway Department can continue with its plans for the new road through Film Row. . . . Film Employees Local B-41 held a meeting to discuss plans for a get-together. . . . Shep Bloom, 20th-Fox branch manager, will be in New York for a meeting this week. . . . Ralph Mauro, National Theatre Supply, installed complete new equipment, CinemaScope, and seats at the Choate School, Wallingford, Conn. . . . A B'nai B'rith benefit show was set for the Pine Drive-In, Waterbury, Sept. 24.

Philadelphia

Harry N. Barrist reported that settlement was made in the transfer of the Park from the Kapner Estate to Major Theatre, Inc., of which David Milgram is an officer, the consideration being $150,000. . . . Tri-State Buying and Booking Service announced it is handling distribution of Ecko Kitchen Tool Set as a premium for theatres in the Pennsylvania and Washington territories. . . . The death of Charles R. Thomson, 68, remembered by many as the manager of the Cross Keys years ago and before that as a vaudeville actor, was noted. . . . Variety Club Tent 13 appreciates the weekly services furnished at the summer camp for underprivileged children this year by Dr. E. Raymond Place, Shippack, Pa., whose total fee was one dollar.

Pittsburgh

Film Row report was that Bill Weiss would not renew the lease for the Capitol, in McKeesport, Pa., which expires the end of this month. He will continue the operation of the Liberty there. . . . Zoel Silverman, former Film Row booker, now is an account executive with WAMO, Homestead, Pa., radio station. He is the son of David C. Silverman, RKO. . . . Ralph Quinn, Harris electrician, attended the IATSE convention at Kansas City. . . . Irving Shiffrin, United Artists field representative, screened Norman Krasna's "The Ambassador's Daughter" for the industry. . . . Kiwanis club members, Homestead, Pa., enjoyed a steak fry at the concession building of the Woodland Drive-In. George Tice, active Kiwanis member, set up the cooperative promotion at the outdoor theatre. . . . Charles Dortic, film salesman who left Columbia, has had a number of offers from other film territories, but he desires to remain here where he owns his home. . . . Bill Graner, who left his Film Row job, is helping Andy Battiston with "Violated!" On weekends, he operates a small theatre at Verona, Pa.



Ted Schlanger, Stanley Warner Philadelphia zone head, recently hosted a cocktail party at the Warwick Hotel to welcome Bernard Brooks as assistant zone manager, and the affair was attended by over 200 local industryites including, left to right, Irving Blumberg, Buddy McGowan, Lou Formato, George Crouch, Nat Fellman, Bernard Brooks, Edward Heiber, Louis Ribnitzki, Johnny Turner, Abe Dickstein, Bud Striker, Harry Dembow, Sam Diamond, Bill Mansell; and A. J. Vanni, Whitey Molitch, Stanley Goldberg, Brooks, Harry Sylk, Schlanger, Al Boyd, and Lou Goffman.

St. Louis

Ben L. Pannell, operator, Idaho, Sumner, Ill., closed a deal with Luther R. Ausbrook, Grenada owner, West Salem, Ill., for a lease on the latter house. Pannell has an option on the Idaho to purchase it from owner Murlin Atkins. . . . Ray Etter has succeeded H. Dillenbeck as manager, Rialto, Bushnell, Ill., a Pirtle circuit unit.

Amos G. Leonard, 56, Warners salesman, died suddenly of a heart attack. . . . The MITO delegation to the TOA convention in New York included president L. J. Williams, past president Tom Bloomer, Bill Waring, Jr., Eddie Clark, Hershel Eichhorn, Jimmy James, and managing secretary Myra Stroud. . . . Retired 20th-Fox salesman George Ware is handling arrangements for the annual meeting of the Colosseum of Motion Picture Salesmen, scheduled for the Kingsway Hotel here, Nov. 8-10.

San Antonio

Seibert Morley has reopened the remodeled Texas at Shamrock, Tex. Theatre was damaged by fire last spring and was completely renovated, with new sound equipment, acoustical tile, new booth equipment and decor. New carpeting was installed, new light fixtures, and seats were reupholstered and respaced. . . . Lacy Oldham, Jr., has been named manager, Rowley United Theatres at Waxahachie, Tex. He succeeds Pat Murphee. Oldham has been with the circuit for the past nine years and has been assistant manager for the past three years.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

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DuPont 7-7200

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF yau* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 wards ar less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is alsa welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST, 43, 15 years' experience. 4 years' experience in Drive-Ins. Knowledge of field and speakers. Free to accept work anywhere. **BOX 1051**, Bristol, Conn. (919)

EXPERIENCED ASSISTANT MANAGER, qualified as manager, desires position in Philadelphia or suburbs. Best references. Available immediately. Experience with Warner Bros. and Savar Corp. **BOX A926, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, ASSISTANT MANAGER. Deluxe theatre, good starting salary. Excellent opportunity. **BOX B926, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

EXPERIENCED MANAGER-ASSISTANT, age 48. 15 years' Paramount, independent circuits. Last job assistant general manager small circuit. Prefer Michigan, Ohio. Go anywhere. Start at once. **BOX C926, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG MAN, just completed job as summer theatre manager. Seeks year-'round position in or near New York City. 3 years' theatre experience. **BOX A919, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all carrespandence to— **The A-MAN Corner** **Motion Picture Exhibitor 246 N. Clarion St., Philadelphia 7, Pa.**

Rock And Roll Riot Brings Police Running

BALTIMORE, MD.—Nineteen persons were arrested in a near riot in a rock and roll ticket line here. Some 1,100 persons had bought tickets for a scheduled rock and roll session at midnight in the Royal, and an estimated 500 persons were in the ticket line with another 200 milling around.

Some of the patrons on the inside began to shout and throw bottles and other objects from the second and third floor windows. City and state police had been assigned to the theatre to prevent any trouble, and additional police were called for help. A 25 officer detail sent to the Royal under Lieutenant Deuchler ordered ticket sales stopped until order could be restored.

Washington

Harry Aikens and Ovila Panneton, planned to open their new 580 car Super 29 Drive-In, Fairfax, Va., last fortnight. . . . Paul Roth, vice-president, Roth Circuit, and Richard H. Nash, manager, Willard Hotel, are the newest members of Variety Club, Tent 11. George Nathan and Norman Kal will be co-chairmen of the Variety Club's first fall dance in the club rooms on Sept. 22. . . . Jeanette Adams, MGM, resigned to accept a position at George Washington University. . . . The Little closed. It was run by the Brandt Circuit. . . . The Avenue Grand is being renamed the Capitol Hill, and will adopt an art policy through Friday, and a policy for younger audiences Saturday and Sunday. . . . Agnes Turner, RKO, is celebrating her 26th year there.

BALTIMORE, MD., NEWS—The Stanley here was chosen for the world premiere of Warners' "Toward The Unknown" this week. William Holden was to make a personal appearance for the occasion. . . . Rodney Collier, manager, Stanley, held a luncheon in the Belvedere Hotel in honor of the daughter of Leo Tolstoy, author of "War And Peace." . . . Nat Hodgon, manager, New and Century, installed a new and larger screen in the New.

Seattle

Al Mushkin, Theatre Drapery Supply, has returned from Alaska and will leave again soon for the north to work on several projects, including schools as well as theatres. The firm's diversified activities include new draperies in the University of Washington's Meany Hall, draperies for a Boeing airplane contract, and the recent removal and rearranging of the seating and new draperies in the Paramount, Cinerama house. . . . Mike Daniel, new booker and office manager, U-I, replacing Phil Stanton, enjoyed a rapid rise in the industry. Starting in New York, he moved to Kansas City and then to Seattle. . . . The Blue Mouse closed its doors for remodeling and installation of Todd-AO equipment for "Oklahoma!" The theatre will get a new entrance and remodeled lobby.

At the recent closing ceremonies of the Kaufmann Camp for Boys and Girls in Plum Point, Md., for the 1956 season by Variety Club of Washington, a cabin was dedicated in memory of Sidney Lust, wha was chief barker of the Tent in 1940 and for many a years a member of the Board of Governors. Seen, left to right, are Dr. Fox, administrator of the camp; Orville Crouch, chief barker, Tent 11; Mrs. Sidney Lust, widow of Lust; Morton Gerber, chairman, VC welfare committee; Mrs. Bernard Lust, daughter-in-law of Mrs. Lust; Nathan D. Golden, vice-chairman, VC welfare committee; Maryland State Senatar Galdstein; and George A. Crouch, vice-chairman, VC welfare committee. The young boy is a camper.

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The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 56, No. 22

SEPTEMBER 26, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue Page 4069—(Technicolor)—(CinemaScope). (5531)

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue Page 4089. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duellers—66m.—see Jan. 25 issue Page 4089. (5532)

CALLING HOMICIDE—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (560B)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149 (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue Page 4085. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue Page 40B9—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, 8ernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue Page 4053. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue Page 4085—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue Page 4053—(SuperScope). (5528)

SCREAMING EAGLES—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue Page 4069—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 40B5. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—B1m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—72m.—see Nov. 16 issue Page 4061. (5533)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue Page 4037—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—B0m.—see April 1B issue Page 4133—(Technicolor)—(CinemaScope). (5607)

YAQUI DRUMS—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcia Henderson. (5620)

CRUEL TOWER, THE—John Ericson, Mari Blanchard. (5629)

DRAGOON WELLS MASSACRE -- 8arry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys. (5623)

FRIENDLY PERSUASION—Gary Caoper, Dorothy McGuire, Marjorie Main—(Print by Technicolor). (5657)

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

NAKED HILLS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

OUT OF THIS WORLD—Huntz Hall, Stanley Clements, Bowery Boys.

STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Hardina—B2m. (5619)

YIELD TO THE NIGHT—Diana Dors. (5635)

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe—Leg.: 8. (5622)

Associated

BLONDE BAIT—MD—8everly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 1B issue Page 4134—(Made in England). (5506)

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue Page 4077. (5502)

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue! Page 4077. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 41B9.

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made in England).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue Page 4077—(Made in Germany)—(English dubbed).

MEN OF SHERWOOD FOREST—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue Page 4165—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

UNINVITED, THE—Alex Nichol.

Buena Vista

(Walt Disney)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—B5m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue Page 4085—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 issue Page 4086—(Technicolor)—(8uena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemaScope in part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1955-56 Releases from 801;
1956-57 Releases from 101)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 Issue Page 4149—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue Page 4097. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jary, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue Page 4109—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue Page 4045—(Technicolor)—(CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue Page 4065. (816)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okey for lower half—72m.—see Oct. 5 issue Page 4037—(Technicolor). (808)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue Page 4089. (817)

GAMMA PEOPLE, THE—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England).

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

HELL'S HORIZON—AD—John Ireland, Maria English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue Page 4065. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Page 4086—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue—Page 4069. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue Page 4090—Leg. B—(Made in England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue Page 4065—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue Page 4077—(Technicolor)—(CinemaScope). (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue Page 4197. (106)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and mony conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue Page 4117. (835)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue Page 4069—Leg.: B—(Technicolor)—(CinemaScope). (826)

PORT AFRIQUE—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco).

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama far the art spots—91m.—see Dec. 1 4issue Page 4070—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many anglos, particularly for women—95m.—see Oct. 19 issue Page 4045—Leg.: B. (819)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue Page 4197. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower holf—77m.—see Oct. 19 issue Page 4045—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue Page 4053—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lawer half entry—67m.—see March 7 issue—Page 4117. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue Page 4065. (818)

WEREWOLF, THE—MD—Steven Ritch, Don Megowan, Joyce Holden—Harror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

CHA CHA CHA BOOM—Mary Kaye Trio, Perez Prado, Gonzales Gonzales.

END AS A MAN—Ben Gazzara, James Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad).

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

HE LAUGHED LAST—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg.: B—(Print by Technicolor). (105)

INTERPOL—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy).

LADY IS WAITING, THE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

ODONGO—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa)—85m. (109)

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

REPRISAL—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

RHYTHM AND BLUES—Bill Haley and his Comets.

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England).

SHADOW ON THE WINDOW, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

SPIN A DARK WEB—Faith Domergue, Lee Patterson—Leg.: B—(English-made). (107)

STORY OF ESTHER COSTELLO, THE—Joan Crawford, Rosanno Brazzi—(Made in England).

TALL T, THE—Randolph Scott, Maureen O'Sullivan.

TOWN ON TRIAL—John Mills, Charles Coburn, Barbara Bates—(Made in England).

27TH DAY, THE—Valerie French, Gene Barry.

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue Page 4100—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Miachael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue Page 4073—(Israeli-made)—(English Language).

LADY-KILLERS, THE—C—Alec Guiness, Cecil Parker—Highly amusing import—94m.—see March 21 issue Page 4124—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry 94m.—see Dec. 28 issue Page 4081—(English-made).

SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue Page 4066—Leg.: B—(Italian-made)—(English titles).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue Page 4109—Leg.: B.

PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made).

TO BE REVIEWED OR IN PRODUCTION

WOMAN OF ROME—Gina Lollobrigida, Daniel Gelin.

IFE

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue Page 4090—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles).

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pamponini, Amedeo Nazzari, Eduardo Cianelli—(Italian-made)—(Dubbed in English)—Leg.: B.

HUSBAND FOR ANNA, A—Silvana Pamponini, Massimo Girotti, Amedeo Nazzari—Leg.: C—(Italian-made)—(Dubbed in English)—(105m.).

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Italian-made)—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta Cosetta Greco, Aldo Fabrizi—(Italian-made)—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue Page 4109—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons Lower half filler—78m.—see May 30 issue Page 4166—(English-made).

Metro

(1955-56 Releases from 602)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue Page 4061—(Technicolor). (611)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue Page 4078—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue Page 4097—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GREEN DOLPHIN STREET—ROMD—Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue Page 4037. (606)

GUY NAMED JOE, A—MD—Spencer Trocy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF wor film—120m.—see Nov. 16 issue Page 4061. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue Page 4054—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 ssue Page 4190—(Leg.: B—(Color by Technicolor—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue Page 4061. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue Page 4078—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor).

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue Page 4078—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue Page 4110—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LUST FOR LIFE—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor).

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue Page 4097—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should holp reissue about Rogers' Rangers—126m.—see Feb. 22 issue Page 4110—(Technicolor). (623)

OPPOSITE SEX, THE—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor).

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue Page 4037. (605)

POWER AND THE PRIZE, THE—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope).

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue Page 4045—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue Page 4086. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue Page 4110. (619)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct 5 issue Page 4037—(Eastman Color)—(English-made)—(1.75-1). (602)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue Page 4054—Leg.: B Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue Page 4061—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue Page 4110—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue Page 4110—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.

DESIGNING WOMAN—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made In England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made In Mexico).

MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made In Africa).

TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

TEN THOUSAND BEDROOMS—Dean Martin, Eva Bartok.

VINTAGE, THE—Mel Ferrer, Pier Angeli, Leif Erickson.

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue Page 4090—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue Page 4062—leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue Page 4098—(Color by Technicolor)—(Vista-Vision). (5512)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue Page 4062—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer Introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue Page 4046—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

VAGABOND KING, THE—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision).

WAR AND PEACE—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy).

WHITE CHRISTMAS — CMU — Danny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5429)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

DELICATE DELINQUENT, THE—Jerry Lewis, Darren McGavin—(VistaVision).

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson — (Technicolor) — (VistaVision) — (Made In France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

JIM PIERSALL STORY, THE—Anthony Perkins, Karl Malden, Norma Moore.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BACK FROM ETERNITY—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227.

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson. Mala Powers—For the lower half—79m.—see Oct. 19 issue Page 4047—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue Page 4158. (662)

BEYOND A REASONABLE DOUBT—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227.

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue Page 4110—(English-made). (609)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue Page 4091—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue Page 4185. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor). (610)

FIRST TRAVELING SALESLADY, THE—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)

FLYING LEATHERNECKS—MD—John Wayne, Robert Ryan, Janis Carter—War show reissue should do okay—102m.—see Sept. 5 issue Page 4215—(Technicolor). (761)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—10m.—see Jan. 25 issue Page 4091—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue Page 4185. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue Page 4186. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue Page 4167. (663)

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 Issue Page 4158—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—Page 4066—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue Page 4054—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue Page 4111. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue Page 4098—(English-made) (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue Page 4111—Leg.: B—(Technicolor)—(Superscope). (608)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue Page 4038—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue Page 4066—(Technicolor)—(Superscope). (603)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue Page 4038—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue Page 4135—(English-made).

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 Issue Page 4158—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope)—100m.

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color).

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

DEATH OF A SCOUNDREL—George Sanders, Yvonne de Carlo, Victor Jory.

FINGER OF GUILT — Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

GIRL MOST LIKELY, THE—Jane Powell, Kay Ballard, Tommy Noonan, Cliff Robertson—(Eastman Color).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

LADY AND THE PROWLER, THE—Diana Dors, Rod Steiger, Tom Tryon—(Color).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NO. 1—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made)—96m.

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen)—93m.

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CIRCUS GIRL—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 Issue Page 4098—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue Page 4078—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue Page 4111—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue Page 4070. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue Page 4070—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue Page 4055. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. Page 4122. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue Page 4071. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec 14 issue Page 4071—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue Page 4071—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting autdoor drama has action and affbeat appeal—87m.—see April 18 issue Page 4135. (5507)

THUNDER OVER ARIZONA—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

TWINKLE IN GOD'S EYE, THE — D — Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue Page 4047. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue Page 4066 (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Fillar, John Hudson—Far the lower half—70m.—see March 7 issue Page 411B. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ABOVE US THE WAVES—John Mills, John Gregson, Donald Sinden.

ACCUSED OF MURDER—David Brlan, Vera Ralston, Sidney Blackmer—(TruColor)—(Naturama).

AFFAIR IN RENO—John Lund, Doris Singleton, John Archer.

CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).

DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faran Young—90m.—(Trucolor).

DUEL AT APACHE WELL—Anna Maria Alberghetti, Ben Cooper—(Wide screen).

HELL'S CROSSROADS—Stephen McNally, Peggie Castle—(Naturama).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA — Heinz Roettinger, Robert Killick — (Trucolor)—(German-made).

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman—70m.

STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English—70m—Leg.: B. (5537)

TEARS FOR SIMON—David Farrar, David Knight, Julia Arnall—(Trucolor).

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imparted ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue Page 4100—(Eastman Color)—(English-made)—(Minter).

LA STRADA—D—Anthony Quinn, Richard Basehart, Guilletta Masina—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue Page 4155.

TO BE REVIEWED OR IN PRODUCTION

DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made In Egypt)—see June 27 issue Page 41B2. (613)

BAREFOOT BATTALION—D—Marla Costi, Nicos Fermas—Realistic affering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue Page 409B—(Color by DeLuxe)—(CinemaScope). (602)

BUFFALO BILL — ACD — Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

BUS STOP—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. B issue Page 419B (665)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic Impart—99m.—see Oct. 5 issue Page 4038—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

LOVE ME TENDER—Richard Egan, Debra Paget, Elvis Presley—(Color by DeLuxe)—(CinemaScope).

OASIS—Michele Margan, Cornell Borchers—(CinemaScope)—(Made In Europe).

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue Page 4047—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue Page 4067—(Color by DeLuxe)—(CinemaScope). (528)

HALLS OF MONTEZUMA—AD—Richard Widmark, Walter Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

HILDA CRANE—D—Jean Simmons, Guy Madisan, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

LAST WAGON, THE—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by Deluxe)—(CinemaScope). (619)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue Page 4086—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LOVER BOY—CD—Gerard Phllipe, Valerie Hobson, Joan Greenwood—Spicy theme and names shauld help this at art house boxoffice—85m.—see Nov. 30 issue—Page 4067—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry--152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Ciifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue Page 4111—(Color by DeLuxe)—(CinemaScope).

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 Issue Page 4175—(Ansco Color)—(Made in Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

NIGHTMARE ALLEY—D—Tyrone Pawer, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue Page 4039. (546)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginla Mayo, Jeffrey Hunter—Well-made autdoor show packs plenty for action fans and western devatees—94m.——see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for expioitation and specialty spots—9Bm.—see Aug. 8 issue Page 4198 — Leg.: B — (Technicolor) — (Italian-made)—(English dialogue). (616)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontavich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue Page 4079—(Color by DeLuxe)—(CinemaScope). (529)

RAWHIDE — W — Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version af mystery best-seller should do okay as relssue—129m.—see Sept. 5 issue Page 4216—(Selznick).

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colarful drama has provacative theme and explaitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue Page 4039—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Gaad trucking meller—94m.—see Oct. 5 issue Page 4039—Leg.: B—(Reissue). (545)

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 Issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue Page 4055—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).

BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Calor)—(CinemaScope). (625)

BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).

BLACK WHIP—Hugh Marlowe, Coleen Gray, Struther Martin—(CinemaScope).

BOY ON A DOLPHIN—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55).

HEAVEN KNOWS MR. ALLISON—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in Tobago).

TRUE STORY OF JESSE JAMES, THE—Robert Wagner, Jeffrey Hunter, Hope Lange—(Color)—(CinemaScope).

OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan, Rex Reason.

SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard—76m.

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

WOMEN OF PITCAIRN ISLAND—James Craig, John Smith, Lynn Bari, Arleen Whelan—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloam—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—See July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

ATTACK—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film af Mexican revolution—92m.—see Aug. 22 Issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor affering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiraff, Lon Chaney—Harror entry has explaitatian possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

BOSS, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

BROKEN STAR, THE—W—Howard Duff, Lita Baran, Bill Williams—Okay western for program—82m.—see Feb. 22 issue Page 4112—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue Page 4123—(Bel Air).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byran Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue Page 4047—Leg.: B—(Technicolor)—(Bel-Air).

GHOST TOWN—W—Kent Taylor, John Smith, Marlan Carr—For the lower half—75m.—see Dec. 28 Issue Page 4079—(Sunrise).

GUN BROTHERS—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 Issue Page 4217—(Grant).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue Page 4071—(Swiss-made)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

HUK!—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should da okay—88m.—see Dec. 2B issue Page 4079—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good pragrammer has names to help—73m.—see Feb. 8 issue Page 4099—(Crown).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue Page 4039—Leg.: B—(Kubrick-Bouse).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue Page 4168—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue Page 4091—(Eastman Color)—(English-made)—(Wilcox).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with pawer—119m.—see Dec. 28 issue Page 4079—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue Page 4047—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue Page 4112—(Leg.: B—(Color by DeLuxe)—(Wilder).
NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).
PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).
QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).
REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).
RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).
SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).
SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m. —see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).
STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).
STORM FEAR—MD—Cornel Wilda, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue Page 4080—(Theodora).
THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue Page 4091—Leg.: B—(Bel-Air).
TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue Page 4099—(Stevens).
TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue Page 4072—(Fame).
TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).
UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).
BACHELOR PARTY, THE—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).
BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).
BLACK STOCKINGS—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).
BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).
BUCKSKIN LADY, THE—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).
CRIME OF PUNISHMENT—Barbara Stanwyck, Sterling Hayden—(Goldstein).
DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)
DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).
FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden —(Grand).
FLIGHT TO HONG KONG—Rory Calhoun, Dolores Donlan—(Made in Hong Kong)—(Sabre)—Leg: B.
FOUR BOYS AND A GUN—William Hinnant, Diana Herbert—(Security).
GUN THE MAN DOWN—James Arness, Angie Dickison Robert Wilke—(Morrison-McLaglen).
HALLIDAY BRAND, THE—Joseph Cotton, Viveca Linfors, Betsy Blair—(Collier Young).
HIDDEN FEAR—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).
KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker — (Color by DeLuxe) — (CinemaScope) — (Russ-Field).
MAN FROM DEL RIO—Anthony Quinn, Katy Jurado—(Jacks).
MEN IN WAR—Robert Ryan, Aldo Ray—(Security).
MONTE CARLO STORY, THE—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).
PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).
PISTOLERO—Jack Palance—(Philip Waxman).
PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).
QUARTERMASS II—Brian Donlevy, Sidney James, John Longden—(Hinds).
REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).
RUNNING TARGET—Doris Dowling, Arthur Franz, Richard Reeves (Color by DeLuxe)—(CinemaScope)—(Canyon).
SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made) —(Print by Technicolor)—(Mehboob).
SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).
SHOWDOWN CREEK—John Derek, John Smith, Carolyn Craig—(Goldstein).
SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).
TIGER BY THE TAIL—Larry Parks, Lisa Daniely—(Baker and Berman).
TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).
12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).
WAR DRUMS—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).
WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601;
1956-57 releases from 5701)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue Page 4055—(Print by Technicolor). (5609)
AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160 —(Technicolor)—(VistaVision). (5626)
BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue Page 4119—(Technicolor). (5616)
BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)
BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue Page 4080—(Technicolor). (5611)
CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)
CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)
DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)
EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)
FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry —80m.—see July 25 issue Page 4191 (5625)
HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue Page 4050. (5603)
I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)
JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue Page 4062. (700)
KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)
KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)
KILLERS, THE—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227.
KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue Page 4062. (681)
LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue Page 4050—(Print by Technicolor). (5601)
LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)
NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—86m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5613)
OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)
PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)
PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)
RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)
RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)
RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—Page 4112—(Print by Technicolor). (5614)
RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue Page 4062—Leg.: B. (5604)
SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue Page 4039—Leg.: B—(Technicolor)—(CinemaScope). (5606)
SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)
SHOWDOWN AT ABILENE—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)
SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)
SLEEPING CITY, THE—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227.
SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue Page 4072—(Technicolor). (5607)
SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue Page 4072. (5608)
STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)
TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)
TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)
THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue Page 4091. (5610)
TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superior import—85m.—see April 18 issue Page 4136 —(English-made). (5681)
TOY TIGER—C—Jeff Chondler, Laraine Day, Tim Hovey —Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)
UNGUARDED MOMENT, THE—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)
WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)
WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue Page 4099. (5612)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor) —(CinemaScope).
BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).
CRAZY LOVE—John Saxon, Sal Mineo.
DEADLY MANTIS, THE—Craig Stevens, Alix Talton.
EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland.
FOUR BRIGHT GIRLS—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).
GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.
GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).
INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.
INTERLUDE — June Allyson, Rossano Brazzi — (Made In Germany).
ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).
JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).
KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).
MAN AFRAID—George Nader, Tim Hovey, Phyllis Thaxter.
MISTER CORY—Tony Curtis, Martha Hyer.
MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.
NIGHT RUNNER, THE—Ray Danton, Colleen Miller, Willis Bouchey.
QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).
TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).
TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell—(CinemaScope).
WORLD AND LITTLE WILLIE, THE—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).
WRITTEN ON THE WIND—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1955-56 releases from 501;
1956-57 releases from 601)

AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)
ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)
AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue —Page 4182—(German-made)—(Dubbed in English). (519)
BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)
BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)
COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue Page 4072—(WarnerColor)—(CinemaScope). (507)
CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)
DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran —Good western reissue—94m.—see May 30 issue Page 4169. (522)
DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)
GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue Page 4080—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Jaanne Dru—Entry has actian and names to help—98m.—see Dec. 28 issue Page 4081—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue Page 4050—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue Page 4087. (550)

LONE RANGER, THE—W—Clayton Maore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue Page 4087—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnsan, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue Page 4099. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmizatian of famous literary work Is impressive and has great patential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue Page 4112. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrassing drama af juvenile delinquency should hit the better maney—111m.—see Nov. 2 issue Page 4055—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playaff—91m.—see Feb. 22 issue Page 4113—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nalan—Action spots should welcame new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)

SEARCHERS, THE—OD—Jahn Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Maria Lanza, Joan Fantaine, Vincent Price—High class musical drama should click In all spats—122m.—see March 21 issue Page 4123—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Gaad western far program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue Page 4056—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue Page 4119. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nav. 30 issue Page 4067. (508)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carrall Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.

FLESH MERCHANT, THE—MD—Fast bucak stuff for explaitatian spats—59m.—see Sept. 19 issue Page 4227.

GIANT—Elizabeth Taylar, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColar)—(CinemaScope).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SLEEPING PRINCE, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColar).

WRONG MAN, THE—Henry Fanda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer far the lower half—83m.—see Nov. 2 issue Page 4056—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue Page 4063—(American Releasing).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediacre lawer half filler—67m.—see Feb. 8 issue Page 4102—(Realart).

CODE OF THE UNDERWORLD—MD—Jahn Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194 filmed in Puerta Rico)—(Tudor).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue Page 4092—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lorl Nelson—Satisfactory programmer for explaitatian spats—79m.—see Feb. 8 issue Page 4102—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lawer half—68m.—see May 30 issue Page 4169—(American Releasing).

FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spats—59m.—see Sept. 19 issue Page 4227—(Sonny).

FURY IN PARADISE—MD—For the lawer half—77m.—see Oct. 5 issue Page 4040—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—Far the lower half—87m.—see Aug. 8 issue Page 4201—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 Issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(Pathe Color)—(American Releasing).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Pragrammer has explaitation angles for some spots—75m.—see Aug. 8 issue Page 4201—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue Page 4102—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Rautine programmer—78½m.—see March 21 issue Page 4125—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Janes, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope).

ONE WAY TICKET TO HELL—MD—Fair explaitable programmer on dape use for action houses—65m.—see Dec. 28 issue Page 4081—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Pragrammer for exploitatian spots—80m.—see Feb. 8 issue Page 4103—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negra spots—70m.—see Oct. 5 issue Page 4040—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lawer half entry—66m.—see Feb. 8 issue Page 4103—(Gibraltar).

SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitatian angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the explaitation spats—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

WIRETAPPER—MD—Bill Williams—Programmer has better angles far some spots—80m.—see Feb. 8 issue Page 4103—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Averoge programmer—71m.—see Dec. 14 issue Page 4073—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 isseu Page 4100—(Dominant).

BLACK RIDER, THE—MD—Lawer half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—Far lawer half af exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

FORBIDDEN CARGO—MD—Satisfactary programmer—83m.—see June 13 issue Page 4176—(Jacon).

HIS EXCELLENCY—D—Eric Partman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue Page 4113—(Brenner).

KID FOR TWO FARTHINGS, A—D—Diana Dars—Good entry for art spats—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spats—155m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision)—(Lopert).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explatable quality entry for the art spots—80m.—see Feb. Feb. 8 issue Page 4100—(Italian-made)—(English titles)—(Carroll).

BALLET DE FRANCE—Ballet Feature—Impart far the art houses—83m.—see Oct. 19 issue Page 4050—(French-made)—(English narration)—(Lewis).

BORIS GODUNOV—OPD—Operatic Import for art and specialty houses—108m.—see Feb. 22 Issue Page 4113—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

BULLFIGHT—COMP—Exciting documentary far art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).

CONFLICT—D—Programmer far art spots where Russian films are used—95m.—see Feb. 8 issue Page 4101—(Sovvolor)—(Russian made)—(English titles)—(Artkino).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Page 4073—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jauvet—Amusing Import for the art spats—102m.—see Nov. 30 issue Page 4063—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—Far German language hauses—95m.—see Feb. 8 issue Page 4101—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—Far the art spats and possible special shawings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).

FOR DO'S SAKE—D—Import far the art and German language houses—88m.—see Feb. 22 issue Page 4113 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry far German language houses—103m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER—C—Edwige Feuillere—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue Page 4125—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnal impart far art and specialty hauses—118m.—see Jan. 11 issue Page 4087—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory ramantic import for German-language hauses—95m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing impart for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Gaad import far the art spats—82m.—see Feb. 8 issue Page 4101—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spats—94½m.—see Dec. 14 issue Page 4074—(French-made)—(English titles and narration)—(Ellis).

PHANTON HORSE, THE—Well-made Import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue Page 4087—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat Import af the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go inta same conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spats—93m.—see Dec. 14 issue Page 4074—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Impart far German-language houses—97m.—see Feb. 8 issue Page 4102—(German-made)—(English titles)—(Casino).

SINS OF POMPEII—COSMD—Micheline Prelle—Far exploitation spats and duallers—70.—see Oct. 5 issue Page 4040—(Italian-made)—(Visual Drama).

STRANGE PASSION, THE—D—Artura De Cordova—Import for the art spots—82m.—see Feb. 8 issue Page 4102—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue Page 4114—(Japanese-made)—(English narration by Paul Dubrow)—(Brenner).

TIGER'S CLAW—D—Inferior Import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittario de Sica,—Highly amusing import—95m.—see Jan. 25 issue Page 4092—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior import far art hauses—89m.—see Nov. 30 issue Page 4074—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot abaut illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4208, 4209, and 4210 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie	F	17m.	4221

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1421	(Sept. 20)	Clunked in the Clink		16m.	
1422	(Oct. 18)	When the Wife's Away		17m.	

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Apr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1431	(Oct. 11)	Scooper Dooper		18m.	

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April in Portugal	E	20m.	4137

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
	(............)	Wonder of New Orleans			
	(............)	Wonder of Washington			

SERIALS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (5)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	4221
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

1956-57 (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1401	(Sept. 6)	Hot Stuff		16m.	
1402	(Oct. 4)	Scheming Schemers			

ONE REEL

CANDID MICROPHONES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1551	(Sept. 20)	Series 3, No. 3		10½m.	

CAVALCADE OF BROADWAY (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1951	(Sept. 6)	Cafe Society		11m.	

COLOR FAVORITES (15)

(Technicolor)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekaolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

1956-57 (15)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1601	(Sept. 6)	Leave Us Chase It		6½m.	
1602	(Oct. 4)	Topsy Turkey		6½m.	

CINEMASCOPE MAGOOS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo	G	6½m.	4221
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1751	(Sept. 13)	Trail Blazer Magoo		6m.	
1752	(Oct. 18)	Magoo's Problem Child			

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime in Hollywood	G	10½m.	4224
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Play	F	9m.	4224
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1801	(Oct. 25)	Asphalt Playground			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept. 28)	Polka Dot Puss (T-J)	F	8m.	
W-862	(Oct. 5)	The Bear And the Bean (B-B)	G	7m.	
W-863	(Oct. 26)	Heavenly Puss (T-J)	F	8m.	
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You	G	7m.	
S16-2	(Sept. 21)	Sock-A-Bye Kitty	G	7m.	
S16-3	(Sept. 21)	Casper's Spree Under The Sea	E	8m.	
S16-4	(Sept. 21)	One Quack Mind	F	7m.	
S16-5	(Sept. 21)	Mice Paradise	G	7m.	
S16-6	(Sept. 21)	Once Upon A Rhyme	G	8m.	
S16-7	(Sept. 28)	Hold The Lion Please	G	7m.	
S16-8	(Sept. 28)	Land Of Lost Watches	G	9m.	
S16-9	(Sept. 28)	To Boo Or Not To Boo	G	7m.	
S16-10	(Sept. 28)	As The Crow Lies	F	6m.	
S16-11	(Sept. 28)	Slip Us Some Redskin	G	7m.	
S16-12	(Sept. 28)	Boo Scout	G	8m.	

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mausetro Herman		6m.	

NOVELTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P16-1	(Oct. 19)	Sir Irving And Jeames		7m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect To Injury		6m.	

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E16-1	(Oct. 12)	Parlez Vous Woo		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	
V15-4	(Oct. 5)	VistaVision Visits Austria		11½m.	

RKO

TWO REEL

RKO-PATHE SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73101	(Sept. 7)	Alert Today, Alive Tomorrow		15½m.	

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73901	(Dec. 7)	Football Highlights			
73801	(Apr. 12)	Basketball Highlights			

ONE REEL

SCREENLINERS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74201	(Sept. 14)	The Dikes			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	4224
74302	(Aug. 31)	Ice Climbers		8m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble		7m.	
74104	(Oct. 5)	The Parloined Pup		7m.	

WILDLIFE ALBUM (2)

(Technicolor)

Republic

SERIALS (4)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(..............)	King of the Rocket Men (Reissue)	G	12ep.	4208

20th Century-Fox

ONE REEL
CINEMASCOPE

(Color)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)	G	9m.	4224
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)	F	9m.	4224
7607	(June)	Cowboys Of The Maremma (DeLuxe)	F	9m.	4224

TWO REEL
CINEMASCOPE COLOR SPECIALS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor).	E	23m.	4177

One Reel

CINEMASCOPE TERRYTOONS

(Technicolor)
1955-56

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love	G	7m.	4221
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	

TERRYTOONS

(Technicolor)
1955-56

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies	F	7m.	4224

(Technicolor)

TERRYTONE TOPPER REISSUES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
5605	(May)	The Wolf's Pardon	G	7m.	4224
5606	(June)	Felix The Fox	G	7m.	4221
5607	(July)	The Lyin' Lion	G	7m.	4221
5608	(Aug.)	Paint Pot Symphony	G	7m.	4224
5609	(Sept.)	The Kitten Sitter	F	7m.	4221
5610	(Oct.)	Flying Cups And Saucers	F	7m.	4221
5611	(Nov.)	One Note Tony	G	7m.	4221
5612	(Dec.)	Mystery In the Moonlight	F	7m.	4221

Universal-International

Two Reel

SPECIAL

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2640	(Aug.)	A Time Out of Wor	G	22m.	4207

MUSICAL FEATURETTES (12)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(.........)	Mirth And Melody			
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
2661	(Sept. 24)	Mr. Black Magic		16m.	

SPECIAL CINEMASCOPE FEATURETTES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203

COLOR PARADES

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203

WALTER LANTZ CARTUNES

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	4177
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dóg	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Oct. 22)	Calling All Cuckoos			
2623	(Nov. 19)	Niagara Fools			

WALTER LANTZ CARTUNES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171

VARIETY VIEWS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(June 25)	West Point Of The South	G	9m.	4211
2695	(July 23)	Everybody Dances			
2696	(Aug. 20)	Screwball Sports			
2697	(Sept. 24)	Brooklyn Goes to San Francisco		9½m.	

Warners

Two Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171

WARNERCOLOR SCOPE GEMS

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4101	(Oct. 6)	South Of The Himalayas			

SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4001	(Sept. 8)	East Is East			

COLOR SPECIALS (10)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby	G	17m.	4228
3009	(Aug. 25)	Miracle In The Caribbean	G	17m.	4228
3010	(July 28)	Trailin' West			

CLASSICS OF THE SCREEN (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4086
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			

One Reel

ANAMORPHIC SPECIALS

(WarnerColor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			

BLUE RIBBON HIT PARADES (13)

(Reissue)
(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Warmer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4301	(Sept. 15)	Mouse Mazurka			
4302	(Oct. 20)	Paying The Piper			

BUGS BUNNY SPECIALS (8)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part			
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4723	(Sept. 15)	A Star Is Bared			
4724	(Oct. 27)	Wideo Rabbit			

JOE McDOAKES COMEDIES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			

McCOY MASTER BANDS REISSUES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211

MERRIE MELODIES (22)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest			
3719	(June 23)	Tugboat Granny	G	7m.	4228
3720	(July 7)	Stupor Duck	F	7m.	4228
3721	(Aug. 4)	Rocket-Bye Baby	G	7m.	4228
3722	(Aug. 25)	Raw! Raw! Rooster!			

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4701	(Sept. 1)	Slap Happy Mouse			
4702	(Sept. 29)	Deduce, You Say!			
4703	(Oct. 13)	Yankee Dood It			

THE SPORTS PARADE (10)

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish	G	9m.	4228

WARNER SPECIALS (7)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

WARNERCOLOR SPECIALS

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
4401	(Oct. 27)	Playtime Pals			

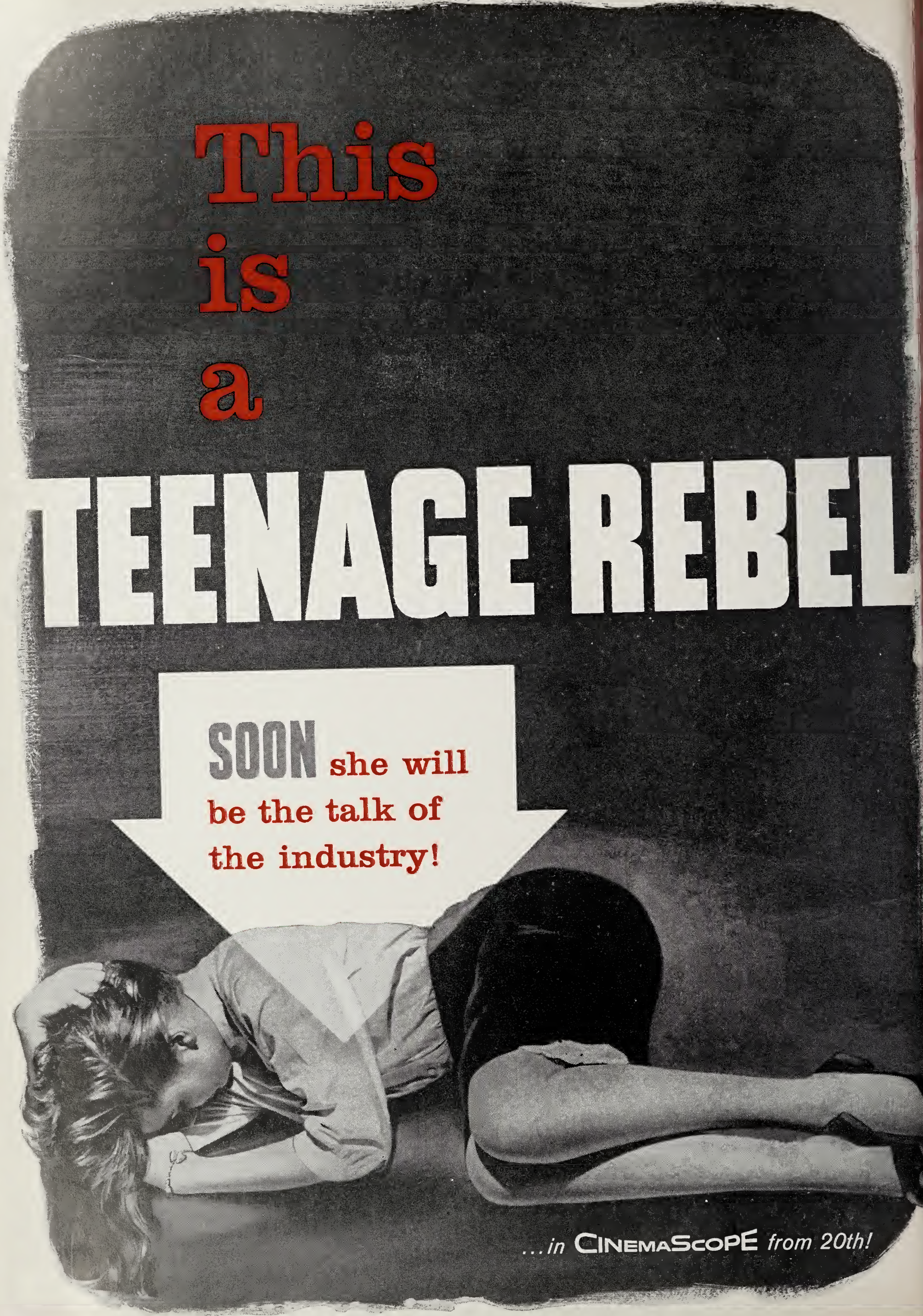
Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson	**The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak	**The Swan** (CS-EC) Grace Kelly, Alec Guinness	**The Scarlet Hour** (VV) Carol Ohmart, Tom Tryon	**Murder On Approval** (English-made) Tom Conway	**Circus Girl** (Trucolor) (European made)	**Bus Stop** (CS-DC) Marilyn Monroe, Don Murray	**The Ambassador's Daughter** (CS—EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy	**Shakedown** (RE) Howard Duff	**Distant Drums** (RE) Gary Cooper	**The Three Outlaws** **(SS)** (Associated) Neville Brand, Alan Hale
	Magnificent Roughnecks Jack Carson, Mickey Rooney, Nancy Gates	**Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor	**The Rack** Paul Newman, Walter Pidgeon, Wendell Corey	**The Man Who Knew Too Much** (VV-TC) (Made in Morocco) James Stewart, Doris Day	**King Kong** (RE)	**Zanzabuku** (Trucolor)	**Halls Of Montezuma** (RE) Richard Widmark	**Huk** (TC) (Young) George Montgomery, Mona Freeman	**Walk The Proud Land** **(CS-TC)** Audie Murphy, Anne Bancroft	**Dallas** (RE) Gary Cooper	**Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
	Three For Jamie Dawn Richard Carlson, Laraine Day, Ricardo Montalban	**The Werewolf** Don Megowan, Joyce Holden	**Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger	**The Leather Saint** (VV) Paul Douglas, John Derek	**I Walked With A Zombi** (RE)	**The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	**Crash Dive** (RE) Tyrone Power	**Hot Cars** (Bel-Air) John Bromfield, Joi Lansing	**Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo	**Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**Fantasia** (RE-TC) (Disney) (Buena-Vista)
	The First Texan (CS—TC) Joel McCrea, Felicia Farr	**Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Catered Affair** Bette Davis, Ernest Borgnine	**That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint	**Citizen Kane** (RE)	**A Strange Adventure** Joan Evans, Ben Cooper, Marla English	**Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier	**Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**I've Lived Before** Jack Mahoney, Ann Harding	**Seven Men From Now** (WC) Randolph Scott, Gail Russell	**Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York
	Navy Wife Joan Bennett, Gary Merrill, Shirley Yamaguchi	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow	**Annie Get Your Gun** (RE-TC) Betty Hutton	**The Proud And Profane** (VV) William Holden, Deborah Kerr	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing	**Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller	**The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr	**Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland	**Edge Of Hell** Hugo Haas, Francesca de Scaffa	**The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood	**Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield
	No Place To Hide (DC) David Brian, Marsha Hunt	**Storm Center** Bette Davis, Brian Keith, Kim Hunter	**The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain	**Pardners** (VV-TC) Dean Martin, Jerry Lewis	**The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor	**Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara	**The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine	**Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone	**A Cry In The Night** Edmond O'Brien, Natalie Wood	**The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
	Hold Back The Night John Payne, Mona Freeman	**1984** Edmond O'Brien, Michael Redgrave, Jan Sterling	**Somebody Up There Likes Me** Paul Newman, Pier Angeli	**The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine	**Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore		**The Killers** (RE) Burt Lancaster, Ava Gardner	**The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert	
		Miami Expose Lee J. Cobb, Patricia Medina	**These Wilder Years** James Cagney, Barbara Stanwyck		**Back From Eternity** Anita Ekberg, Robert Ryan				**The Sleeping City** (RE) Richard Conte, Coleen Gray		
PROMISED FOR EARLY RELEASE	**The Naked Hills** (Pathe Color) David Wayne, Marcia Henderson	**The Solid Gold Cadillac** Judy Holliday, Paul Douglas	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**Finger Of Guilt** Richard Basehart, Mary Murphy (English made)	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young	**Stagecoach To Fury** (RegalScope) Forrest Tucker, Mari Blanchard	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	**Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer	**The Amazon Trader** (WC) John Sutton, Marie Fernanda	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle
	Canyon River (CS-DC) Geo. Montgomery, Marcia Henderson	**Port Afrique** (TC) Pier Angeli, Phil Carey	**Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr	**The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)		**A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried	**Anastasia** (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	**The Boss** (Seltzer) John Payne, Doe Avedon	**The Unguarded Moment** (TC) Esther Williams, George Nader	**Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean	**Jedda The Uncivilized** (EC) (DCA) (Australian-made)
	Strange Intruder Ida Lupino, Edmund Purdom, Ann Harding	**Spin A Dark Web** Faith Domergue, Lee Patterson	**The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray	**Hollywood Or Bust** Dean Martin, Jerry Lewis		**The Man Is Armed** Dane Clark, May Wynn	**The Third Man** (RE) Valli, Joseph Cotten, Orson Welles	**Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush	**The Mole People** John Agar, Cynthia Patrick	**Baby Doll** Karl Malden, Carroll Baker, Eli Wallach	**Frontier Gambler** (Associated) John Bromfield, Colleen Gray, Kent Taylor
	Fighting Trouble The Bowery Boys	**Cha-ChaCha Boom!** Perez Prado and Orch., Mary Kaye Trio	**The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller	**War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy)			Teenage Rebel (CS) Ginger Rogers, Michael Rennie	**Man From Del Rio** (Jacks) Anthony Quinn, Katy Jurado		**The Wrong Man** Henry Fonda, Vara Miles	**La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)
	Calling Homicide Bill Elliott		**The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made)	**Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt)			**Love Me Tender** (CS-DC) Richard Egan, Debra Paget, Elvis Presley	**Running Target** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves			
	Yaqui Drums Rod Cameron, Mary Castle		**Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy				**The Outlaws Are In Town** (RegalScope) Robert Arthur, Kathy Nolan	**Men In War** (Security) Robert Ryan, Aldo Ray			
	The Cruel Tower John Ericson, Mari Blanchard										

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscape, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.


This is a
TEENAGE REBEL
SOON she will be the talk of the industry!
...in CINEMASCOPE from 20th!

MOTION PICTURE

EXHIBITOR

OCTOBER 3, 1956 VOLUME 56 NUMBER 23

IN TWO SECTIONS • THIS IS SECTION ONE

Those Great Claimed But Expensive 'Audiences'

editorial

TOA Promotion Plan To COMPO

(page 8)

AB-PT Reveals Production Plan

(page 9)

AND FEATURING: THE SERVISECTION

Ernest G. Stellings, president, Stewart-Everett Theatres, Charlotte, was named last fortnight to head TOA, succeeding Myron N. Blank, new board chairman.

FOR THE BEST DATES IN AMERICA—

"THE OPPOSITE SEX"

"Strong B. O. Biz. High Powered"
—*Variety*

"A Winner"
—*M. P. Herald*

"Cinch For Strong Returns"
—*Boxoffice*

"Strong Boxoffice Contender"
—*Film Daily*

"Will Flock To See It In Droves"
—*M. P. Daily*

"Tip On Bidding: Go The Limit!"
—*The Exhibitor*

"Boxoffice Bonanza"
—*Hollywood Reporter*

"Strong Boxoffice Potential"
—*Daily (Coast) Variety*

Another Big One joins the high society of M-G-M hits!

JUNE
ALLYSON
The Wife

JOAN
COLLINS
The
Chorine

THE BARE FACTS:

Preview at Loew's 72nd St. N. Y. was terrific!

M-G-M's LOW-DOWN ON DAMES—WITH MUSIC!

In CinemaScope and METROCOLOR

JUNE ALLYSON
JOAN COLLINS
DOLORES GRAY
ANN SHERIDAN
ANN MILLER
in

"THE OPPOSITE SEX"

Co-starring
LESLIE NIELSEN
JEFF RICHARDS
AGNES MOOREHEAD
CHARLOTTE GREENWOOD
JOAN BLONDELL
SAM LEVENE
And GUEST STARS:
HARRY JAMES · ART MOONEY
DICK SHAWN · JIM BACKUS
with BILL GOODWIN
Screen Play by FAY and MICHAEL KANIN
Adapted From a Play by CLARE BOOTHE
New Songs: Music by NICHOLAS BRODSZKY
Lyrics by SAMMY CAHN
Directed by DAVID MILLER
Produced by JOE PASTERNAK

★

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

DOLORES GRAY
The Gossip

ANN SHERIDAN
The Career Girl

ANN MILLER
The Night Club Girl

ONLY **91** DAYS *(and nights)* till MATURE and EKBERG play the hottest love scenes in history!

"ZARAK"

CinemaScope
COLOR BY
TECHNICOLOR
A WARWICK PRODUCTION

Reserve It Now for New Year's Eve...

from **COLUMBIA!**

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

OCTOBER 3, 1956
VOLUME 56 NUMBER 23

THOSE GREAT CLAIMED BUT EXPENSIVE "AUDIENCES"

On the reverse side of this page you will find a most scholarly description of the 42-year-old Audit Bureau of Circulations, and of what it means to the purchaser of publication advertising. In it there is a reference to circulation as an "audience," and in this business of ours we would like to elaborate on this one theme.

Not too long ago there were several large-budgeted national advertisers who produced short films that they wanted to show to a maximum "audience" of the U. S. public. They established a supply of 35mm. prints in each exchange center, and arranged for a distributor to book and ship them. They even agreed to pay each theatre for running them, on the basis of so many dollars, per 100-in-the-audience, per showing.

As high quality short subjects, that both saved the cost of others and brought this added revenue, they were greeted with wide acceptance and bookings. Honorable theatremen provided honest audience counts per showing and were paid accordingly. Less honest theatremen reported kited audience counts per showing and sometimes were paid for four and five times the "audience" that actually saw their shows. With no means, except expensive personal checking, to audit or be certain that they got what they paid for, the national advertisers became disgusted with such chicanery and took their dollars elsewhere. The honorable suffered for the guile of the others.

Forty-two years ago, just such a result could have obtained in the newspaper, magazine, and trade journal fields, if the ABC hadn't provided a means for a positive audit of the "audiences" of each publication. Down through the years, dishonest publishers have tried to fool ABC auditors, just as dishonest bankers have tried to fool bank examiners. Some may even have succeeded for a time. But eventually they are caught, and usually the shame isn't worth the gain.

In this industry of ours there are 16 different trade journals of all varying degrees of importance. Motion Picture Exhibitor is proud to be one of only four that voluntarily prove their "reason for being" by filing semi-annual detailed statements of the paid and free circulations of each and every issue, and by submitting to a careful audit by skilled circulation men. Other reputable weekly contemporaries that similarly conform to modern publishing standards are Boxoffice, Motion Picture Herald, and Showmen's Trade Review. We may disagree with their publishing policies, and may sell against them, but we can never question the authenticity of their circulation claims. The latter are always "on top of the table" and classified for the public inspection of anyone who is interested. Their "audience," for which the advertiser pays, is a positive and certified truth. It is for this reason that equipment and supply advertising, placed by advertising agencies, is bought almost exclusively in these four ABC papers.

By any quick generalization, with a total of 16, it may be that this industry has too many trade papers. But by any careful analyzation, four is not too many with verified, known, and audited subscription lists. These four give ample opportunity for contrasting views, different service angles, and a variety of styles that make for a strong, alert, and competitive trade press.

When the efficiency experts con our business for the economies and streamlining devices that gladden the hearts of investors, let them ponder this:

1. In 1955, film distributors, major and minor, spent an estimated $938,734 on the *claimed* "audiences" of unverified and unaudited trade papers.

2. In 1954, film distributors, major and minor, spent an estimated $885,265 on similarly *claimed* "audiences."

3. In 1953, film distributors, major and minor, spent an estimated $846,449; and in 1956 will spend something approaching these sums.

All of these totals were spent in addition to the costs of the ABC audited, ABC known, and ABC verified publications, where the "audiences" were verified—were known—and were audited.

Again referring to the scholarly description of the 42-year-old Audit Bureau of Circulations, we direct the efficiency experts to the ABC symbol as a "mark of circulation integrity." Require it for *all* trade paper advertising expenditures and there won't be "too many trade papers."

PAUL J. GREENHALGH

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Cal. Jay Emanuel publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber Physical Theatre and Extra Profits departmental editor; William Haddock, associate editor; Albert J. Martin, advertising manager; Max Cades, business manager; Leo Maestripieri, circulation manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). **Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.**

AUDITED PAID
ABC
CIRCULATION

Mark of Integrity

...in reporting circulation facts

We display the Audit Bureau of Circulations* symbol with pride! It's our mark of circulation integrity!

The seasoned marketing man finds trustworthy data vital in his work of advertising media evaluation. And *reliable net paid circulation figures* are among the most valuable facts he uses in selecting printed media for his advertising campaigns.

Once every advertiser guessed about circulation accuracy and gambled on advertising results; today he need not question the wealth of data in any A.B.C. audit report, for it contains only *verified* answers to his most searching circulation queries.

When a media director or advertiser asks us, "How much paid circulation? What do your readers pay? Where does your circulation go? How do you get circulation—your audience for my advertising?", we need only show him our latest A.B.C. audit report. There he finds factual answers that annually pass the test of a trained A.B.C. circulation auditor's scrutiny.

And any buyer of space can decide for himself, with confidence, the value of our circulation audience. Our A.B.C. membership means circulation reported in accordance with recognized, impartial standards, established by buyers and sellers of space working together in A.B.C.

Publishers who meet the Bureau's high standards know the A.B.C. symbol as a mark of circulation integrity. The value-wise advertiser, too, has learned that *the A.B.C. symbol is his dependable guide to the audited facts* about net paid circulation that protect his advertising investments.

* * *

*The Audit Bureau of Circulations, founded in 1914, is a cooperative, nonprofit association of the leading buyers and sellers of advertising space. A.B.C. sets standards for net paid circulation, audits and reports circulation facts. **To be sure of what your print media dollar buys—look for the A.B.C. symbol.**

MOTION PICTURE

EXHIBITOR

MEASURE OF SERVICE...MARK OF INTEGRITY

Goldwyn Against Exhib Production, Stresses "Fewer But Better" Films

By Mel Konecoff
New York Editor

New York—Sam Goldwyn is back, and so he hits the headlines with some of his usual pithy statements, some old and some new, some optimistic and some blue.

The producer said he was more enthused about the picture business than ever before, and what sparked this enthusiasm was the change toward making fewer and better pictures. The public wants to see only quality films and to ask producers to make pictures just to keep all the theatres open will set the industry back 25 years, he said. The gamble on making pictures today is bigger than ever because they cost more than ever.

He urged theatre owners who plan on entering production to look back and consider the experience of others who have tried it before. After all, said he, the picture business is not an industry and producing pictures is an art. It's an art to entertain the public. He also said the picture business has changed and precedents should be thrown out the window, so there you are.

He thought that the closing of some theatres is the adjustment the business is going through; it's better to have less theatres open than to go out of business altogether. Exhibitors holler for more pictures, he added, yet don't want to play many that are made, and not only that but they want to be guaranteed a profit when they do play them. Goldwyn claimed to be the best friend that exhibitors have because he has been fighting for better pictures. He appreciated their desire to keep open, but more poor pictures are not the answer, he said.

Still concentrating on exhibitors, he thought there were too many little theatres. If theatre operators would spend less time arguing about the price they have to pay for films and more on showmanship they would be better off, said he. He wanted it understood that he wasn't criticizing the theatre owner whom he respected, but with whom he didn't always agree.

On the matter of films and television, he said he could understand why some of the companies had to sell their backlog of features, mainly because of economic reasons. As a matter of fact, he may sell his 50 to 75 features to TV if the price is right.

People will still want to go to theatres, TV or no TV, and there is a greater future than ever in store for our business if we recognize the competition of TV, Goldwyn said. If we don't, we will be out of business. You can't beat this medium by making more films but rather by concentrating on making better ones, he stressed.

In England, he found that the British were most anxious to have their pictures shown all over the world but felt that American exhibitors were not cooperating with them. He answered this with the opinion that the American public doesn't care where the films come from as long as they are good, and the way for the British to make them good is to make less of them. If they could get their admissions tax lowered and their subsidies eliminated, there might be a 25 per cent reduction in number, and this would just about be right and almost insure the remaining films being shown all over the world. He thought that if the Eady subsidy plan were brought here as some exhibitors think it should, the industry would be set back 50 years.

Other recommendations were that the industry should be more ethical about its advertising to the public which you can't fool and which shouldn't be underestimated. The public doesn't know what it wants, but you shouldn't underestimate it, he has found out over the years. Also, the Production Code should be modernized or modified.

The NEW YORK Scene

By Mel Konecoff

FILM NOTE: We saw producer, director, and writer Albert Lewin, who recently completed "The Living Idol" in Mexico for MGM release next February. It's in CinemaScope and color and contains, he says, action, adventure, and authentic atmosphere. The reason it was made in Mexico is that the story called for the backgrounds and settings that could only be found south of the border.

Lewin believes in making his films as good as possible, and it took two years to do this one. He takes his time but thinks the result is worth the proper attention. He is not one who underestimates the intelligence of the public, and he knows that in today's market, despite showmanship angles and a good story in a film, you have to get out and sell a picture.

He hopes to do just that by visiting 15 key cities prior to the opening of the film. Another attraction in the field may be the jaguar (animal, not car) that is starred in the film, plus an attractive gal. Incidentally, the story will be out in book form in another month which should prepare a segment of the population for the film to follow. Some 200,000 copies have been set for the first printing.

Lewin has been making films all over the world over the years, and while he hasn't set his next one as yet, he thinks it would be nice to be able to make a film in the

(*Continued on page* 15)

BROADWAY GROSSES

(As of this Monday)

New Films Hypo Business

New York—Out in front on the Broadway scene over the weekend were Radio City Music Hall, Astor, and Victoria, but with the arrival of some potent product business was more than satisfactory in quite a few other spots.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Toward The Unknown" (Warners). Paramount ($45,000)*—The figure for the opening week quoted as reaching this house average, $45,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—Still merrily over the average with $43,000 claimed for the fifth week after garnering $27,813 on Friday through Sunday. Ice show on stage.

"Tea And Sympathy" (MGM). Radio City Music Hall ($144,000)—Opened big with $100,000 in the till for Thursday through Sunday, and $158,000 expected on the first week. Usual stage show.

"Moby Dick" (Warners). Criterion ($25,800)—On five days of the 13th week, $11,200 was reported.

"War And Peace" (Paramount). Capitol ($49,800)—Sixth week still good at $48,000.

"The Last Wagon" (20th-Fox). Globe ($14,800)—Second week off at $10,500.

"Attack" (UA). Mayfair ($15,000)—Still okay in second week with $19,500 anticipated.

"The Bad Seed" (Warners). Astor ($29,000)—Sensational at $42,000 for the third week.

"The Best Things In Life Are Free" (20th-Fox). Victoria ($20,400)—Opening week good with $30,000 in sight.

"The Power And The Prize" (MGM). Loew's State ($28,700)—Opening week showed little excitement with only $18,000 indicated.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

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TOA Offers COMPO Promotion Program

Theatre Attendance Boosters Are Keynotes Of Program; Adequate Financing Is Seen As Main Stumbling Block

New York—A report outlining a comprehensive program for building theatre attendance, with a recommendation that it be turned over to COMPO for operation, was presented to the TOA convention last fortnight by Harry Goldberg, Stanley Warner Theatres, acting as chairman of a committee appointed by TOA to draw up an industry public relations plan. The convention approved the program.

The report emphasizes that increase in theatre attendance must be the keystone of any public relations program. It recommends the establishment of a permanent organization, working within COMPO, that would be responsible for the program's execution and development.

The report recommends that trade papers have a vote in the program and be represented in the suggested organization.

"It should be obvious to everybody in our business," the report says, "that any public relations program adopted by the motion picture industry can have but one objective: the rehabilitation of the theatres' business through the increase of theatre attendance . . . We must all realize at the outset one simple fact, namely: That television competes with the movie theatre, not with Hollywood, not with motion pictures per se or with a vague entity called the movie industry, but with the movie theatre."

The report sets forth that the program offered is based on three propositions: That theatre attendance must be increased; that the superiority of theatre entertainment over its competing forms of entertainment gives a sound basis for a business-building campaign; and that the whole industry—producers, distributors, exhibitors, as well as the personnel of these three branches—should unite in the campaign.

Recommendation is made that COMPO appoint the following permanent committees for the program's proper supervision and execution: A national committee, on which would serve theatre advertising and publicity men, representatives of MPAA advertising and publicity committee, and representatives of the trade press; a permanent committee in each exchange city to include film exploitation men and theatre advertising and publicity men as well as exchange managers and theatre operators; and studio publicity directors committee of Hollywood.

The activities suggested by the committee are Audience Awards; an advertising campaign to sell the movie theatre; giant prize contest, now under consideration by theatre executives to whom it was suggested by Frank H. Ricketson, Jr., general manager of National Theatres; product trailer, made with the cooperation of the major producing companies to show scenes from all of the companies' outstanding coming pictures; community reel, a short subject to show the importance of the movie theatre to surrounding business establishments and the help which movie theatres extend to local charity and civic enterprises; and movietime tours of Hollywood personalities as a continuous year-round project.

The report emphasizes that "the selling of the movie theatre as the public's best source of entertainment must always be largely a local job, done by each individual theatre."

The committee also urged that fundamentals of good theatre operation be reiterated and other new and tested ideas and information circulated through an Information Service, which would prepare and issue material that could be kept in a loose-leaf binder for future reference and use.

Pointing out that "the preparation of this report will have been a waste of time and energy unless some machinery is set up for carrying out its recommendations and making the effort to increase attendance a continuous activity," the committee recommends that TOA ask COMPO to make the program a part of its own, and that COMPO proceed as expeditiously as possible to put it into effect.

The committee expresses the belief that COMPO is the only agency in the industry which can handle this campaign. "But if COMPO is to conduct the kind of a campaign suggested in this report," it adds, "it must have infinitely greater resources than it now commands. It should be given more money, a more flexible organizational set-up, a bigger staff and assurance of income and support that will enable its executives to make and carry out the kind of plans this industry needs."

In addition to Goldberg, the members of the committee preparing the report were Harry Mandel, RKO Theatres; Ernest Emerling, Loew's Theatres; and Charles E. McCarthy, information director for COMPO.

Shor Still Hopeful On Roundtable Talks

NEW YORK—Rube Shor, Allied president, stated last week before returning to Cincinnati that he had conferred with the distribution sales managers individually and from these sessions had come to the opinion that the companies may "change their minds about a roundtable meeting."

Consequently, he said, he was optimistic about the possibility of the holding of an all-industry roundtable conference between producer-distributors and the Allied States Association, sometime in the future.

Premiere Aids Hospital

Corpus Christi, Tex.—The Crippled Children's Hospital here benefited from the gala premiere of Rodgers and Hammerstein's "Oklahoma!" produced in Todd-AO, at the Tower last week.

Holden Lauds Exhibs At Star Of Year Fete

New York—William Holden was awarded "Star of the Year" honors at the annual banquet of the Theatre Owners of America last week at the Waldorf-Astoria Hotel. In accepting the award, Holden said he was honored by being singled out by the men "who keep their hands on the public's pulse."

In his acceptance speech, Holden analyzed the present problems and future possibilities of the motion picture industry. He pointeed out that movies have always had to compete for the public's leisure time—with radio, night baseball, bowling, and currently television. "But let me tell you that I am firmly convinced . . . that this industry and the men and women in it have the toughness of fibre necessary to withstand and soundly beat competition," Holden said.

In the effort to keep up the "flow of product," Holden warned that the industry must not make "just films" but "adult entertainment." Also, said Holden, films must be directed at the new, growing audience of youngsters.

Holden lauded the efforts of independent producers "of whom I am one," he pointed out, naming Warners' "Toward The Unknown" as the first of his Toluca productions. He called for closer cooperation and more organization effort by industry elements.

20th-Fox Extends Asher Pact

New York—Irving Asher, executive in charge of production, 20th-Fox subsidiary, TCF Television Productions, has had his contract extended for an additional two years, it was disclosed last week.

Asher will complete one year as television production head for 20th-Fox in November, and renewal of his contract was made almost two months before the first option was due.

Under Asher's supervision, TCF-TV produces the "20th Century-Fox Hour," the "My Friend Flicka" series, and the "Broken Arrow" series. In addition, TCF-TV has in preparation several other series including "How To Marry A Millionaire," "Mr. Belvedere," and a half-hour anthology series.

Warners' Kirby Retires

New York—John Kirby is retiring as midwest division sales manager for Warners it was announced last week by Roy Haines, general sales manager. Kirby will reside in Florida upon his retirement.

Kirby is a veteran in the industry, and has been with Warners for the last 10 years. He was successively southeastern district manager, southern division sales manager, and midwest division sales manager. Prior to joining Warners, Kirby was a member of the Paramount sales force for 21 years where he held the posts of sales manager in Philadelphia, branch manager in Charlotte and Atlanta respectively, and southeastern district manager.

Strausberg Elected To Head MMPTA

New York—Solomon M. Strausberg, president, Interboro Circuit, Inc., New York City, was elected president of Metropolitan Motion Picture Theatres Association, for a two year term, succeeding Emanuel Frisch, at a meeting of the members of the Association held last week at the St. Moritz Hotel.

Strausberg for the past six years has been first vice-president of MMPTA. Frisch will succeed Leo Brecher as chairman of the board of directors of MMPTA.

The new slate of officers for 1956-1958 also includes Leslie R. Schwartz, first vice-president; Robert K. Shapiro, second vice-president; Russell V. Downing, treasurer; and Philip F. Harling, assistant treasurer.

The MMPTA executive committee is composed of Eugene Picker, chairman, Herman Becker, Samuel Rinzler, Samuel Rosen, Leslie R. Schwartz, and Sol A. Schwartz.

The following were elected members of the board of directors for the next two years: Becker, Leo Brecher, Walter Brecher, Downing, Frisch, Harry Goldberg, James F. Gould, Harling, Bernard Helfand, Murray Lenekoff, Harry Mandel, William L. Miller, Martin Newman, Eugene Picker, Rinzler, Arthur Rosen, Samuel Rosen, Robert C. Rothafel, Donald S. Rugoff, Leslie R. Schwartz, Sol A. Schwartz, Shapiro, M. O. Strausberg and Solomon M. Strausberg. D. John Phillips remains as executive director.

Brokers To Sell "World"

New York—Michael Todd has made an unusual arrangement with the Association of New York Ticket Brokers, which will give him the equivalent of some 60 boxoffices for his "Around The World In 80 Days" which opens at the Rivoli on Oct. 17.

All ticket agencies in Greater New York and suburban areas will sell seats.

Wanger Joins Figaro

New York—Walter Wanger will produce pictures for Figaro, Inc., and head the company's new west coast offices, it was announced last week by Robert Lantz, vice-president of the independent producing organization which releases through United Artists.

UA Eastern District Confers With Velde

PHILADELPHIA—James R. Velde, general sales manager, held a United Artists sales conclave at the Warwick Hotel last week.

In attendance were the key personnel of John Turner's eastern district. Milton E. Cohen, eastern and southern division manager, was also present, as were John Hughes, eastern and southern contract manager; Jules K. Chapman, supervisor of branch operation; and Gerald Phillips, legal department.

On hand were Boston branch manager Harry Segal and sales manager Al Glaubinger; New Haven branch manager Irving Mendelson; Buffalo branch manager Stanley Kositsky and sales manager Saul Ginsler; Cleveland branch manager Dave Rosenthal; Philadelphia branch manager Gene Tunick and sales manager William Doyle.

Phila. Ticket Tax Cut Asked

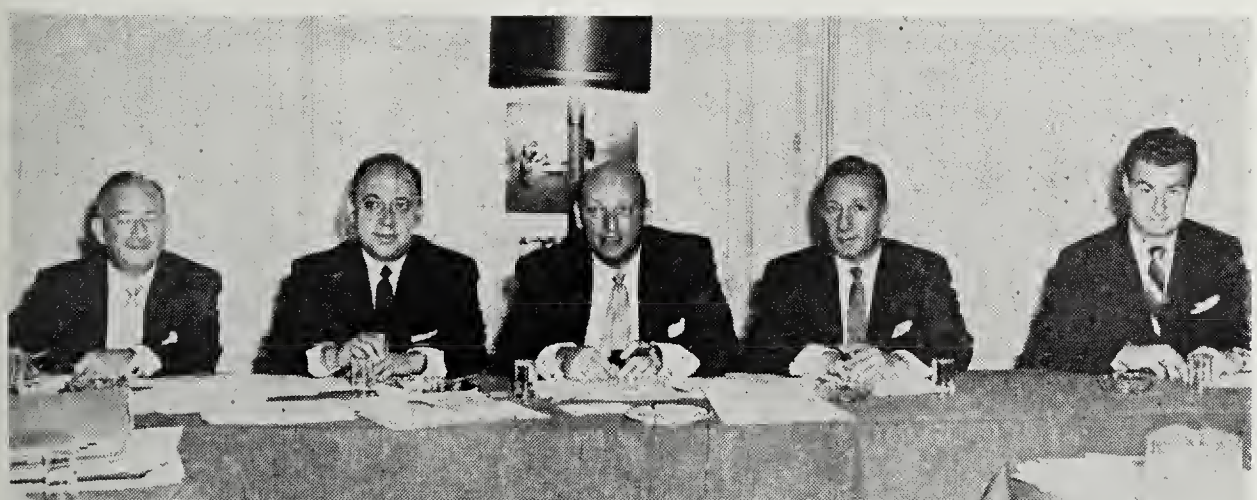
Philadelphia—Mayor Richardson Dilworth last week presented to City Council his budget message in which he asked several tax increases; but urged a 50 per cent cut in the amusement tax. He said this had shown a steady decline because of lesser attendance.

Reducing this tax from 10 per cent to five per cent would mean a drop of $1,200,000 a year from that source.

MGM Sells 17th TV Market

New York—MGM last week was reported selling its backlog of 725 features released prior to 1948 to the Meredith Publishing Company for $2,500,000.

The film company has now sold this backlog of product to 17 markets for a reported $24,000,000 in addition to 25 per cent ownership in two TV stations, KTTV in Los Angeles and KTVR in Denver. Meredith plans to show the films on its four TV stations.



Martin Moskowitz, center, 20th-Fox eastern division manager, recently held a divisional sales session in New York to set merchandising programs covering releases for the company's "World Showmanship" drive. Seen, left to right, are Jack Bloom, national circuit contact; Abe Dickstein, Atlantic district manager; Moskowitz; Al Levy, northeast district manager; and Royce Moodabe, New Zealand's Amalgamated Theatre Chain, who sat in on the parley.

AB-PT Plans To Enter Production; Goldenson Sees Wholesale Closings

New York—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., last week announced that his company plans to enter motion picture production and at the same time to reduce the number of its theatres as a program for meeting the industry's present competitive challenge.

Describing the course of action by the company, which has the largest theatre plant in the country, in an address before the ninth annual convention of the Theatre Owners of America, at New York's Coliseum, Goldenson said that this program is based on the belief that "the motion picture industry has the basic vitality and resources to build a bright future and that our company intends to have a place in that future."

He said that his company's actions are aimed at helping to overcome the general industry problems stemming from a shortage of pictures, and an oversized theatre plant which needs to be greatly reduced and modernized. Goldenson stated that his company decided to go into producing pictures because, with the continued imbalance between production and exhibition resulting from the Consent Decree, the present production policy of fewer pictures is insufficient to fill exhibitors' needs. He said, "The extent of our participation at the start would be on a relatively small scale. But as a long range undertaking we would hope to gain the necessary knowledge to understand production so that we can consider approaching the program on a larger scale."

Goldenson said that the industry's total theatre plant of about 19,200 theatres has remained fairly constant over the past 10 years but the amount of business available today is spread too thinly among too many theatres. In today's market many theatres are uneconomic and obsolete and do not offer the comfort and conveniences that are essential. He added that industry estimates reveal that approximately 5,400 theatres are in the red and that an additional 5,200 are on the fringe. And based on these facts, it is reasonable to assume that the 5,400 theatres and possibly half of the 5,200 theatres will have to go by the boards.

The problem of declining motion picture attendance was brought on by the internal industry conditions resulting from the Consent judgment seven years ago, Goldenson said. Although the decree's intent was to create an equality of economic opportunity for both exhibitors and producers, he said, it created more problems than it solved. It placed the balance of power in production, brought on a shortage of product, multiple runs, competitive bidding and high film rentals, and "left exhibitors with an increasing burden of having to be more ingenious in making a profit." And while television had a substantial effect on business, the industry would have been in a far better position to meet this competitive challenge than it is now—loaded down with these internal problems, according to Goldenson.

National Film Service Takes Over All RKO Pictures' Backroom Work

New York—In a surprise announcement issued last week, James P. Clark, president National Film Service, Inc., and Edward L. Walton, vice-president, RKO Radio Pictures, announced that NFS has taken over all backroom work for RKO in its 33 depots across the country.

The joint statement said the complete take-over was made Sept. 21 without a hitch. All RKO personnel who wished to continue in their type of work were absorbed by NFS. RKO had been serviced by 10 NFS depots prior to the change-over.

Walton and Clark both emphasized that this was not an abandonment of any offices by RKO. The move was designed to give continued efficient service, in line with RKO's policy of streamlined economic activity.

For NFS, RKO became the third major distributor to give over all its backroom work to the film-handling organization. United Artists and Buena Vista, Walt Disney's distributing organization, are both serviced by NFS across the country.

Clark said the signing of RKO was a major step forward in streamlining backroom work in the industry. For the past eight years, NFS has gradually been taking over backroom activity in individual cities not only for RKO but all other major distributors as well.

"Our eventual goal is to take over all backroom work for all distributors. Distribution costs have always been a drain on the economy of the industry, and we believe that NFS, with its streamlined handling methods, can cut costs and at the same time render more efficient service," Clark said.

400 Attend Corwin Fete

Los Angeles—A testimonial dinner was tendered Sherill C. Corwin, last fortnight on the occasion of his birthday and the silver anniversary of his operation of the Orpheum, flagship of his Metropolitan Theatres Circuit.

Over 400 industryites were in attendance including many company heads and Sherill Corwin, Jr., who paid tribute to his father.

Michael Havas, center, RKO's supervisor for Latin America, during a recent visit to the home office, held discussions of forthcoming product with Walter Branson, right, vice-president in charge of world-wide distribution, and Sidney Kramer, foreign sales manager.

Elmer C. Rhoden, president, and Frank H. Ricketson, Jr., general manager, are seen recently as they prepared for National Theatres' convention in Phoenix, Ariz.

Paramount Meeting Discusses New Films

Chicago — George Weltner, president, Paramount Film Distributing Corporation, chaired a two-day Paramount national sales conference last week centering on Cecil Be DeMille's production of "The Ten Commandments," Ponti-DeLaurentiis' "War And Peace," and several other forthcoming major releases.

The meeting, the first of its kind to be held by the Paramount domestic distribution organization in a year, was to be attended by top home office executives and all division managers. During the past year, Weltner has held division meetings in various sections of the country, and the national conference which will begin today will represent a high echelon discussion of the procedures and policies that evolved from the local parleys.

In addition to Weltner, speakers at the two morning and two afternoon sessions were to include vice-president Jerry Pickman, on the subjects of advertising, publicity, and exploitation; vice-president Hugh Owen, on eastern sales, and Sidney Deneau, on western sales, which he manages. Charles Boasberg, supervisor of worldwide sales on "The Ten Commandments" and "War And Peace," also was to address the meeting.

"The Mountain," "Hollywood Or Bust," "The Rainmaker," "The Lonely Man," and "The Search For Bridey Murphy" were to be among the pictures discussed in detail from the standpoints of sales, advertising, publicity, and exploitation.

The division managers who were to attend included John G. Moore, eastern division, Boston; Howard G. Minsky, mid-eastern, Philadelphia; W. Gordon Bradley, southeastern, Atlanta; Bryan D. Stoner, central, Chicago; Tom W. Bridge, southwestern, Dallas; H. Neal East, western, Los Angeles, and Phil Isaacs, Rocky Mountain, Denver. Robert J. Rubin, vice-president of Paramount Film Distributing Corporation, was to be among those attending from the home office.

Look To The Future, Rhoden Tells NT Meet

Phoenix, Ariz.—Declaring that we must think in terms of what is going to take place rather than what has already taken place, Elmer C. Rhoden, president, National Theatres, on the eve of the opening of the circuit's three-day convention last week, asked the delegates to "recognize the quickly changing conditions that beset our industry."

In a preliminary message, Rhoden said: "I want you to think in terms of what we as merchandisers of motion picture entertainment must provide to capture the spare recreational hours of the public. The fact that our attendance has been going downward is the signal that what we have been giving them is not good enough—or our sales approach has not been effective. At this convention, let us resolve to keep our minds open to progress. Let us permit our energies to create new approaches. This convention is one of the most important meetings ever held in the history of National Theatres. What is created here during these meetings may be the turning point of our career! We must think to the future."

Rhoden's statement was followed by one in a similar vein from Frank H. Ricketson, Jr., NT's general manager, who said, "We are convening in the most critical and challenging hour in our industry's history to bring forth a program of constructive objectives that will give strength and increased profits to our company."

During the convention, Rhoden was to present plaques to 21 theatre managers named as "Showmen of the Drive."

Preminger Ends U. S. Search

New York—Otto Preminger returned here last week after having auditioned 3,128 girls in the American phase of his international search for an unknown young actress to play the title role in his film version of Bernard Shaw's "Saint Joan," which Preminger will direct and produce for United Artists release. Since the beginning of his talent hunt, Preminger has traveled through Canada and the United States, stopping at 15 cities to audition the girls selected out of the many thousands who applied for an interview and reading.

"The Burning Hills"

Diane Gordon, manager, SW Oritani, Hackensack, N. J., was recently affectionately greeted by Natalie Wood and Tab Hunter, stars, Warners' "The Burning Hills," when they made a personal appearance at her theatre as part of a nation wide tour.

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AT THE GREATEST

20 FROM 20TH

IN OUR HISTORY!

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COLOR by DE LUXE
starring DEBORAH KERR • YUL BRYNNER

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The DeSylva, Brown and Henderson Story
CinemaScope • COLOR by DE LUXE
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available in Novem

LOVE ME TEND

CinemaScope
starring RICHARD EGAN • DEBRA
introducing ELVIS PRESLEY
the sensation of the nation i
his first motion picture appeara

available in October!

BETWEEN HEAVEN AND HELL

CinemaScope • COLOR by DE LUXE
starring ROBERT WAGNER
TERRY MOORE • BRODERICK CRAWFORD

available in December!

ANASTASIA

CinemaScope • COLOR by DE LUXE
starring INGRID BERGMAN
YUL BRYNNER • HELEN HAYES
Produced by BUDDY ADLER
Directed by ANATOLE LITVAK

available now!

THE LAST WAG

CinemaScope
COLOR by DE LUXE
starring RICHARD WIDMAR
also starring Felicia Farr

now in release!

BIGGER THAN LIFE

CinemaScope
COLOR by DE LUXE
starring
JAMES MASON • BARBARA RUSH

now in release!

ABDULLAH'S HAREM

Technicolor
starring
GREGORY RATOFF • KAY KENDALL

available for Christm

THREE BRAVE M

CinemaScope
starring
RAY MILLAND • ERNEST BORGNI
Produced by HERBERT B. SWOPE,
Directed and Written for the
Screen by PHILIP DUNNE

available in December!

THE TRUE STORY OF JESSE JAMES

CinemaScope • COLOR by DE LUXE
starring ROBERT WAGNER
JEFFREY HUNTER • HOPE LANGE

now in release!

THE QUEEN OF BABYLON

Print by Technicolor
starring
RHONDA FLEMING • RICARDO MONTALBAN

available now . .
by special arrangement w
David O. Selznick

REBECCA

starring
LAURENCE OLIVIER • JOAN FONT
Directed by ALFRED HITCHCOC

available in January!

THE WAYWARD BUS

CinemaScope
COLOR by DE LUXE
Produced by CHARLES BRACKETT
Directed by HENRY HATHAWAY
From the best-selling novel
by JOHN STEINBECK

available early in 1957!

HEAVEN KNOWS MR. ALLISON

CinemaScope • COLOR by DE LUXE
starring DEBORAH KERR • ROBERT MITCHUM
Produced by BUDDY ADLER and EUGENE FRENKE
Directed by JOHN HUSTON

available soon!

THE SEAWIFE

CinemaScope
COLOR by DE LUXE
starring
RICHARD BURTON • JOAN COLLI

the new blockbuster!

BUS STOP

CINEMASCOPE

COLOR by DE LUXE

starring MARILYN MONROE

and introducing Don Murray

available in October!

TEENAGE REBEL

CINEMASCOPE

starring GINGER ROGERS • MICHAEL RENNIE

introducing three stars of the future:

BETTY LOU KEIM • WARREN BERLINGER

DIANE JERGENS

available soon!

STAGECOACH TO FURY

RegalScope

starring FORREST TUCKER

MARI BLANCHARD • WALLACE FORD

vailable for New Year's!

DO-RE-MI

CINEMASCOPE • COLOR by DE LUXE

starring TOM EWELL • JAYNE MANSFIELD

Produced, Directed and Written for

the Screen by FRANK TASHLIN

From a story by GARSON KANIN

available now . . .

by special arrangement with

David O. Selznick

THE THIRD MAN

starring JOSEPH COTTEN • VALLI

ORSON WELLES • TREVOR HOWARD

Produced and Directed by CAROL REED

THE BEST AND THE MOST FROM 20TH

THE PRODUCTIVE COMPANY

...and now in preparation for release early in 1957

* * * *

ISLAND IN THE SUN

CINEMASCOPE • COLOR by DELUXE

Produced by Darryl F. Zanuck • Directed by

Robert Rossen from Alec Waugh's best-seller

* * * *

BOY ON A DOLPHIN

CINEMASCOPE 55 • COLOR by DELUXE

Produced by Samuel G. Engel

Directed by Jean Negulesco

* * * *

John O'Hara's great novel

TEN NORTH FREDERICK

* * * *

David O. Selznick's production of

Ernest Hemingway's immortal story

A FAREWELL TO ARMS

* * * *

The new runaway best-seller!

A CERTAIN SMILE

by Francoise (Bonjour Tristesse) Sagan

* * * *

THREE FACES OF EVE

Produced, Directed and written for the

screen by Nunnally Johnson

* * * *

and more! more! more!

COMPO Seeks Solution To Conflict With Allied, Plans New Projects

New York—Some solution will be sought to the conflict resulting in the exit of Allied States Association from COMPO, it was announced following a meeting of COMPO's board of directors and executive committee at the Sheraton-Astor last week.

Allied's charges against COMPO and particularly against its special counsel, Robert Coyne, will be probed by a committee headed by Emanuel Frisch, president, Metropolitan Motion Picture Theatres Association.

The meeting also voted the COMPO Body of Three power to appoint a committee to analyze costs of Theatre Owners of America's "Business Builders" plan. Other business included the appointment of a group to suggest methods of making the industry more attractive to potential investors, following up a proposal made earlier by Sam Pinanski. The triumvirate was authorized to realign the organization's standing committees. Officers elected included Coyne, Pinanski, and an unnamed member of the Motion Picture Association of America to comprise the governing triumvirate.

A plan whereby the scope of the annual Audience Awards would be enlarged to include awards in technical categories was approved. The present ballot takes into account the best picture, best male and female stars, and best newcomers.

A budget for the coming year was approved and will cover costs of the Audience Awards; press relations, including continuation of the Editor-Publisher series of advertisements; continuation of the tax campaign under the direction of Robert J. O'Donnell; and office expenses. The COMPO budget for last year resulted in a surplus of $7,000 and the current budget is less than that one.

O'Donnell reported on the tax effort, stating that a plan to remove the federal levy on all theatre admissions would be ready when Congress reconvenes. Other speakers were Charles McCarthy, COMPO information director, on Audience Awards; Herman Robbins, treasurer, on organizational finances; Harry Goldberg, press committee, on the TOA public relations proposals, the budget for which would be in excess of the regular COMPO budget. A new agreement will also be made with the Albert Sindlinger firm regarding industry market research.

The committee studying the industry's financial setup and appeal to investors includes Pinanski, Frisch, Harry Brandt, and an MPAA representative.

COMPO's membership, since the withdrawal of Allied, includes TOA, MPAA, the Independent Theatre Owners of America, Society of Independent Motion Picture Producers, MMPTA, Variety Clubs International, and the trade press.

The meeting was presided over by Pinanski and attended by approximately 50 persons, Pinanski, remarked on the importance of the organization. Coyne was authorized to contact concessionaires regarding possible COMPO membership.

Jack L. Warner, president, Warners, recently hosted a press luncheon at New York's Club 21, at which he thanked members of the Fourth Estate for their part in the promotion of motion pictures to the industry and public and discussed the company's future plans. Seen to the right of Warner is Ben Kalmenson, executive assistant.

"Oklahoma!" Rentals 3 Million For Magna

New York—Distribution of the motion picture "Oklahoma!" for the six months ending July 31 resulted in film rental to Magna Theatre Corporation of $3,060,000, George P. Skouras, president, reported last fortnight. After deduction of distribution, print, and similar costs, there remained a net income of $1,960,000.

Since its first public showing on Oct. 13, 1955 through July 31, 1956, the film has been seen by 2,397,653 persons. Production of the picture was financed by Magna Theatre Corporation. The company is distributing the picture in the Todd-AO process, which it was instrumental in developing and in which it has a substantial interest.

At July 31, the picture was being exhibited on a road-show basis in 16 theatres throughout the United States and Canada. In August, five additional theatres, in Oklahoma City, Buffalo, Louisville, Philadelphia, and Indianapolis opened "Oklahoma!" on a similar basis. Contracts for exhibition of the picture in the Todd-AO process beginning in September have been negotiated with Boston and Seattle. Negotiations under way should result in the film being exhibited soon in Washington, D. C.; Portland, Ore.; San Antonio and Corpus Christi, Tex.; and Little Rock, Ark.

Skouras also announced that exhibition contracts have been negotiated with exhibitors in Germany, Japan, Venezuela, France, and Italy.

Kirsch Named To Head EDC

Washington—Jack Kirsch, president, Allied Theatres of Illinois, has been named chairman of the Emergency Defense Committee of Allied States Association, it was announced last week by National Allied president Rube Shor.

Shor, who has been hospitalized in Cincinnati, previously had taken over the chairmanship from Ben Berger, who asked to be relieved.

Five Theatres Sue Major Distributors

Chicago—Attorney Richard Orllkoff left here last week for New York in order to present oral arguments in three anti-trust cases pending before Judge Wortendyke in the Federal District Court of New Jersey in Newark.

The cases are filed against all the major distributors and involve five theatres which operated in Chicago at various periods from 1930 on. The theatres and the plaintiffs are Royal, Banner, and Paulina, which were operated by the B.P.R. Corporation; the Chopin, which was operated by John Gordon; and the Wicker Park, which was operated by Frank Gordon. All three cases are for treble damages.

The defendants, represented by Phillips, Nizer, Benjamin and Krim, and by Dwight, Royall, Harris, Koegel and Caskey, among others, have presented motions to the court for summary judgment in the cases. The basis of the 20th-Fox motion is that the new corporation is not liable for the actions of the old Fox Corporation which was dissolved in 1952. Paramount and RKO claim that the actions are barred by the statute of limitations; and all the defendants have joined in a motion to bar the Frank Gordon and John Gordon actions on the ground that they are not the proper parties to present the actions since the Chopin and the Wicker Park were operated by corporations which have since been dissolved.

Paramount's Friedman Resigns

New York—Samuel J. Friedman, director of amusement publicity for Cecil B. DeMille's Paramount epic, "The Ten Commandments," resigned his position with the company last week following a disagreement over the screening of the film in Philadelphia, where it is due to open at William Goldman's Randolph.

Friedman said that his resignation stems from a "loss of respect" for the industry due to the way it caters to Goldman. He said that the Philadelphia screening, which was held yesterday (Oct. 2) was "more or less a Goldman party" since area newsmen could not attend because of a commitment to cover the legitimate opening, "Auntie Mame." He claims that efforts to secure another theatre for the showing on another day were rejected by Goldman.

Despite stringent regulations laid down by DeMille against screenings in projection rooms, Friedman continued, Philadelphia press people will see the film at a projection room showing at a later date.

Ted Vannett, Goldman Theatres advertising director, stated that as far as the circuit was concerned, no controversy existed.

New York SAG Meets

New York—The annual meeting of the New York Council of Screen Actors Guild will be held on Nov. 20 at the Hotel Sheraton-Astor, it was announced last week. Candidates for office during 1957 are president, Norman MacKaye; vice-presidents, Bob Fitzsimmons, Philip Foster, William Keene, and Tom Shirley; treasurer, Hazel K. Mack; and recording secretary, Joseph S. Bell. Eleven vacancies on the Council will also be filled.

The New York Scene

(Continued from page 7)

quiet and highly efficient studios of Hollywood. It seems that production abroad is getting more and more expensive and shouldn't be attempted unless the story really calls for this type of operation. Incidentally, MGM has a piece of the film.

Lewin, who was once reported to have said, "If you can't make big pictures, then make them different," feels that this one really is different and should appeal to the general public in a big way.

PRODUCTION NOTE: Production Center, Inc., a new layout of studio film-making facilities, made its formal bow last week when Mayor Robert F. Wagner and other city officials formally dedicated the huge set-up. The Mayor welcomed the return of the movie industry to the town, and he hoped we would get a larger share of full-length production. The move will be good for the industry as well as the city, he forecast. The aim of the city government is to facilitate production and eliminate red tape.

Owner Hi Brown reported that his Galahad Productions will make their first feature, "Brave Tomorrow," here, the first of 12 features that will be made here by them for RKO during the next three years.

LOOKING AHEAD: Max E. Youngstein, energetic and capable vice-president at United Artists, recently returned from a 10 week west coast stay and together with advertising and publicity chief Roger Lewis reported on company plans.

It was announced that for the first time the entire next year's product has been set, with most already completed or in the final stages and the number to be 48 or better. These will be released at the rate of four per month, with at least one or more "A" productions in each group. He expected that next year's returns should exceed the 65 millions expected in this year based on the quality of the forthcoming films, costs, types of deals, etc. Ninety-five per cent of the product is being financed by UA, with over 40 millions invested.

Lewis emphasized that UA is attempting to orient each campaign on a boxoffice level and is blueprinting publicity, advertising, and promotion requirements to producers even before they start rolling on their films. Thus field men are supplied with proper physical material and ideas for pre-planting far ahead of release. Pressbooks are being expanded with particular regard to exploitation sections, etc. Personal appearance tours, the use of traveling exhibits, talent searches, etc., are being planned and utilized to promote forthcoming films.

Special attention is being given to TV with both executives stating that a blanket policy of not using TV to herald a film is "assinine." If used properly, that medium can be of invaluable aid in selling a film. The stand of UA is flexible with regard to the use of TV, and that medium is viewed as a place to plant specialized material. The company has had wonderful results with specially-shot shorts which play in advance of dates in areas and which in some cases have even been used as off-beat trailers in theatres far in advance of regular trailers.

THE METROPOLITAN SCENE: Some tickets for the benefit premiere of "Around The World In 80 Days" are still waiting to be picked up at the Rivoli. The younger execs in the biz are sponsoring the spectacle for the benefit of the industry's Will Rogers Memorial Hospital. The film runs about two-and-a-half hours, has 30 stars, and is in Todd-AO. It's one they'll all be talking about. . . . Lynn Farnol directs a course on public relations at Columbia University. . . . RKO's "Back From Eternity" is being plugged by the N. Y. Subways as the picture of the month. . . . "The Best Things In Life Are Free" sneaked for press and show biz personalities at Academy of Music with very good reaction. . . . Press agent Joe Wolhandler will play the part of a p.a. in a scene in the Elia Kazan film "A Face In The Crowd." . . . Forbes Magazine in a recent issue had a piece on Allied Artists and its upward surge to a more prominent spot in the business. . . . Agent Abe Feinberg was instrumental in securing the talent for the TOA entertainment sessions. . . . The 20th-Fox film starring Elvis Presley, "Love Me Tender," is getting an advance build-up for seven weeks in the lobby of the Paramount via a special juke box. . . . New Jersey station WPAT is plugging tunes from "The Best Things In Life Are Free" during the entire month of October.

Industryites Aid UJA Benefit

New York—Named last fortnight as honorary chairman of the advisory council for the 23rd annual "Night Of Stars," United Jewish Appeal benefit, scheduled for Nov. 19 at Madison Square Garden, were Barney Balaban, Jack Cohn, Spyros P. Skouras and Major Albert Warner. Sylvan Gotshal is general chairman.

RKO Names Exploiteers

Hollywood—To insure full realization of the boxoffice potential of its forthcoming pictures, RKO will have a top-rated exploitation man concentrate on the campaign for each picture well in advance of its release date. Engaged last week to work on "The Young Stranger" and "Public Pigeon No. 1" were Jack Behr and Blake McVeigh.

IPA To PCA To NAC, And All In Two Years

NEW YORK—It was announced at the recent convention of the Popcorn and Concessions Association at the Statler Hotel that the organization has approved a new name, National Association of Concessionaires.

This marked the second consecutive year that such action was taken, the group previously calling itself International Popcorn Association. Newly elected board chairman Bert Nathan was confident that this time the name will stick. The president of the group is RKO Industries' Lee Koken.

Martin, Meihofer Upped By Warners

Martin

Meihofer

New York—T. J. Martin was elected treasurer and a director, and Walter Meihofer was elected controller, of Warner Brothers Pictures, Inc., at a meeting of the board of directors last week.

Martin joined Warners in 1925 as auditor, a post he held until July of 1956, when he was elected controller and assistant treasurer. Meihofer joined the company in 1942 as assistant to the controller and became assistant controller in July of this year.

It also was announced that, as a result of the invitation to tender stock of Aug. 15, 1956, the corporation has acquired approximately 639,051 shares of stock, which are being held in the treasury. The cost of the stock acquired was approximately $17,924,000. It is the intention of the corporation to use the balance of the appropriation of $20,000,000 to purchase additional shares when favorable opportunities occur.

After deducting the stock acquired pursuant to the tender, there will be 1,843,196 shares outstanding.

At a special board session, a dividend of 30 cents per share was voted on the common stock payable Nov. 5 to holders of record on Oct. 11.

Cinerama Income Up

New York—In a statement to stockholders last week it was reported that the net income of Cinerama, Inc., for 1955 was $90,529, compared with $2,888 in 1954. Operations for the first seven months of 1956 resulted in a moderate profit, with royalties from Stanley Warner Cinerama and Robin International Cinerama during that period coming to approximately $300,000, slightly higher than the same period of 1955.

Income this year from the lease of theatre equipment, studio facilities, and engineering and installation services showed a decline of about five per cent from the first seven months of last year.

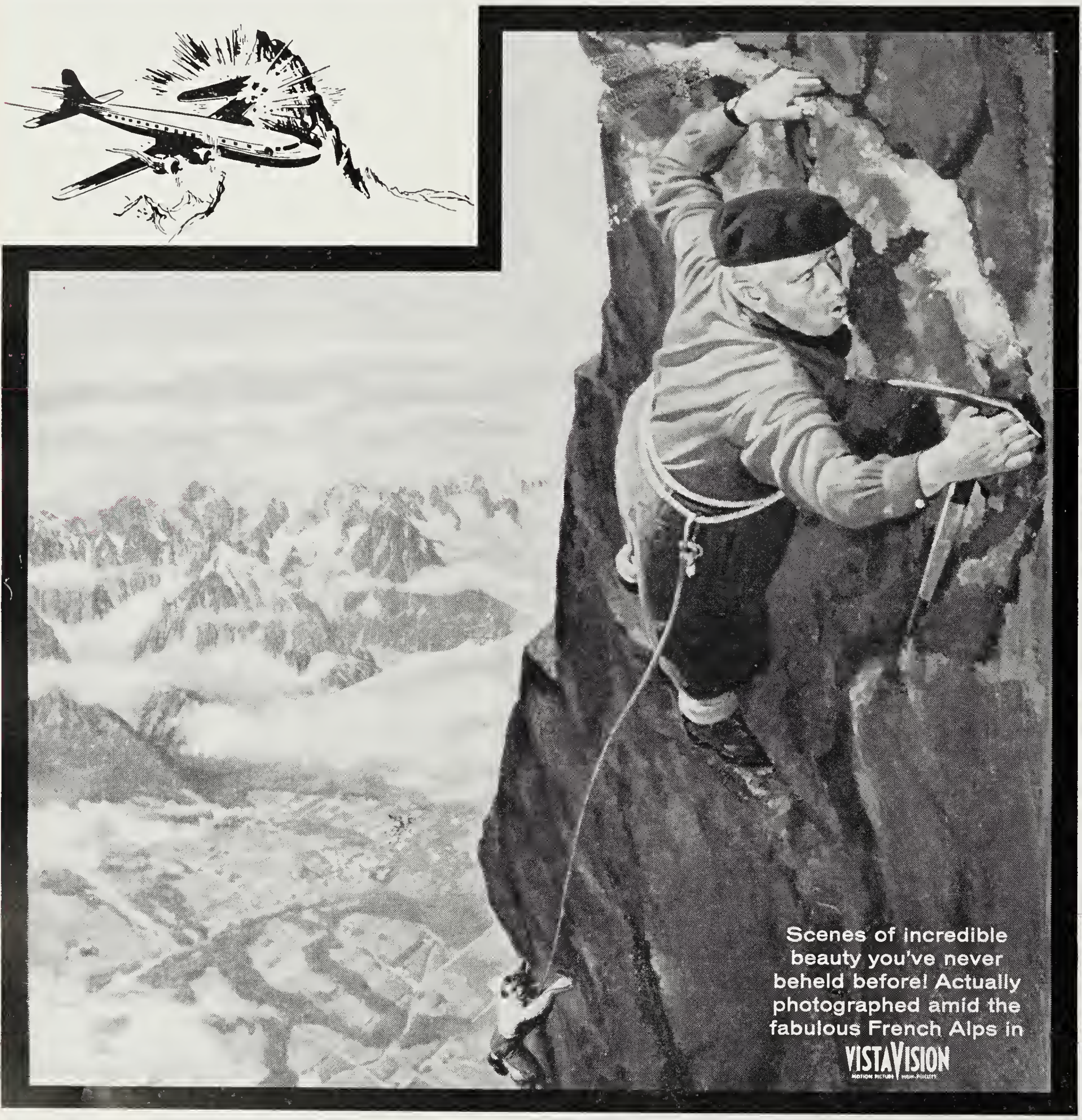
Leases for exhibition equipment begin to expire next year, it was explained, with nine due to expire that year and six during 1958, with Cinerama, Inc., deriving additional income from that service during 1957 and thereafter.

Negotiations looking to a settlement of a dispute with Stanley Warner Cinerama evidently will be unavailing, it was reported, and the arbitration suspended during the talks will be resumed. The dispute is over the release of "Seven Wonders Of The World," which Cinerama contends was not delivered on time. Stanley Warner claims the delivery was timely. A decision in favor of Cinerama would change the SW exclusive license to non-exclusive.

"THE MOUNTAIN" LOOMS AS TOW
ADS SCIENTIFICALLY DETERMIN

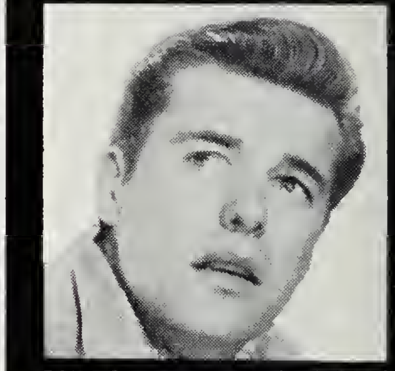
AN EXCITING EXPERIENCE IN SUSPENSE!

You'll tell your friends about this story of two brothers like Cain and Abel . . . one good, one utterly evil. You'll climb an impossible mountain with them, searching above the clouds for the wreckage of a giant airliner!



Scenes of incredible beauty you've never beheld before! Actually photographed amid the fabulous French Alps in VISTAVISION

ZACHARY... no fear in him!



CHRIS... he climbed for kisses!

MARIE... she'd wait forever!

SIMONE... she traded men!

PARAMOUNT PRESENTS

SPENCER TRACY · ROBERT WAGNER

in

THE MOUNTAIN

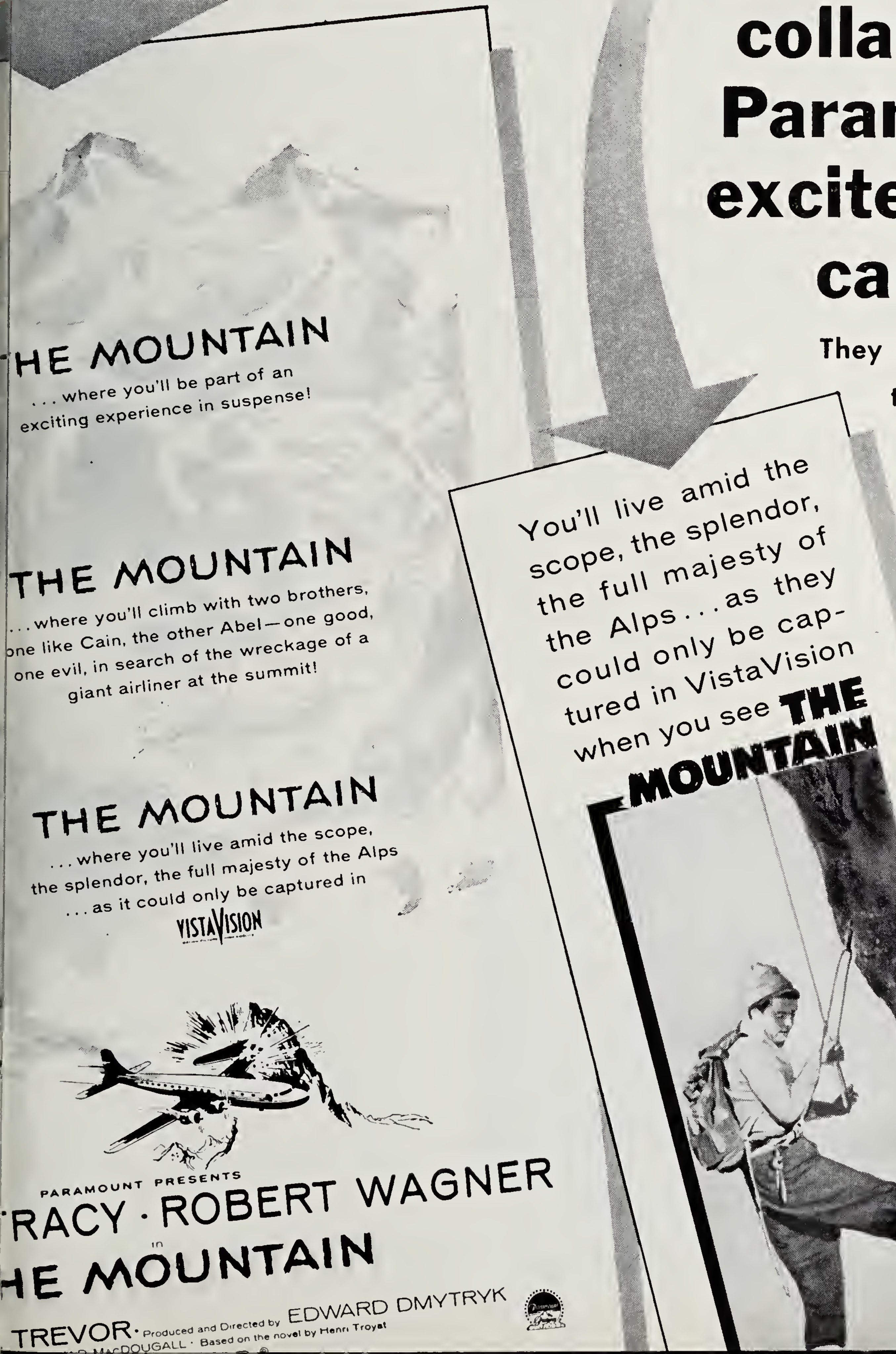
Co-starring CLAIRE TREVOR · Produced and Directed by EDWARD DMYTRYK TECHNICOLOR®

Screenplay by RANALD MacDOUGALL · Based on the novel by Henri Troyat

GROSSER...WITH "WANT-TO-SEE"
Y NATIONAL SURVEY.........

Two thousand boxoffice patrons of all ages–in 48 states–collaborated with Paramount in this excitement-selling campaign.....!

They gave their enthusiastic appraisal to interviewers from Sindlinger & Company, motion picture analysts. "You can't see that ad without wanting to see the movie!" "Thrilling—puts me right into the action!" "Has gripping appeal!" These are typical comments that told us we've not only got a great picture but a persuasive campaign to bring men, women and children to ticket-windows in record numbers.



HE MOUNTAIN
. . . where you'll be part of an exciting experience in suspense!

THE MOUNTAIN
. . . where you'll climb with two brothers, ne like Cain, the other Abel—one good, one evil, in search of the wreckage of a giant airliner at the summit!

THE MOUNTAIN
. . . where you'll live amid the scope, the splendor, the full majesty of the Alps . . . as it could only be captured in VISTAVISION

PARAMOUNT PRESENTS
RACY · ROBERT WAGNER
in
HE MOUNTAIN
TREVOR · Produced and Directed by EDWARD DMYTRYK
MacDOUGALL · Based on the novel by Henri Troyat

You'll live amid the scope, the splendor, the full majesty of the Alps . . . as they could only be captured in VistaVision when you see THE MOUNTAIN

Paramount Pictures

The International Scene..........

Canada

Theatre Gross Drops, But Less Than 1954

Toronto—A decline of 10.5 per cent in the 1955 Canadian theatre gross is less than the 14.6 per cent drop recorded in 1954, preliminary figures from the Dominion Bureau of Statistics show. A gross of $94,479,463 was reached in 1955 from 203,909,078 admissions, a drop of $11,036,100 from the 1954 figures. In 1954, a gross of $105,515,563 from 237,264,894 admissions was shown.

Higher prices for major attractions combined with amusement tax reductions in several provinces helped stem the downward trend. The drop began in 1953 when an all-time record gross of $109,072,528 was reached. While there has been a 13.2 per cent drop in gross since then, there has beeen a 21.4 per cent drop in admissions in the face of increased population.

Other figures in the preliminary report show that the regular theatres, meaning those not community enterprises or handled by itinerant operators, did $86,692,034 worth of business. Drive-in business declined nine per cent. Up to now they have maintained considerable steadiness in the face of declining revenues by the four wall houses. They did $5,749,623 in 1955.

Canadian Comment

With profits in the first 26 weeks of the year showing a decline, Famous Players reported business up with better quality pictures. A drop of net profits (unaudited) from $1,438,729 for the same period last year to $1,321,105 resuled in a dividend of 76 cents against one of 82 cents for 1955. The regular dividend for the third quarter was 37½ cents. The report cited the streamlining of the company's operation, reduction in amusement taxes in some provinces, the better quality pictures, and the near saturation of TV sales in Canada as being factors in increased business. Business is up, according to the Famous Players report, in the key theatres and in the larger suburban theatres. "Much of the improvement in these theatres is due, to a large extent, to the high quality of motion picture product available in our theatres," said the report, which also indicated that the company was reopening some of its closed theatres.

Members of the Toronto, Canada, Women of the Motion Picture Industry, are seen as they left recently for the WOMPI convention in Atlanta, Ga. Shown are May Levandusky, Olive Copleston, Gladys Rawnsley, president; Marion Kadey, Florence Long, Mildred Banks, Audrey Cherry, Joan Shields, Olga Roden, Ruth Frankson and Veronica Kiszkiel.

Here is an experiment already tried and tested that may be the answer to bingo. Some 37 theatres in Ontario, all units of Twentieth Century Theatres chain, cued by interest in big money prizes, began a plan to give away $26,000 weekly. The Movie Game, as it is known, is copyrighted by the Motion Picture Research Guild, Toronto. It will be played by an expected 100,000 patrons a week. Like the Oscar Academy Award stakes sponsored last spring by the Canadian Motion Picture Industry Council, the plan, described as a game of skill, is based on the order of general public preference for various aspects of the industry, i.e., their preferences in stars, motion pictures, types of films, favorite directors, etc. Awards are given those who best gauge public opinion. A score of nine or better is expected of prize winners who will cite their order of choice from among 10 on the cards. In case of one or more obtaining the same score, the prize money will be distributed among all those with the same score. For fast sortation and compilation, the cards are punched by the patrons with small wooden sticks. The perforated cards are then put through a Remington sorter. Each week sees a new game, with prizes of first, $15,000; second, $5,000; third, $3,000; and fourth, $2,000. The contest was tested in a couple of situations and found successful. More than 60 per cent of the ballots issued found their way into the entry-box, while less than 50 per cent showed a serious lack of audience interest. The industry is watching the plan as a possible answer to the heavy bingo competition. The bingo games are seemingly operated legally with charity sponsorship, and thus escape any crackdown by the law.

Even rain couldn't keep 'em from lining up recently for Columbia's "Odongo" at the Leicester, Square, London.

The National Film Board's $8,000,000 studio and plant in Montreal was opened with two cabinet ministers sharing the ribbon-cutting honors. Host Dr. A. W. Trueman, Government Film Commissioner, invited Hon. Robert H. Winters, Minister of Public Works, under whose department the new plant was built, and Hon. John W. Pickersgill, Minister of Citizenship and Immigration, in whose jurisdiction the NFB is, to share in the ribbon-snipping honors. A morning tour by newsmen preceded the afternoon ceremonies. Newsmen saw the latest in accommodations and facilities for the government's agency. The new building is located at 3255 Cote de Liesse. Ottawa will continue to remain the headquarters for the board, but most of the actual operation will be in Montreal.

John W. Nicholson, 33, Edmonton, is third member of the Alberta Board of Censors, whose chairman is Colonel P. J. A. Fleming. Other member is Miss Mary Nicolson. Nicholson, a former member of the RCMP, with which he served three years, was with the Wartime Prices and Trade Board and the Provincial Department of Public Works. When appointed a censor he was reviewing inspection reports for the Alberta Liquor Control Board. He succeeds the late J. G. Geldart.

CINE CHATTER: The Ontario Board of Censors classified four films in the "Adult Entertainment" category during the month of August. Two other films, both foreign-made, were placed in the "Restricted" category. . . . Russ Simpson, member of the board, Motion Picture Theatres Association of Ontario, is negotiating with the bus lines of the province with a view of revising express rates, schedules, etc., on film shipments. . . . Toby Robins, wife of Bill Freedman, Allied Theatres executive, is producer of a musical, "Salad Days,'" enjoying a good run at Hart House Theatre here. . . . Alberta Order-in-Council reduced the age of apprentice projectionists from 18 to 17 years. . . . IFD's Harold Bell became a grandfather, courtesy of Ron Amilio, husband to daughter Elizabeth, who presented them with a boy named Andy. . . . Cars entering the Aladdin Drive-In, Ottawa, were each given a free beach ball. . . . Elmvale Drive-In, Elmvale, Ont., tried dusk-to-dawn shows offering four features and cartoons for a single admission. . . . Gerald Pratley continued to receive wide praise for his radio programs on the movies. Latest series dealt with biographical sketches of such personalities as Al Jolson, Jeannette MacDonald, and Nelson Eddy. Clyde Gilmore, critic on films for The Telegram, CBS, and MacLean's, recently began a series of taped interviews on the air which he obtained while visiting Hollywood.

—Harry Allen, Jr.

U-I's Aboaf Drive Launched

New York—Aboaf Month, a five-week sales drive in which 40 of Universal-International's overseas branches will participate as a salute to foreign general manager Americo Aboaf, has been set for this month and timed to coincide with the conclusion of the company's fiscal year.

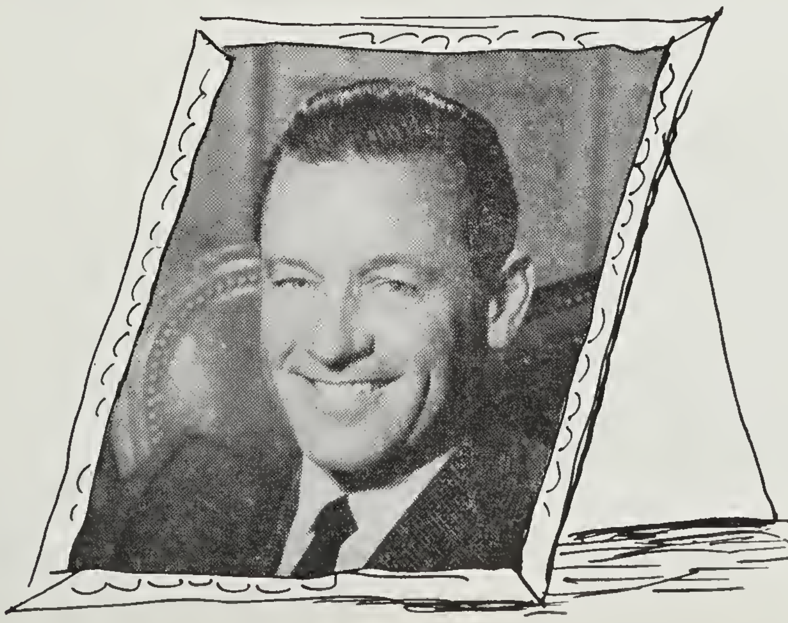
Highlight of the drive, which will run to Nov. 3, will be the global release of "Away All Boats" which is scheduled to open in key cities throughout the world on Columbus Day.

WILLIAM HOLDEN

My very very deep thanks to the TOA for honoring me with their Star of the Year Award.

William Holden

WARNER BROS. ARE NOW PRESENTING THE STAR OF THE YEAR IN 'TOWARD THE UNKNOWN'



$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 66

George Nonamaker
Editor

Kiddie Show "Angel" Wins $100 For Exhib

PHILADELPHIA—This week's $100 winner of contest 66 is W. D. Hendley, Majestic, Gettysburg, Pa., with an entry detailing how he found an "angel" who made 22 weeks of free Saturday morning movie shows for the kids of the town possible.

WINNING ENTRY

MAYBE YOU, TOO, CAN FIND AN ANGEL

Submitted by W. D. Hendley
Majestic, Gettysburg, Pa.
1082 seats • 65 cents top admission
General patronage.

We recently effected 22 weeks of Saturday morning rentals for free kiddie shows with a community spirited executive of a local business, who realized that doing something for children in a community builds unmeasurable goodwill.

Actually, the key to this type of promotion is in finding such an "angel." The beauty of it lies in the fact that no one has to visit merchants to pick up tickets, etc. No tickets are needed. The doors are opened each Saturday morning at 9:30 for the two-hour show consisting of a carefully selected feature, cartoons and educational subjects. And we found the morning shows have little effect on our regular Saturday afternoon matinees.

Everyone in the community is grateful to the theatre and the sponsor for making the shows possible. The Burgess, the local newspaper, which gave the free movie shows front page news coverage; the Parent-Teachers Association, school officials, and business men—all have cooperated to make the shows a success. The Burgess made public his approval; the school officials permit posting in the schools; merchants donated an assortment of prizes and placed cards in their windows.

The business men's cooperation was secured by pointing out that parents from all over the county would be bringing the children into town for these free shows and while we were baby-sitting these parents would use their free time to do their shopping.

Attendance wise, the shows have been very successful; and, of course, our concession business has been terrific. The theatre profited in several ways. The free shows are a definite good-will builder; the theatre made money on the rental; the theatre grossed big money on concessions; and the publicity connected with the promotion has been sensational.

"Harder They Fall" Ends; $1350 Bundle Remains

PHILADELPHIA—Today (Oct. 3) marks the expiration date of the $500 prize offer Columbia Pictures had posted in SHOWMANSHIP SWEEPSTAKES for the best campaigns on "The Harder They Fall."

Announcement of the winner of the contest will be made in the next issue of MOTION PICTURE EXHIBITOR.

Columbia still has a $500 prize offer standing for the best campaigns on "Earth Vs. The Flying Saucers." This expires on Dec. 5. United Artists has a $750 prize offer on "Alexander The Great," which expires on Oct. 24.

To grab some of this money, get those campaigns in NOW!

The local radio station picked up the newspaper story and not only treated the free kiddie shows as news; but gave them an additional 10 announcements each week at no cost to the theatre. The shows are advertised in the theatre lobby. A special trailer is run and patrons on our mailing list were notified of the shows.

Extra stunts held in connection with the free shows so far have been a coloring contest with $125 in prizes, all promoted; also promoted door prizes such as three bicycles; 16 parakeets; smaller gifts.

The entire campaign was a 100 per cent no risk proposition, which is paying off in profits and good-will.

The "angel" is president of a local firm, who said he believes "the shows will be beneficial to the children since the programs will be carefully selected with the assistance of school authorities."

RUNNER-UP NUMBER 1

"TOY TIGER"

Submitted by Robert E. Rosen
Dakota, Bismarck, N. D.
1050 seats • 75 cents top admission
General patronage.

We held one of the biggest campaigns in our history on this U-I film with our ad campaign starting approximately 14 days in advance of opening.

We had numerous tieups with dozens of merchants and our opening day's receipts were the greatest so far this year. The picture ended up with way above average results and the over-all campaign was well within our budget considering the extra business we did with it.

A week before opening we held a private screening for newspaper, radio, television, and VIP's. Just before the picture started, we handed them each 10 postcards and asked them to address them to 10 friends. After they had seen the picture, if they didn't agree with us that it was the most warm-hearted, humorous picture they had ever seen they would destroy the cards, otherwise we would be glad to mail the cards for them. Practically 100 per cent returned the cards to us on the completion of the screening addressed and ready for mailing.

A few of the tie-ups included at no cost to the theatre, a Schwinn bicycle give-away in a coloring contest with a tieup with a hardware store; complete dinner for two families at our most popular steakhouse tied to an essay contest; a tieup with a photographer who took pictures of the first 50 fathers and their children attending on opening day; the giving away of 10 Decca records of "Toy Tiger"; an identify the child star contest with passes to winners; "Toy Tiger" sundaes at 10 drug and ice cream stores; a co-op ad with a bakery, etc.

We received terrific cooperation from the local newspapers which included publicity stories for four days in advance of opening. The paper also ran a coloring contest gratis and also a four column ad on the fact that their carriers were going to see the film as guests of the theatre. The daily newspaper for Bismarck is very tough on theatre publicity; but this one they went all out on for us, which proves if you don't succeed the first time, try, try again.

The classified ad columns were also used with ad reading: "WANTED—Live baby tiger to advertise movie, 'Toy Tiger.' Call Dakota Theatre."

On the day before opening we had a little boy walk around the business section carrying a toy tiger and he also visited the TV and radio station and newspaper offices for additional publicity breaks.

RUNNER-UP NUMBER 2

LITTLE MISS BATHING BEAUTY CONTEST

Submitted by Murray Spector
Central, Jersey City, N. J.
1900 seats • 85 cents top admission
General patronage.

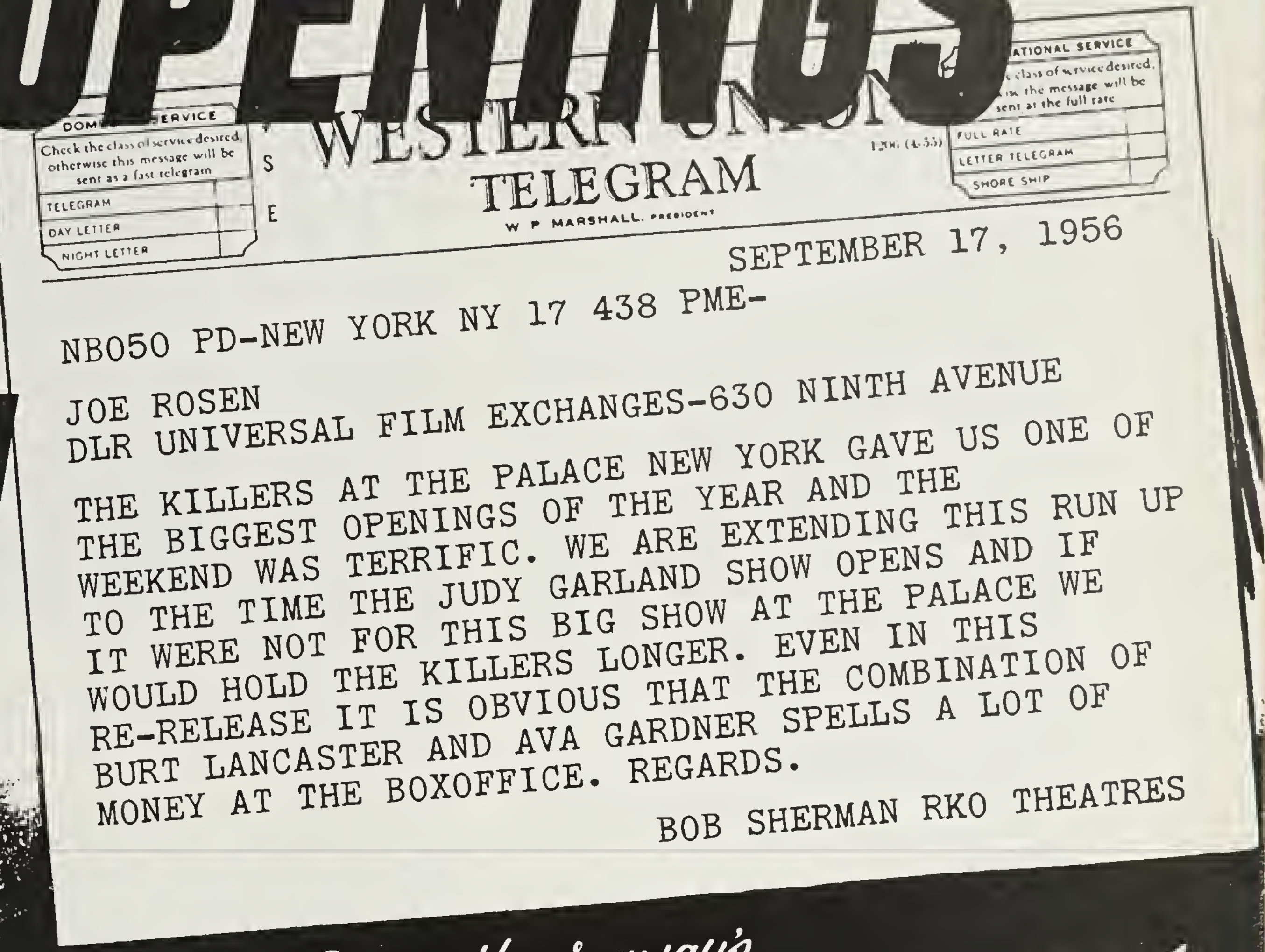
As an added attraction in support of my regular kiddie midweek show I recently conducted a bathing beauty contest for girls aged six to 10. An intensive ad campaign led up to the event which was called "Search For Little Miss Central Avenue Of 1956."

The contest was co-sponsored by one of the better kiddie shops in town. They furnished the very substantial prizes and went for a lot of cooperative advertising, including heralds.

The local newspapers supported the project all the way and response was very satisfying, the contest picking up momentum until it snowballed into one of the most talked about projects in these parts in many a moon.

There were 83 contestants and, believe me, it was no picnic for the judges to

SMASH OPENINGS
N FIRST
NGAGEMENTS!



DOM ERVICE
Check the class of service desired; otherwise this message will be sent as a fast telegram
TELEGRAM
DAY LETTER
NIGHT LETTER

S
E

WESTERN UN
TELEGRAM
W P MARSHALL, PRESIDENT

ATIONAL SERVICE
class of service desired, the message will be sent at the full rate
FULL RATE
LETTER TELEGRAM
SHORE SHIP

SEPTEMBER 17, 1956

NB050 PD-NEW YORK NY 17 438 PME-

JOE ROSEN
DLR UNIVERSAL FILM EXCHANGES-630 NINTH AVENUE

THE KILLERS AT THE PALACE NEW YORK GAVE US ONE OF THE BIGGEST OPENINGS OF THE YEAR AND THE WEEKEND WAS TERRIFIC. WE ARE EXTENDING THIS RUN UP TO THE TIME THE JUDY GARLAND SHOW OPENS AND IF IT WERE NOT FOR THIS BIG SHOW AT THE PALACE WE WOULD HOLD THE KILLERS LONGER. EVEN IN THIS RE-RELEASE IT IS OBVIOUS THAT THE COMBINATION OF BURT LANCASTER AND AVA GARDNER SPELLS A LOT OF MONEY AT THE BOXOFFICE. REGARDS.

BOB SHERMAN RKO THEATRES

Ernest Hemingway's

The KILLERS

starring

BURT LANCASTER
AVA GARDNER

with EDMOND O'BRIEN
ALBERT DEKKER · SAM LEVENE

Directed by
ROBERT SIODMAK
Screenplay by ANTHONY VEILLER
From the story by ERNEST HEMINGWAY
Produced by MARK HELLINGER

A UNIVERSAL-INTERNATIONAL RE-RELEASE

SET FOR EARLY OPENINGS AT THESE BIG-MONEY THEATRES!

man Theatre, Philadelphia
estic Theatre ....Houston
co Theatre ....Memphis
tucky Theatre ....Louisville
ace Theatre ....Columbus
RKO Circuit ....New York
5-Points Theatre ...Jacksonville
Grand Theatre ....Cincinnati
Grand Theatre ....Chicago
Colonial Theatre ....Dayton
Harber Theatre, Oklahoma City

Available NOW at Your U-I Exchange!

Universal International

P.S. **For the perfect combination book it with THE SLEEPING CITY** make three selections. All of the contestants that afternoon were so pretty in their colorful bathing suits that I only wish I had prizes for all. My judges were a representative of the Hudson Dispatch; a representative of the Jersey Journal; a dancing school head; and the local photographer.

Naturally with that many contestants it required some time for eliminations and eventually the final selections; but the crowd of proud parents, relatives, friends, and others, did not mind as it was the contest they came for anyway.

The winner received a gold wrist watch and the second and third prizes were gift certificates. The prizes were all promoted.

To stimulate interest in the contest we used a very effective trailer; and two thousand throwaways which were put into homes in the entire area. The support of the newspapers, and an attractive lobby display also effectively posted the public and elicited their participation.

Since the turnout was better than normal, we feel that the response and interest shown in this event was most satisfying.

$1,350.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 3

"MYSTERY SHOPPER"

Submitted by W. S. Samuels
Texas, Dallas, Texas

1600 seats • 60 cents top admission
General patronage.

This promotion calls for the lining up of your newspaper and 20 or more merchants.

The merchant agrees to award two $5.00 gift certificates weekly and to spend his share of a co-op ad in the newspaper announcing the contest. The newspaper sends a photographer to different stores each week and snaps pictures of people actually purchasing merchandise. Out of the shots taken, the editor chooses two, circles the heads of the people in the photos; and these two pictures are published in the Wednesday paper.

The photos are also flashed on the theatre screen on slides at the Wednesday matinee; and are thereafter posted in the theatre lobby.

The public is naturally invited to look and see who is this week's mystery shopper—in the paper, on the screen, or in the theatre lobby. If by nine p.m. on Thursday they identify their picture and show proof that they are the lucky ones, they are presented a total of 20 $5.00 gift certificates, or a total value of $100, on the theatre stage at nine p.m. on Thursday night. There are two winners weekly. If by any chance there are no claimants, the certificates are carried over and the amount added to the following week's winners, etc.

You have 20 or more merchants plugging your theatre. You reap all kinds of extra publicity in the cooperating newspaper. And you certainly create plenty of good will, in addition to getting people in the theatre to see the pictures of the mystery shoppers and see the winners, etc.

The deal goes on for a 20 week period. In that time there are bound to be films that can be tied into the deal, so that it's a natural for the theatre and the cost is small.

RUNNER-UP NUMBER 4

OSCAR CONTEST

Submitted by Fred C. Culler
Cameo, Lee and Paramount, Bristol, Va.

Cameo: 690 seats • 50 cents top admission
Lee: 770 seats • 40 cents top admission
Paramount: 1250 seats • 50 cents top admission
General patronage.

This contest, held for the third annual time, was sponsored by these three theatres and the Bristol Virginia-Tennessean newspaper and ran for 17 days.

Nearly 600 entries were received and the publicity obtained broke down as follows: seven front page stories and pictures; one editorial; 21 pieces of art; 51 total columns of art; and a total of 800 inches.

Prizes were $50 in cash; two six-month passes; two three-month passes; and 50 sets of passes, good for one admission only.

Contestants attempted to pick winners in each of the following categories: best picture of the year; best director of the year; best actor; best actress; best supporting actor; best supporting actress.

Lists of nominations were printed in the newspaper.

The contest was held BEFORE the Academy Awards in Hollywood—so that local voters could not be guided by the real 'Oscar' winners. To be official, an entry had to be a fill-in of the official blank which was carried regularly in the newspaper until the final day of the event.

More than satisfied with results the newspaper commented editorially: " . . . The 1956 contest proved to be the most successful, in the number of entries, since the annual program started. Also, it was not without its humorous incidents. One women contacted a theatre manager and "chewed him out." Said her paper didn't carry the contest and she didn't hear about it until it was too late to enter. Wanted him to "see it was put in her paper the next time." As we said, the contest is one of the paper's community service projects. However, if it induced some non-subscribers to subscribe to the Virginia-Tennessean the management wouldn't object."

The theatres plugged the contest with trailers; lobby set pieces; special newsstand cards; etc.

Recording Firms Aid "Best Things In Life"

New York—The issuance of four albums and a host of single records of hits from 20th-Fox's "The Best Things In Life Are Free" is pacing a huge music promotion on the October national release starring Gordon MacRae, Dan Dailey, Ernest Borgnine, and Sheree North.

The overall campaign, combining national music and record promotion with regional and point-of-sale activities, will gain penetration for the attraction fully three months in advance of its debut.

Virtually every major recording company will participate in the program, as will hundreds of disc jockeys and thousands of record and department stores with promotion keyed to bulwarking theatre engagements of John O'Hara's story of the Jazz Age.

Albums of hit songs penned by DeSilva, Brown, and Henderson have been released by Gordon MacRae, Capitol; Claire Hogan, MGM; Howard McGhee, trumpet and orchestra, Bethlehem; and Robert Farnon and his orchestra, London.

Single records of the film's title song are being issued by The Ink Spots, Decca; Ted Lewis and his orchestra, Decca; Ruth Adams, MGM; Jo Stafford, Capitol; Mindy Carson, Camden; and Jackie Gleason and his orchestra, Capitol.

Release of the MacRae package brings to three the number of albums issued by Capitol this year devoted to 20th-Fox musical films, the previous two being Rodgers and Hammerstein's "The King And I" and "Carousel." As with the earlier releases, which are among Capitol's best-selling albums, the recording firm is going all-out to promote "The Best Things In Life Are Free" album.

Capitol, MGM, Bethlehem, and London have mobilized their respective organizations in the drive and are preparing special promotional items, and will cooperate fully with exhibitors in the film-themed project.

NEWS OF THE TERRITORIES . . .

Liberal Revision Seen For Building Code

ALBANY—Liberal revision of the State Standard Building Code for Places of Public Assembly was expected last fortnight following testimony on provisions affecting existing theatres by J. D. Lederer, chief Schine Circuit construction and mainteenance man, at a public hearing before the Board of Standards and Appeals. Lederer and George F. Stein, a Schine colleague, were the only industry representatives present.

Lederer focused the Board's attention on various provisions of the Code dealing with alterations, stairs, exits, lighting, sanitary facilities for booth operators, and other matters, asking for either clarification or modification of the law's requirements, chiefly to assure that the regulations apply only to new, not existing, theatres. The three-man Board and its engineers appeared to agree with him on a majority of his points.

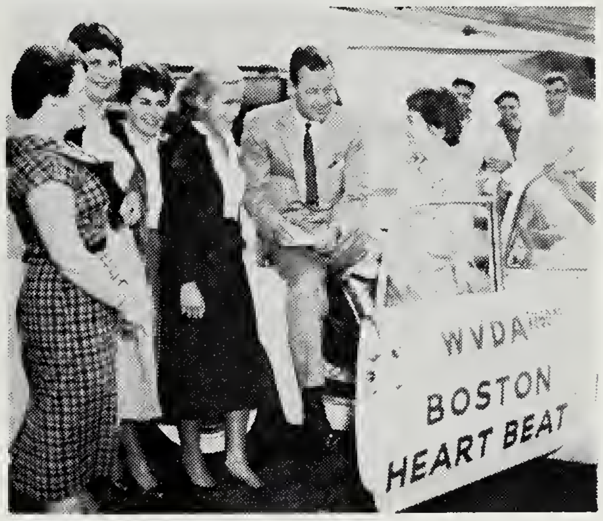
At the close of the hearing, chairman Maxwell thanked the participants and said that with their help, the revised code should be "a good, workable one." The Code does not apply to the City of New York or to other municipalities having a Bureau of Buildings charged with enforcing a similar code enacted by their own legislative bodies.

Albany

Five Appellate Division judges viewed, at 20th-Fox projection room, "Garden Of Eden," Excelsior Picture Corporation release which last June was refused a license for exhibition by the State Board of Regents. The Appellate court reserved decision on the appeal. . . . Fabian's Palace, in the third recent rental for non-film purposes, played to a capacity audience of 3660 for an elaborate Adventure in Fashionland show staged by the Times-Union and downtown stores. T-U publisher Gene Robb, a Variety Club member, made a brief introductory talk. Elias Schlanger, Fabian division manager, was on the scene, with assistant managers Stanton Patterson and John Gottuso. A stage crew of six, directed by James Blackburn, worked the show. . . . The Palace has booked the Ballet Russe de Monte Carlo for the night of Oct. 23. . . . Local delegation to the TOA convention at New York included Harry Lamont, Alan Iselin, and John Gardner.

Atlanta

Benton Film Express employee Cora Aycock, 64, died suddenly. . . . National Theatre Supply salesman Bill Hutt resigned to join Kay Film Exchanges as special representative. . . . John Cole is the new owner of the Dan-Dee Drive-In, Columbia, Tenn., from Mrs. A. P. Alley. . . . Dooley Sims closed his Palace, Monterery, Tenn. . . . Joe Brinson was named Swan manager, Madison, Fla. . . . Floyd Theatres, owner, Velusia Drive-In, Daytona Beach, Fla., was named defendant in a $15,000 damage suit brought by a patron who claims to have been injured at the ozoner because of the management's negligence.



William Holden recently visited Boston for press, radio and TV interviews in advance of his Warner release, "Toward The Unknown," in which he stars, and was greeted by these fans at Logan Airport. Picture is set for the Paramount.

Warners salesman Bill Humphreys was married to Doris Honea, formerly with Warners and Buena Vista. . . . U-I salesman Ed O'Neil has recuperated from surgery. . . . L. H. Jordan is the new owner, Moonlite Drive-In, Springfield, Tenn., from Bill Henry. . . . The Rockwood Amusement Company sold its Strand, Tomkinsville, Ky., to J. E. Craft. . . . Kay Film head booker Paul Stephens resigned. He is replaced by Jean Amos. . . . Thomas L. Wright, 56, Paramount operator, succumbed to a heart attack. . . . Sue Lawing is the new Howco secretary.

Boston

E. M. Loew Theatres has given up the lease on the Center, Pawtucket, R. I. The owner, a real estate company, has made no decision about the future of the property. . . . The new Auburn, Mass., Drive-In, under construction for E. M. Loew, will not be ready for occupancy this season. . . . When William Holden arrived in town for press interviews on his latest film, "Toward The Unknown," one of his first actions was to call Louis Sternburg at the hospital. Louis, the son of Bob Sternburg, vice-president, New England Theatres, Inc., is the victim of a severe attack of polio. . . . Joseph G. Cohen, independent film buyer and booker, is now handling the buying and booking for the two Fitchburg, Mass., theatres owned by Benjamin Sack, the Saxon and the Fitchburg. . . . Mrs. Ella Mills, owner, Milo, Maine, Drive-In was forced to close early this season when lightning hit the booth. The rectifiers were damaged and the machines were put out of order. . . . Phil Bardeen expects to reopen the Milo, Milo, Maine, for weekends, starting Nov. 1. . . . John Anthony has closed his Modern, Manchester, N. H., indefinitely.

Harry Kirschgessner, branch manager, National Screen Service, is retiring because of ill health on Oct. 26. He has been with the company for 28 years and opened the Boston exchange in 1933. Replacing him is Maynard Sickels, a salesman with the company for 11 years.

Wilby, Circuit Head, Announces Retirement

ATLANTA—Robert B. Wilby, one of the nation's prominent theatre executives, will retire as president Wilby-Kincey Service, Inc., at the end of the year, it was learned last fortnight. Wilby, who has been in the industry since 1911, will continue as director of Wilby-Kincey, operator of a theatre circuit and a subsidiary of American Broadcasting-Paramount Theatres, Inc.

Willby will be succeeded by vice-president H. F. Kincey, Charlotte. James Harrison will represent Kincey for the theatres in the group operating out of Atlanta. Wilby-Kincey operates 116 houses in seven southeastern states.

A native of Selma, Ala., Wilby started the policy of regular motion pictures in Selma in the Wilby there, then the Academy of Music, 45 years ago. He later organized a company that became the nucleus of the Wilby-Kincey circuit.

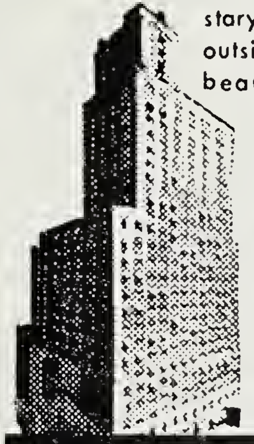
Boy Awarded $27,500 In Suit Against Theatre

ALBANY—A 13-year-old boy who lost the sight of his right eye when he was struck by a paper clip in the Grand was awarded $27,500 by a Supreme Court jury here. The verdict came after nearly three hours of deliberation.

Jury handed its verdict to Justice Conald S. Taylor in favor of Francis J. Callahan, Jr. The judgment was against Fast Theatres, Inc., Fabian subsidiary operating the Grand at the time of the accident, November, 1954.

A second verdict of $850 for medical expenses was granted the boy's father. The Callahans sued for $100,000.

COMING TO NEW YORK?



Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $9.50

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Oscar Wintrab, Managing Director

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25th ANNIVERSARY CONVENTION
of
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and
Drive-In Theatre Association of New England
HELD AGAIN AT
TOY TOWN TAVERN
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October 15 & 16, 1956
•
Film Clinics
Concession, Equipment, and Insurance Panels
Golf Tournaments—Souvenir Gifts
Door Prizes
Hot Industry Topics of the Day
Led by Allied National Leaders
Special Activities for the Ladies
Screenings of Pictures Not Released
Cocktail Parties . . . Banquet
•
EXTRA:
A Performance of the Famous Mentalist, DR. HENRY GERALD on Monday, October 15
•
SEND REQUESTS
FOR RESERVATIONS NOW ! !
to
Independent Exhibitors, Inc.
36 Melrose Street • Boston 16, Mass.

THE ROARING FURY STORY OF THE GYRENES

Ray McNamara, Allyn, Hartford, Conn., recently hosted Marine Corps League representatives at the premiere of Allied Artists' "Hold Back The Night."

Joseph Shea, manager, Palace, Pittsfield, Mass., crashed the front page of the Berkshire Eagle, with three column art and write up on the "Race to the Summit of Mt. Greylock" he staged as publicity for Paramount's "The Mountain." Twenty-one foot racers participated. Prizes were U. S. Savings Bonds.

MAINE NEWS—A theatreman for 34 years, George F. Friary, Biddeford, has been replaced as manager, Cinema, Portland, and said he would seek employment outside the industry. He is replaced by Mrs. Alice Cushing, who was cashier, Snider Circuit's Strand, Portland. . . . The Civic discontinued movie showings for four days while General Motors' new car dealers previewed new automobiles on stage. . . . Academy Award-winning Bette Davis, a resident of Greater Portland, played an active role in the recent Democratic election upsets in traditionally Republican Maine. A registered Democratic voter, Miss Davis appeared at several party functions, including a rally attended by Adlai Stevenson and Maine's Democratic Governor Muskie.

NEW HAMPSHIRE NEWS—Mel Morrison, manager, Newington Outdoor, was forced to postpone awarding of free gifts because of the heavy rain. . . . Keene Drive-In recently showed four features for a 75-cent admission. . . . Admitting theft of $175 at the Nashua Drive-In, a Connecticut man first must serve time for breaks in Maine before facing the New Hampshire count. . . . Armond Pepin, manager, State, showed "Davy Crockett" to the children of Nashua orphanages.

Two N. E. Industryites Acclaimed For Services

BOSTON—Two New England industryites received personal acclaim in different newspapers last fortnight. Owner Ted Rosenblatt, Community, Centerdale, R. I., was the subject of a feature article in the Observer, Greenville, R. I., for his 15-year-old project devoted to the children of state-owned orphanages. He and his manager, Bill Schnopper, have been playing host to the kiddies on Wednesday evening for the older boys, Thursday evening for the older girls, and Friday matinees for the little ones.

In the Jewish Advocate, Boston, Joseph Wolf, vice-president, Embassy Pictures, was given a testimonial for his work in the Associated Jewish Philanthropies, in recognition of his more than 30 years of devoted service to the community. He is retiring this year as president, Hecht House, a constituent of AJP, where he has held important titles and positions.

Court Considers Plea For Drive-In Injunction

BOSTON—Judge Charles A. Rome of Superior Court took under advisement the request for a temporary injunction restraining the building of the new Seekonk Family Drive-In, Seekonk, Mass., and set Oct. 8 for a hearing. A request for a writ of manadamus was filed by Nathan Yamins, president, Yamins Enterprises, Fall River, Mass., and another request for a bill in equity was filed by Independent Amusement Corporation, operators, Bay State Drive-In, Seekonk. Both requests were filed against the owners of the proposed drive-in, Norman Zalkind and Hyman E. Lepes, who applied for and received, last July 26, a permit to build the theatre.

Attorneys for the Yamins interests notified the selectmen of the town of a zoning law granted in 1942 which limits the height of a building to 40 feet. When no action was taken, an appeal was made to the Board of Appeals, which upheld the issuance of the permit. In the writ of mandamus, the Yamins interests asked the court to hear all the evidence and determine the facts, and sought to have the building inspector ordered to revoke the permit. They also sought to have the new corporation be enjoined permanently from erecting a building under the permit.

Buffalo

The legitimate Erlanger has been acquired by a newly-formed corporation, which will convert the building into an office structure. . . . Vernon G. Sanford, long time National Theatre Supply branch manager, died. . . . Charles Kosco, 20th-Fox branch manager, was in New York for a sales meeting. . . . MGM slated an Oct. 18 preview of "Lust For Life" in the Cinema, for the benefit of the Albright Art Gallery. . . . Mrs. Mary Howell Powell, 84, widow of Shea attorney Thomas D. Powell, died. . . . The Perry, N. Y., town board received an offer through a Mt. Morris, N. Y., attorney to lease the theatre in the town hall, currently closed but under lease to a Schine subsidiary. The attorney did not divulge the names of his clients. . . . William Holden was in to appear on the Paramount stage on behalf of his "Toward The Unknown."

Charlotte

William Iverson Davis, 81, a partner in the Mimosa and associated with his late father, I. I. Davis, in the operation of early motion picture theatres in Morganton, N. C., died there recently. . . . J. Ralph Cook, 43, manager, Cook, Walterboro, S. C., died there, after a brief illness, in Colleton County Hospital. . . . Paramount's "War And Peace" will have its Carolina premiere in the Imperial on Oct. 23.

Chicago

Kay Simmons, who gave up operation of the Bugg and the Crawford, is "finding relaxation" in cashiering for B and K in

Drive-In Permit Cues Chicago Court Turmoil

CHICAGO—A turmoil ensued in Circuit Judge Harry M. Fisher's Court when his son and son-in-law appeared to defend the judge's action in preparing the way for the granting of a permit for the construction of the Northgate Drive-In, northwest of Chicago. Bernard Kaplan, representing 2,000 home owners who objected, along with two churches and three schools, to the erection of the outdoor in their midst, suggested to Judge Fisher that he assign the case to another court to "protect his name." The judge retorted, "I am not asking your protection, sir."

A building permit was granted in March after Judge Parker had issued a declaratory judgment allowing construction of the theatre. Kaplan demanded that the case be reopened, and when Judge Fisher refused, asked that the jurist disqualify himself, stating that the relationship between him and the lawyers "cast a cloud over the case."

"You are just as irresponsible in that statement as you are in many things," said Judge Fisher to Kaplan. "I think your conduct is reprehensible."

Judge Fisher then called the next case and attorney Kaplan turned away, saying he planned an appeal to Appellate Court.

Union Picketing Legal, Superior Court Rules

PROVIDENCE, R. I.—Judge Fred B. Perkins, of Superior Court, last fortnight signed a decree dissolving a temporary restraining order which since last May 9 had prohibited Local 223, IATSE, from picketing the nearby Lonsdale Drive-In. His action followed his written decision that the union's action in picketing the theatre, in an attempt to organize employees it believed were eligible to become union members, was legal and not coercive. The decree, besides dissolving a restraining order, denied the theatre's request for a further, preliminary injunction.

Theatre Thief Flees; Police Guard Foiled

MIAMI, FLA.—While two policemen waited at the front door, a well-dressed bandit robbed the Miracle, Coral Gables, Fla., of $2,595 and fled through a side door. The policemen had been summoned to the theatre for their customary chore of escorting an employee to Coral Gables First National Bank with the weekend cash receipts.

James W. Little, theatre usher, told the policemen to wait while he picked up the money from the manager's office, which is on the ground floor adjacent to a side exit door. Little said that as he emerged from the manager's office with the money a well-dressed man stepped up close to him, pulled a gun from his inside coat pocket, and grabbed the money bag.

Hundreds of patrons were still in the auditorium watching a picture about the Mau Mau terrorists when the robbery took place. Police said that the bandit apparently was familiar with the routine used by the theatre for depositing its cash and had picked a time when no one was likely to be in the lobby.

Loop theatres. . . . L. L. Stevens was named Frolic manager. . . . Allied Theatre Owners of Indiana will convene Oct. 22-24 in the Hotel Marrott, Indianapolis. . . . Edward Johnson, who took over operation of the Princess, Newburg, Ind., from Jane Cranshaw, is preparing for an early reopening. . . . Jack Butler, Skyway Drive-In manager, Danville, Ill., entertained the young people of the Children's Home. . . . Delano Cowan reopened the Vivian, Carlisle, Ind. . . . Exhibitor John Manta, who was elected president of Ahepa, national Greek-American society, went to Greece to confer with organizations there. . . . Andrew Hall recently took over the Strand, Marshall, Ill., from B. J. Curry. . . . Walter Hyland, U-I chief booker who retired after 43 years' service, was accorded a farewell party. . . . Paul Back is a new member of Buena Vista sales staff. . . . Ray Etter was named Rialto manager, Bushnell, Ill.

George Dunn was appointed manager, Hollywood and the Majestic, Albion, Ill. . . . Radiant Manufacturing Corporation, maker of moving picture screens, is building a new $1.8 million manufacturing plant at nearby Morton Grove. . . . William R. Keigley, 77, retired manager of houses in Benton, Christopher, Du Quoin, and Salem, Ill., died. . . . B and K, which dropped display ads for its neighborhoods in one newspaper as an experiment, returned to its former ad policy with the paper. . . . Arthur Ratcliff is preparing to reopen the Idaho, Terre Haute, Ind. . . . Tom Gates reopened his Hull, Hull, Ill. . . . Mayor Otis R. Johnson, Bernie, Ill., relighted his Bernie. . . . The Chamber of Commerce, Palestine, Ill., gave its aid to the reopening of the Vogue there, recently purchased by Francis Beckman and Ralph Love, from Bernard Temborious. . . . The 1,800-seat Manor was reopened, after improvements, by the Manor Amusement Company. . . . Selwyn Goodman was named Austin manager. . . . Tom Speer reopened the Monroe, Monroe City, Ind.

Cincinnati

About 1,800 men and women, including city officials, judges, businessmen, and Film Row personnel, participated in the Old Newsboy Drive of the Variety Club for its retarded Children's Foundation by selling a special edition of the Post in an all-day effort. Returns were expected to equal those of previous years. . . . A home town audience will sit in on the premiere of Doris Day's first independent production, "Julie," being distributed by MGM. Miss Day will be here for a round of social and civic activities preceding the opening on Oct. 10 in the Albee. . . . Midwest Theatre Supply furnished equipment for the new Auto View Drive-In, Sidney, O., Russell and Norman Negelspach owners. . . . 20th-Fox's "The Best Things In Life Are Free" was screened at a benefit show in the Regent, Springfield, O., for the Greek earthquake fund. . . . Mary Heitmann is now bookers' clerk, 20th-Fox, replacing Ellen Metcalf, resigned. . . . Frank Decker, 61, for 13 years West Virginia salesman for United Artists, died at Huntington, W. Va. Milton Gurian, branch manager, attended the funeral services there.

COLUMBUS, O., NEWS—Harold E. Cherrington, 68, publicity manager, Gayety, and former theatre, movie, and music editor, Columbus Dispatch, died in St. Anthony Hospital after a month's illness. . . . Samuel T. Wilson, theatre editor of the Columbus Dispatch, is in Los Angeles to cover current film production. . . . Robert Sokol, manager, Loew's Broad, has moved into a new home in the Westgate section. . . . The Underground Parking Commission, readying plans for a subsurface garage at the State House, has approved plans for pedestrian tunnels on South High Street.

Cleveland

Edward Shulman, managing director of the Shulman-Sher art circuit, has reverted to 75 cent student and $1.00 regular prices at the Heights Art. For a brief time the beginning of September, he tried a 90 cent-$1.25 scale. . . . Irwin Pollard, head, Imperial Theatres, is playing the first group of Dominant releases in major circuit houses. . . . Funeral services were held for Tom Alley, industry veteran who died suddenly of a heart attack. Alley was head booker, Ohio Theatre Management Company. Before joining Ohio Theatre Management he had been salesman for 20th-Fox and Republic. . . . When James Ramicone requested the occupants of the last car remaining at his Gala Drive-In, Akron, O., to leave because it was closing time, a patron got out of the car and beat him up pretty badly. However, it is reported the injuries were not as severe as at first reported.

The Motion Picture Council of Greater Cleveland assembled in the Higbee Auditorium to hear Maxwell Hamilton speak on "The Problems of The Ten Commandments." Mrs. Joseph A. Chase, Council president, presided. . . . Paul Bader announces that he is remodeling his neighborhood Memphis into a medical building. In recent years, the theatre has operated on-and-off, occasionally playing German pictures. . . . The Salesmen's Club of Cleveland made a donation to the Ansel Road Temple in memory of the late Manning J. Glick, veteran area salesman and former club president.

Denver

The Tabor, oldest theatre in Denver, is being remodeled to show "Oklahoma!" in the Todd-AO process. . . . Governor Ed C. Johnson will act in "Night Passage," which is being filmed at Durango, Colo. Johnson will not be starred, but will be cast in a role he knows well, that of section hand, a job which was the first one be held when he came to the state many years ago. . . . A masked gunman got $140 at the Lake Shore Drive-In when he threatened an usher with a gun. . . . R. J. Wadley, owner, Southwestern Film Service, became the father of a boy. . . . Jerry Pickman, Paramount vice-president in charge of publicity, was here setting up a campaign for the world premiere of "Bridey Murphy" in the Denham, Oct. 10. . . . Ted Halmi, for years publicity man at the Orpheum, has been made publicity man for Columbia in this area. . . . Paul

Cody has sold the Cody Drive-In and the Wigwam, Basin, Wyo., to Glen Woods. . . . L. E. Hobson, RKO branch manager, became a grandfather for the second time.

Jacksonville

Keynote speaker at the annual convention of the Motion Picture Exhibitors of Florida, Oct. 28-29, will be Si Fabian, president, Stanley Warner, according to Horace Denning, convention chairman. . . . Delegates representing the local WOMPI at the group's annual conclave in Atlanta were Janice Claxton, Sarah Killer, Laura Kenny, Ida Belle Levy, Dawn Badgett, Gleena Adams, Edna Cox, Mamie Newman, Edith Prescott, and June Faircloth. . . . Film buyer Harvey Garland headed an FST group which presented a profitable Variety Club midnight stage show in the Florida. . . . IATSE technician Milton Slight returned from Winter Park, Fla., where he worked for several weeks in the production of Columbia's "End Of A Man." . . . An FST parking lot now is being operated at the downtown location where the Palace was recently demolished. . . . Back from the TOA meeting in New York were LeMar Sarra, Horace Denning, and Roy Smith. . . . Columbia executive Bob Ingram came in on a sales trip from Atlanta. . . . Thomas P. Tidwell, 20th-Fox branch manager, attended a company sales meeting of southern managers in Atlanta. . . . Terry Moore, young star of 20th-Fox's "Between Heaven And Hell," is scheduled for a series of personal appearances here and in Tampa, Fla.

MIAMI, FLA., NEWS—Members of the University of Miami football team were the recipients of 100 passes to the Trail as a gesture of good will and loyalty by Edward N. Claughton, Jr. . . . Keith Hendee, city manager, Wometco's Ft. Lauderdale, Fla., theatres, was represented in the Miami Herald, Broward County edition, with an editorial on the film industry.

Milwaukee

Film buyer Joe Woodward was a patient in Veterans Hospital, Wood, Wis. . . . Oliver Trampe, Film Delivery Service, returned from a board meeting of National Film Service. . . . RKO salesman Buzz Hubert became the father of a boy. . . . Industry pioneer Michael Brumm and his wife are celebrating their 50th wedding anniversary this week with a party at the North Hills Country Club. Invitations were issued by their sons, Arnold and Barney, now operating the Ritz. . . . Ken Peterson reopened his Gerald, Weyauwega, Wis. . . . Francis M. Kadow, Mikadow, Manitowac, Wis., which was destroyed by fire in the spring, disclosed that he plans to begin work shortly on a new theatre.

Minneapolis

The Cedar, a neighborhood house, is improving its canopy at a cost of about $2,500. . . . Don Swartz's Independent Film Distributors is moving on Nov. 1 from 1109 Currie to 1011 Currie. . . . Henry Miller, manager, Frosch Theatre Supply, was home for a week with the flu. . . . Dorothy Higgins, booking clerk, Paramount, resigned. . . . "War And Peace" will be shown at advanced prices when it opens at the Radio City, Minneapolis, and the Paramount, St. Paul, this week.

GRACE KELLY
High Society
LOUI
NO COMMERCIALS

The Riverside, Milwaukee, was among the first houses to spread on its front the legend "No Commercials" in connection with the showing of MGM's "High Society." Howard Dietz, MGM publicity and advertising head, originated the idea aimed to attract the victims of television's most insistent bane.

Jack Bradley's Independent Film Service has taken over the shipping and inspection for RKO. . . . The Minneapolis Star and Tribune, which recently tightened advertising copy regulations, turned down pressbook art and copy on 20th-Fox's "Bigger Than Life." The newspapers say the Fox approach is in violation of its rule prohibiting the exploitation of drug addiction. . . . Albert Krieger, Krieger, Gackle, N. D., has been awarded a diploma in American Law and Procedure by La Salle Extension University, Chicago. . . . Stu Murphy is back on Film Row as salesman, United Artists, replacing Mort Eichenberg, resigned.

New Haven

National Screen Service was reported due to close its New Haven office as of Oct. 1, with exhibitors to contact the New York office for future dealings. Manager Harry Wenzel was expected to be transferred. . . . Lou Anger, Barnum, Bridgeport, Conn., returned home from the hospital. . . . James M. Totman, Hamden, Conn., an executive with the Stanley Warner Management Corporation, has been appointed general chairman, 1956 membership drive of the YMCA here. . . . Irving Hillman, Roger Sherman, cooperated with the Federal Civil Defense with the showing of "Alert Today." . . . Harry Rogovin, Columbia district manager, was in from Boston. . . . The entire Yale football team has resumed the tradition of attending Loew's Poli every Friday evening they are home during the grid season.

HARTFORD, CONN., NEWS—Philip Cuccia's proposed drive-in at Trumbull, Conn., was the subject of a statement by the neighboring Monroe Police Commission, which registered disapproval on grounds that a theatre would create excessive traffic hazards on adjacent roads. . . . Jack Sanson, Stanley Warner Strand manager, and Mrs. Sanson marked their 46th wedding anniversary. . . . Fred R. Greenway, Loew's Poli Palace, offered a $25 U. S. Savings Bond to first person submitting real names of all six original "Dead End Kids" appearing in drama revival, "They Made Me A Criminal."

KMGM Call Letters Protested By Loew's

MINNEAPOLIS—Loew's, Inc., has protested to the Federal Communications Commission over a change in name of KEYD-TV to KMGM-TV. Loew's asserted it had "spent millions" to give the letters "MGM" special meaning in the public mind in relation to its product. Use of those letters by a television station not associated with the company was "an unfair trade practice," Loew's said. It asked the FCC to reconsider its decision.

New Orleans

C. Clare Woods, United circuit executive vice-president, announced the reopening of the Dreamland and Clabon for this month, following extensive improvements to each. . . . Transway head D. M. Brandon announced that RKO has turned over all its film to his company for physical distribution in the territory. . . . Ethel Holton, WOMPI ways and means committee chairman, announced that samples of Christmas novelties are in circulation for orders. . . . "Godzilla, King Of The Monsters," distributed here by Harold F. Cohen Enterprises, is booked in 56 area theatres from Sept. 20 through Oct. 25.

New York

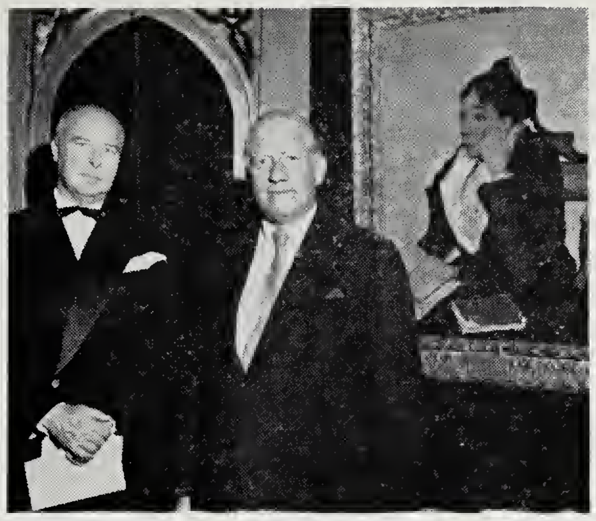
The Patio and Midwood, formerly operated by Century Theatres, are now under the management of Springer Theatres, who also operate the Farragut and Linden, Flatbush. Springer contemplates instituting an art film policy in the Midwood and Patio. . . . Tom Gerety, of Howard Dietz's staff at MGM, is the winner of the Senior Golf Championship of the Rockville Country Club, Rockville Center, and thus becomes the first club champion to win the title twice, the first time in 1939. . . . Harry C. Arthur, Jr., chairman of the board of directors, Southern California Theatre Owners Association, Los Angeles, is in and is stopping at the Savoy Plaza Hotel. . . . Gene Pleshette, managing director, Brooklyn Paramount, has been selected to head the Miss Christmas Seals Contest and theatre promotion for the Brooklyn Tuberculosis and Health Association's 52nd annual Christmas Seal sale. The campaign starts on Nov. 15.

Walter Reade Theatres managers winning the Manager of the Month contest for June were Joe Sommers, Paramount, Long Branch, N. J., and John Balmer, Mayfair, Asbury Park, N. J. Recent winners in the circuit's Edwin Gage Drive included Balmer; Sommers; Mike Dorso, Community, Kingston, N. Y.; Michael Brett, Carlton, Red Bank, N. J.; and Frank Deane, Woodbridge Drive-In. . . . Jerry Pickman, Paramount vice-president in charge of advertising and publicity, and Maxwell Hamilton, special coordinator of worldwide promotion for Cecil B. DeMille's "The Ten Commandments," left for conferences on the coast. . . . The Trans Lux Colony and 85th Street launched special Saturday kiddie programs. . . . Milton R. Rackmil, president, Universal Pictures Company, left for California for conferences with executives at the Universal-International Studios.

Teamster's Local Set For Exchange Talks

PITTSBURGH—Film exchanges were notified just before Labor Day that the Teamsters Local 211 now represents a majority of service employees of film companies here and that it seeks a meeting with branch managers to negotiate a contract. Officials of Local 211 met with Film Row service employees last fortnight. Identified by Local 211 as head shippers, assistant shippers, shippers, head inspectors and inspectors, these employees have been represented for 15 or more years by IATSE, Local B-211. The agreement between the film companies and the local expires Oct. 31.

Teddy Cozza, who heads Local 211, which is affiliated with the joint council of Number 10 of the teamsters, is a vice-president of District Seven, Pennsylvania Federation of Labor. James S. Boucher, secretary-treasurer, Local 211, has offices at 1105 Plaza Building here. Cozza told branch managers that if an agreement cannot be negotiated amicably, Local 211 is prepared to engage in a work stoppage to enforce its requests.



John Houseman, prdoucer, MGM's "Lust For Life," and Howard Dietz, MGM vice-president and director of advertising, publicity, and exploitation, are seen at the recent premiere of the film at the Plaza, New York City.

Pittsburgh

Mrs. Ralph Shadley, wife of the Meadville, Pa., exhibitor, is home recuperating after hospital treatment. . . . Lou Peretta is preparing to reopen his Crescent, Mahoningtown, Pa. . . . Sam Yakish, Auto Open-Air, Titusville, Pa., reports he suffered losses in business this year due to the weather and property damages and losses. . . . James A. Sipe, secretary, IATSE Local 171, is listed as a member of the Republican labor executive committee of Allegheny County. . . . The Guild, one of three Squirrel Hill art houses, has licensed MGM's "Lust For Life" first run here. The Green brothers, Guild owners, are independent. . . . RKO will discontinue its service department, with physical handling of films turned over to National Film Service, the local unit of which is Pittsburgh Film Service.

Larkfield Drive-In, Grove City, Pa., pulled out of Co-op. . . . SW Manor sneak-previewed "Ten Days To Die." . . . Bertha Gibson, wife of Atlas Theatre Supply's Gordon Gibson, entered Montefiore Hospital for possible surgery. . . . An overheated electric element in the concession building of the Lakeside Drive-In, Conneaut Lake, Pa., caused a fire. Damage was estimated at $8,000.

Philadelphia

The Variety Club of Philadelphia, Tent 13, golf tournament and dinner dance of 1956 was held last fortnight at Meadowlands Country Club and rated well with other affairs of its kind. Over 125 members and industry friends participated and there were prizes for all. In addition to golf, there was a gin rummy tournament. Music for the dance was furnished by Mark Davis. . . . Steve Stiefel, who operates the Narberth, Narberth, Pa., has taken over the Bryn Mawr, Bryn Mawr, Pa., a former William Goldman Theatres house. . . . Warners exploiteer Irving Blumberg announced that his daughter, Eleanor, was following in her daddy's footsteps and had joined the industry's workers as a member of the office staff at Columbia exchange. . . . MGM finished moving from 1233 Summer Street to the old RKO headquarters at 250 North 13th treet. . . . William Ryder, 62, manager, Blue Hen, oldest motion picture theatre in Rehoboth, Del., died of a heart attack. . . . Esther Lazar, secretary to Johnny Schaeffer, the independent distributor, is retiring to assume wifely duties. Betty Mayall succeeds.

Burlesque-Film Theatre Launches Extensive Repairs

PITTSBURGH—The City Safety Department has given the Casino on Diamond Street 30 days in which to make extensive repairs or face condemnation and razing. The place was labeled "a fire trap and legal nuisance." Casino manager Murray Shoib said repairs are under way, and he hopes to have a definite reopening date within a week or two. Feature films of the last run variety will be billed with a weekly change of program burlesque show. Films have been absent from the Casino in recent years.

The Safety Department said that the theatre needs fire escape repairs, a basement cleanup job, fire hose replacements, sprinkler system improvements, new panic door latch hardware, and other things to meet safety requirements. The theatre closed last winter when burlesque petered out.

SCRANTON, PA., NEWS—The trade will be interested to learn of the appointment to the University of Scranton of the Reverend Mr. D. Terence Netter, Society of Jesus, as an instructor of philosophy. Netter is the son of Leon Netter, former Florida States Theatres head. . . . John Gibbons, manager, Strand, served on the nominating committee which selected

THE NATIONAL JUNIOR COMMITTEE

announces a

GALA BENEFIT PERFORMANCE OF MICHAEL TODD'S

"Around the World in 80 Days"

at RIVOLI THEATRE, Broadway at 50th Street, New York City

Thursday, October 18, at 8:30 P.M.

Entire receipts to be donated to the WILL ROGERS MEMORIAL HOSPITAL
and T.B. RESEARCH LABORATORIES, Saranac Lake, N. Y.

Orchestra, $25.00 & $10.00 • Divans (Loge), $50.00 & $25.00 • Balcony, $10.00

(Admission price and contributions are income tax deductible)

WILL ROGERS MEMORIAL HOSPITAL, 1501 BROADWAY, NEW YORK, N. Y.

DRIVE-IN THEATRE OWNERS:

Do You Want To Attend A Meeting

in Philadelphia to discuss the various operational problems of drive-in theatres in eastern Pennsylvania, southern New Jersey, and Delaware?

A group of exhibitors have requested such a meeting.

If you will drop me a post card or a letter such a meeting will take place within two weeks.

So . . .

If You Favor Such a Meeting, Address Your Reply to:

JAY EMANUEL
246 N. CLARION ST.
PHILADELPHIA 7, PA.

No Phone Messages, Please!

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA

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Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
ONE MONICA PLACE, BALDWINSVILLE, N. Y.

NAT LEVY
FRANK MOONEY
Lets Go All Out During
DAN O'SH
From
AUG 31st

Seen at a recent meeting at the Philadelphia exchange in connection with RKO's Dan O'Shea Sales Drive were, left to right, Frank Mooney, home office assistant to the eastern sales manager; Bob Folliard, eastern district manager; Nat Levy, eastern sales manager; Charles Zagrans, branch manager; and salesmen John MacFadden, Pat Beck, Addie Gottschalk, and Eli Epstein.

the slate of officers for the ensuing year of the newly formed Parents' Association of The Mercy Hospital Training School.

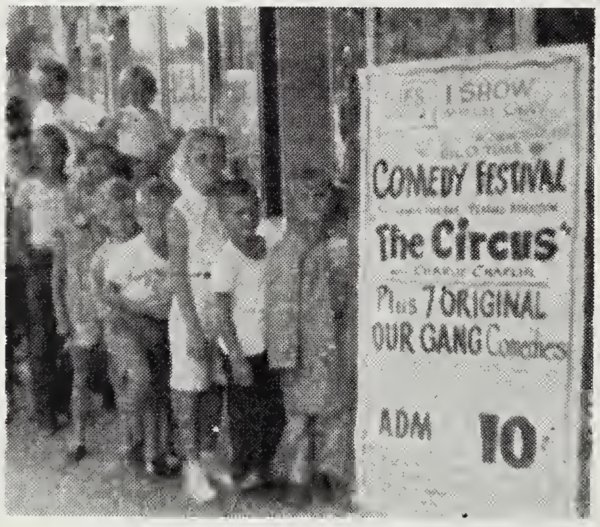
St. Louis

R. L. Davis has taken over the Times and the Airway Drive-In, Memphis, Mo. The drive-in property formerly was operated by Clarence W. Locke, who has moved to Centerville, Ia., to manage a theatre and drive-in. . . . Doby B. Stout recently sold his Midway Drive-In, Fulton, Mo., to E. B. Fritts, Union City, Tenn., exhibitor. . . . The suburban Esquire entered upon its first run policy with an engagement of United Artists "Run For The Sun." . . . The owners of the Ivanhoe Theatre Building have retained a real estate agency to sell the property. The theatre is operated by Speros Karides.

George Kerasotes, secretary and general manager, Kerasotes Theatres, Springfield, Ill., and TOA executive, returned from Mayo Clinic, Rochester, Minn., and is expected to resume his duties in a few weeks. . . . The concession building of the Cluster Drive-In, Salem, Ill., was robbed of cigarettes and some money. . . . Funeral services were conducted in Christopher, Ill., for William R. Keigley, 77, veteran theatre manager. . . . Helen M. Cravens and Tommy W. Halbecher purchased the Roxy, Stonington, Ill., from Don Blaisdale.

San Antonio

Trans-Texas Theatres is now located in new quarters at Austin, Tex., in a two story home near the State Capitol and the Governor's mansion. . . . Installation of Todd-AO has been completed at the Tower, Corpus Christi, which marks the third installation in the state. . . . Charles Wolf, manager, Flamingo Drive-In, and Arturo Gonzales, have announced that they will drop their plans to build a Spanish language drive in Del Rio, Tex.



R. T. Marhenke, Pennington, Baltimore, Md., recently packed his house with kids for a special old time silent movie matinee with films from his own private collection.

The Circle 81 Drive-In has been opened at the intersection of the new Laredo Highway and Zarzamora. . . . Saturday morning children's matinees have been instituted at the State. School children under 12 years are admitted for 10 cents and adults over 65 get in free up to 11 a.m. . . . Warners' "Giant" will open at the Majestic Nov. 8. On the same date, it will also open at the Majestic, Dallas, and the Majestic, Houston. On Nov. 15, the film is scheduled to open at Austin, El Paso, and Fort Worth. These will be the only Texas showings this year. . . . Eph Charninsky, veteran showman and former president, Southern Theatres Company, has recovered from his recent illness. . . . The Broadway, operated by Interstate, will be converted to show pictures processed in Todd-AO. Cost of the changeover from regular films is estimated to be in excess of $50,000. . . . The Marines are looking for a girl in San Antonio. She can be married or single, but must be over 18 to enter the contest in connection with the southwest premiere of "Hold Back The Night" at the Texas. Winner will be "Marine's Lady Luck" and get an expense paid weekend at Corpus Christi, Tex. . . . Tommy Power, manager, Texas, staged a special sneak preview one Sunday night. . . . Johnny

School Teacher's Letter Wins "Ambassador's Daughter" Trip

PITTSBURGH—A Shaler Township woman, Nancy Snider, enjoyed "The Ambassador's Daughter" so much at a sneak preview that she wrote United Artists, stating, "When I was a little girl, I always wanted to be an ambassador's daughter. The picture brought it all back."

A few days later, the 24-year-old school teacher was on her way to Washington, the guest of Norman Krasna, producer. French embassy escorts gave her the red carpet treatment for three days, according to UA field representative Irving Shiffrin. Her letter, "written under impulse," was a free ticket to excitement for Miss Snider, but she said, "I still like school teaching."

For the opening of "The Ambassador's Daughter" here in the Penn, arrangements were made to have a fashion show prelude in the lobby.

Variety Club of Philadelphia, Tent 13, recently held its 1956 golf tournament and dinner-dance at the Meadowlands Country Club, and seen among the golfers were, left to right, Victor H. Blanc, District Attorney of Philadelphia; Pete Tyrell, Philadelphia Arena; Edward Pincus, president, Motorola Company; Harry Pennys; Norman Lewis; Edward Potash; Alan Strulson; Bill Doyle; Wolf Frudenheim; Hal Marshall; Max Chassens; Eddie Gabriel; Joe Antner; Nate Milgram; and Mort Magill. There were plenty of prizes to go around, both to golfers and duffers.

William Holden Day Highlights Film Bow

Baltimore, Md.—A proclamation designating one day last fortnight as William Holden Day in the city was signed by Acting Mayor Leon Abramson to mark the world premiere here of the star's first independent Toluca production for Warners, "Toward The Unknown." Present at the ceremony in the Mayor's offices were Rodney Collier, Stanley manager; Jeanne Steele, Miss Maryland of 1957; Jeanne Alford, Miss Airpower of 1956; and Colonel A. A. Arnhym, Air Research and Development Command. The ARDC headquarters are located in Baltimore.

The premiere itself in the Stanley was mounted with all the Hollywood trimmings of a gala first night, with music, searchlights, television cameras, radio broadcasts, a military display, and Holden's personal appearance adding to the excitement. The film, which concerns itself with the activities of the ARDC, was made with the cooperation of the military agency and Warners. Other activities in connection with the event included an airport reception and official welcome by Mayor Thomas D'Alesandro, Jr., meetings with heads of local fan clubs, TV appearances, a watercade procession, press and radio conferences, and a visit of Holden to the ARDC headquarters to help kick-off the Red Feather Community Fund Drive.

Among the notables attending the premiere was Leston P. Faneuf, newly-elected president of the Bell Aircraft Corporation, Buffalo, manufacturer of the experimental X-2 rocket plane featured in "Toward The Unknown." Faneuf presented Holden with a specially made scale model of the X-2 on the Stanley stage.

Dennis, projectionist, Aztec, has returned from the IATSE convention held at Kansas City. . . . Addie Addison, exploiteer for United Artists, was in to publicize "Run For The Sun" at the Aztec. . . . Suit was recently filed against Tito Sanodoval, doing business as San Pedro Drive-In, Corpus Christi, Tex. The suit, filed by Enrique Garza in behalf of Emede Gilberto Garza, a minor, alleged that the boy lost an eye when struck by a piece of oyster shell at the drive-in on Aug. 4, 1954. . . . Paramount's "War And Peace" was set to open at the Majestic on Oct. 26.

Phila. Matinees Decline As Early Birds Hibernate

PHILADELPHIA—A recent rough count in local newspaper ads showed that there are 73 area theatres now operating with either no matinees or with only a single matinee policy, except on weekends and holidays.

This is taken to mean that afternoon attendance has fallen off to the point where the matinee operations are no longer profitable.

San Francisco

Frank J. Schiendler has been promoted to the post of branch manager of this territory, it was announced by Walter Branson, RKO's vice-president in charge of world-wide distribution. Schiendler was formerly sales manager here.

Seattle

Variety Club held its first fall meeting in the New Washington Hotel club lounge. . . . Sterling's new Lewis and Clark is approaching completion. The deluxe house is scheduled to open sometime in November. . . . Jerry Vitus and Edie Lawyer were married at the Bellevue Catholic Church. The groom is a Sterling booker and the bride formerly worked as secretary in the circuit's advertising department. . . . J. A. Trammell, office manager and inside salesman, National Theatre Supply, resigned. . . . NTS reports that it has completed installation of a new Walker Screen at the Broadway, Portland, owned by Mrs. J. J. Parkers. . . . Ad McKinney, Sterling manager, moved from the Uptown to the Magnolia; his spot at the Uptown was taken by Mrs. Chester, who had been managing the Magnolia. . . . Charles R. Perryman Company, man-

Jimmy Fund Aided By Fay Showmanship

Providence, R. I.—Edward M. Fay, 81, whose flair for showmanship has made him a national figure in entertainment circles, has adapted his exploitational abilities to the field of charity and has circumvented a somewhat arbitrary policy on the part of the Journal-Bulletin, which restricts publicity in charitable circles to the United Fund Campaign and one or two religious drives.

The Jimmy Fund, for the research and treatment of cancer among children which Fay heads up, recently refused to be swallowed up in the United Fund Appeal. New England theatremen originated and have sponsored the campaign for several years, and have single-handedly raised hundreds of thousands of dollars.

Efforts to secure recognition in the local press had been somewhat unsuccessful until Fay stepped into the picture. By cleverly enlisting the support of prominent clubwomen, arranging a March of Mothers stunt, and other newsworthy angles, Fay has succeeded in planting several highly-interesting stories in the newspapers, which has aided his favorite charity considerably.

The world premiere committee on Warners' "Toward The Unknown" recently met in Mayor Thomas D'Alesandro's office at City Hall, Baltimore, Md., and seen left to right are Irving Blumberg, Warners publicist from Philadelphia; Joe Friedman, Warners representative from the home office; Rodney Collier, manager, Stanley; Dr. Harold Helfman, deputy director, Office Information Service of A.R.D.C.; William Ewald, head, Retail Merchants Bureau; Mayor D'Alesandro; Lt. Jack Flynn, A.R.D.C. Information Service; Capt. Kenneth Grine, A.R.D.C. Information Service; Col. A. Paul Fonda, Wing Commander, Air Force Association, and head, Civil Air Patrol of Maryland; and Lt. Michael Verra, A.R.D.C. Information Service.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST, 43, 15 years' experience. 4 years' experience in Drive-Ins. Knowledge of field and speakers. Free to accept work anywhere. **BOX 1051**, Bristol, Conn. (919)

EXPERIENCED ASSISTANT MANAGER, qualified as manager, desires position in Philadelphia or suburbs. Best references. Available immediately. Experience with Warner Bros. and Savar Corp. **BOX A926**, c/o **M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

WANTED, ASSISTANT MANAGER. Deluxe theatre, good starting salary. Excellent opportunity. **BOX B926**, c/o **M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

CONVENTIONAL AND DRIVE-IN MANAGER now in East would like top opportunity with circuit or independent that wants experienced man. Family man, age 35. **BOX B103**, c/o **M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED MANAGER-ASSISTANT, age 48. 15 years' Paramount, independent circuits. Last job assistant general manager small circuit. Prefer Michigan, Ohio. Go anywhere. Start at once. **BOX C926**, c/o **M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

YOUNG MAN, just completed job as summer theatre manager. Seeks year-'round position in or near New York City. 3 years' theatre experience. **BOX A919**, c/o **M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, CIRCUIT EXECUTIVE ASSISTANT. Experienced conventional, drive-in, booking, buying. Age 38, family man, excellent civic, fraternal affiliations. Prefer South, Southwest, consider anywhere, two weeks' notice. **BOX A103**, c/o **M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

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ufacturer of commercial and documentary films, has recently completed a film for the Washington State Highway Commission that should prove highly successful in state theatres. The film shows how the Highway Commission build roads in Washington under the difficult conditions created by the mountains separating the eastern half from the Puget Sound area.

Variety Club is sponsoring the preview showing of the Todd-AO "Oklahoma!" which has been scheduled for Oct. 24 at the Blue Mouse, now undergoing extensive remodeling. Tickets are available to this special exhibitor screening through any Film Row salesman. Out-of-town exhibitors can make advance hotel reservations by contacting Bud Saffle, Saffle's Theatre Service, or Art Greenfield, U-I branch manager. . . . Variety Club held its first meeting of the new season in the club rooms at the new Washington Hotel last month. . . . Fred Danz, Sterling vice-president, is spending most of his off-hours participating in the late-summer and early-fall sailboat races on Lake Washington and Puget Sound in his new sailing craft. . . . The Rendezvous, the Second Avenue mecca for hungry Film Row citizens, is awaiting a permit so it can close for an extensive remodeling program.

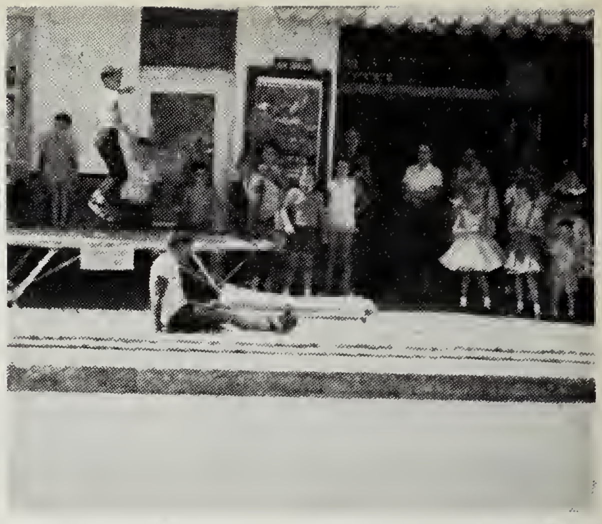
Washington

The Variety Club of Baltimore will celebrate its 18th anniversary with a dinner and dance at the Sheraton Belvedere Hotel's main ballroom on Oct. 6. Prominent officials of Variety International and the City of Baltimore are expected to be present.

Property of THE BO

John Payne, star, United Artists' "The Boss," recently discussed in St. Louis promotion plans for the film with, from left, Mike Lee, district manager; Frank Henson, manager, Loew's State; model Betty Creech; and Bud Edele, branch manager.

The New . . . 600 CAR
SUPER 29 DRIVE-IN
WASHINGTON—FAIRFAX, VA.
100% RCA
EQUIPMENT
—plus—
ENGINEERING and ARCHITECTURAL
PLANS SUPPLIED BY . . . . .
ELMER H. BRIENT & SONS
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.
NATIONAL CARBONS
FOR BETTER LIGHT



Mrs. Christine Sutton, assistant manager, Metro, Abilene, Texas, recently had this trampoline out front to bally United Artists' "Trapeze." Borrowed from the City Recreation Department, it was estimated that over 800 children tried their jumping skill on the equipment. Instructors and students also put on an exhibition of tumbling and trampoline work.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, of MOTION PICTURE EXHIBITOR, published weekly at Philadelphia, Pennsylvania, for October 1, 1956.

State of Pennsylvania, County of Philadelphia, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared Max Cades, who, having been duly sworn according to law, deposes, and says that he is the business manager of MOTION PICTURE EXHIBITOR, and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Section 132.6, Postal Manual—1954), to wit:

1. That the names and addresses of the publisher, editor and business manager, are:

Publisher—Jay Emanuel, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Editor—Albert Erlick, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Managing Editor—None.
Business Manager—Max Cades, 246-48 N. Clarion Street, Philadelphia 7, Pa.

2. That the owners are:
Jay Emanuel Publications, Inc.
Jay Emanuel, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Paul J. Greenhalgh, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Mildred Miller, Administratrix of the estate of Herbert M. Miller, 246-48 N. Clarion Street, Philadelphia 7, Pa.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in the capacity other than that of a bona fide owner; and this affiant has no reason to believe that any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is—9,268. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

MAX CADES
Business Manager

Sworn to and subscribed before me this 19th day of September, 1956.

(Seal) ALBERTA A. NEIMAN

(My commission expires Jan. 6, 1957)

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cedes, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 56 • No. 23

OCTOBER 3, 1956

ALLIED ARTISTS

Friendly Persuasion (5657)

DRAMA
140M.

(Color by DeLuxe)

ESTIMATE: Fine family entry.

CAST: Gary Cooper, Dorothy McGuire, Marjorie Main, Anthony Perkins, Richard Eyer, Phyllis Love, Robert Middleton, Mark Richman, Walter Catlett, Richard Hale, Joel Fluellen, Theodore Newton, John Smith, Mary Carr, Edna Skinner, Marjorie Durant, Frances Farwell, Samantha. Produced and directed by William Wyler.

STORY: In southern Indiana, a group of Quakers has resisted the call to take up arms during the Civil War, but each wonders how he will react should the enemy reach his lands and homes. Among these is the family of Gary Cooper, consisting of eldest son Anthony Perkins, daughter Phyllis Love, and youngster Richard Eyer, and wife and mother Dorothy McGuire. Each is subject to human temptations: Cooper wants to win a horse race from his neighbor and likes music; Perkins thinks of going off and fighting; Love is in love with neighbor soldier Mark Richman, and Eyer wants to do all the mischievous things boys hanker for. Only McGuire is strong enough to resist worldly temptation. As Confederate raiders come closer, looting and killing, Perkins joins the home guard and gives battle. Cooper later takes his gun and goes forth; but is unable to kill an enemy soldier who almost kills him. Meanwhile, the raiders reach their farm, and McGuire invites them to take what they want. They don't harm the family or the property. Cooper brings Perkins home wounded, but not a coward, and as the war passes them by, they resume their normal lives, going to church again. Richman and Love plan to get married.

X-RAY: The quiet and peaceful life of a Quaker family is interrupted now and again by humorous and romantic interludes, as well as by moments of high drama. There's scenic beauty to please the eye and the warmth of a family that should please most viewers. Action fans may find the start of the film slow, but it picks up and finishes with an action-packed climactic battle sequence. On the selling side, there is Gary Cooper, Dorothy McGuire and newcomer Anthony Perkins, the color, and an unusual story plus the William Wyler trademark. Each contributes much to the overall success of the film as do the others in the cast. It is based on the book by Jessamyn West. Songs heard include "Friendly Persuasion," "Mocking Bird In A Willow Tree," "Marry Me, Marry Me," and "Indiana Holiday."

TIP ON BIDDING: Higher rates.

AD LINES: "When Things Get Rough . . . Use A Little 'Friendly Persuasion' "; "The Unusual Film They're All Talking About"; "Fun And Entertainment For All The Family."

The Naked Hills (5605)

MELODRAMA
73M.

(PatheColor)

ESTIMATE: Off beat program meller.

CAST: David Wayne, Keenan Wynn, James Barton, Marcia Henderson, Jim Backus, Denver Pyle, Myrna Dell, Lewis Russell, Frank Fenton, Fuzzy Knight, Jim Hayward, Cris Olsen, Steven Terrell. Produced and directed by Josef Shaftel. A LaSalle Production.

STORY: David Wayne, Indiana farmer catches the gold rush fever out in Stockton, California, in 1849. He abandons his first partner, Denver Pyle, takes up with Keenan Wynn, claim jumper in the employ of ruthless Jim Backus. Six years later, Wynn returns to his girl, Marcia Henderson, and they marry and try farming; but it is no go. On the night their baby is born, Wayne takes off again in the search of gold. This time he heads for the hills with inveterate prospector James Barton. Ten years later they are still hunting for their big strike when Barton meets with an accident and is killed. Wayne finally returns with news of a big strike but the deserted Henderson will have no part of him, and his first partner, Pyle, will not believe him. Backus, now a banker, gives him a small loan, then cheats him out of his claim. Wayne takes to the hills. More years pass. Finally he comes home once again, an old man of 60, and this time Henderson and their son, now grown, open their home to him; but he vows to go prospecting again next spring.

X-RAY: Set in the California gold rush days, this off beat western is more a character study of an unsuccessful man who catches "gold fever madness" than anything else and as a consequence it does not have as much action as an ordinary western. David Wayne does well as the pathetic lead character and the supporting players are all good studies with Keenan Wynn and Jim Backus in villainous roles, and James Barton as an old prospector outstanding. It is a rather heavy, unpleasant tale unrelieved by romance or comedy relief. Screen play is by Josef Shaftel from a story by Helen S. Bilkie. The PatheColor is okay. There is one song, "The Four Seasons" sung by Barton.

AD LINES: "The Rush For Gold Is Not A Fever—It's Madness"; "A Dynamic Study Of The California Gold Rush Of 1849"; "He Gave Up Everything In A Mad Search For Illusive Gold."

COLUMBIA

Cha-Cha-Cha Boom

MUSICAL
72M.

ESTIMATE: Pleasant programmer.

CAST: Perez Prado, Mary Kaye Trio, Helen Grayco, Luis Arcaraz, Manny Lopez, Steve Dunne, Alix Talton, Jose Gonzales-Gonzales, Sylvia Lewis, Dante De Pauli, Charles Evans, Howard Wright. Produced by Sam Katzman; directed by Fred F. Sears.

STORY: Stephen Dunne, talent scout for a record company, is told by boss Howard Wright to deliver some talent or leave. Since no one wants to work for Wright, Dunne has a tough time. His fiancee, Alix Talton, similarly employed by an opposition record company, tries to get him to join her department, but he refuses to work under her. Dunne quits and decides to form a record company of his own but first feels he has to find some new kind of music. He and buddy Jose Gonzales-Gonzales take off for Cuba where he unearths dance team Sylvia Lewis and Dante De Paulo and Perez Prado and his orchestra, together with the Cha-Cha-Cha. He has difficulty raising money to form the company, but Talton quits her job to give him a hand and work for him. They get the board of directors to force Wright to resign, and Dunne is given a chance at the presidency if Prado and his music go. It does.

X-RAY: With the barest of plots, this entry has a lot to offer in the way of music in the Latin American vein. It comes through as a pleasant and moderately entertaining entry for the lower half with a fair story and average acting, direction, and production. Emphasis is on the music and dance routines. It was written by James B. Gordon. Among the tunes heard are "Get Happy," "Lonesome Road," "Save Your Sorrow," "Lilly's Lament (To Call 29)," "Year 'Round Love," "Despacito," "Diosa," "Mi Musica Es Para Ti," "Crazy, Crazy," "Cuban Rock And Roll," "Mambo 8," "Voodoo Suite."

AD LINES: "From Latin Jungle To Manhattan Jungle"; "He Brought Her The

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Jungle Rhythm No Woman Could Resist"; "The Sizzling Story About The Birth Of The Cha-Cha."

He Laughed Last (105)

COMEDY WITH MUSIC
77M.

(Print by Technicolor)

ESTIMATE: Okay programmer.

CAST: Frankie Laine, Lucy Marlow, Anthony Dexter, Dick Long, Alan Reed, Jesse White, Florenz Ames, Henry Slate, Paul Dubov, Peter Brocco, Joe Forte. Produced by Jonie Taps; directed by Blake Edwards.

STORY: Alan Reed is an underworld czar with a flair for practical jokes, and the butt of most is his number two man, Jesse White. He also likes giving expensive trinkets to Lucy Marlow, a cute gal who works in his night club but doesn't give him a tumble since she is engaged to police sergeant Dick Long. White arranges to have Reed killed so that he can take over, but before he dies, he leaves all his money and power to Marlow and instructs his assistant, Frankie Laine, to assist her. She is shocked and pleased, and when she finds out about the illegal aspects of her inheritance she orders everything except the night club closed down. They aren't, unbeknownst to her, and White tries to have her eliminated. She is saved by Long and Laine. The two get married, and Laine settles down to running a legitimate restaurant.

X-RAY: A cute lower half entry that should round out the program in neat enough fashion if not too much is expected. The story is of average interest, and the acting, direction, and production are adequate. Laine sings a few numbers which might help in the selling. Heard are "Save Your Sorrow For Tomorrow," "Danny Boy," "Strike Me Pink," and "Valentino Tango." The screen play is by Richard Quine and Edwards. This bears a Legion of Decency "B" rating.

AD LINES: "An 'Innocent' Chorus Gal Learns How To Run A Mob"; "A Hilarious Yarn About A Curvy Chorus Cutie And Her Mobsters"; "The Funniest Comedy Idea In Years."

Odongo (109)

MELODRAMA
85M.

(Filmed in Africa)
(CinemaScope) (Technicolor)

ESTIMATE: Pleasing programmer.

CAST: Rhonda Fleming, Macdonald Carey, Juma, Eleanor Summerfield, Francis de Wolff, Carl Cameron, Dan Jackson, Michael Carridia, Errol John, Leonard Sachs. Directed by John Gilling; produced by Islin Auster; executive producers, Irving Allen and Albert R. Broccoli.

STORY: Macdonald Carey is a white hunter in Africa who traps animals and sells them to zoos. On his staff is a native youngster, Juma, who worships Carey and loves the animals in his care. Carey's veterinarian has left, and his replacement turns out to be attractive Rhonda Fleming. He is determined to replace her as soon as possible; but, meanwhile, lets her work. He tries to discourage her by taking her along on a rough trek, but it doesn't work and she even proves helpful in facilitating the birth of a child to the wife of a native chieftain. They also find themselves attracted to each other. Back home, his animals are let loose by Dan Jackson, a disgruntled native whom Carey discharged. Carey blames Juma, who runs away. Later, he finds out Jackson was the culprit. Natives, the police, and Carey hunt both the boy and Jackson. Natives inform Juma all is right and to return, but Jackson grabs him as a hostage. The boy is thrown in a river but is rescued by Carey, while Jackson meets his death from one of Juma's pets. The trio return home with Fleming and Carey in love and planning a future together.

X-RAY: Youngsters may appreciate this, what with a young lad as hero and plenty of animals to liven things up for them. Oldsters, too, may find this an okay addition to the program. There are some comedy bits and some that are not so funny, and in addition, there is a fair story, average performances, and adequate direction and production. The screen play is by John Gilling, based on a short story by Islin Auster. There is a song, "Odongo," as the credits come on screen.

AD LINES: "Adventures On The African Frontier"; "It Brings Wildest Africa Back Alive"; "Jungle Thrills . . . Jungle Anventure . . . Primitive Jungle Love."

Reprisal

OUTDOOR MELODRAMA
74M.

(Print by Technicolor)

ESTIMATE: Interesting western meller.

CAST: Guy Madison, Felicia Farr, Kathryn Grant, Michael Pate, Edward Platt, Otto Hulett, Wayne Mallory, Robert Burton, Ralph Moody, Frank de Kova, Paul McGuire, Don Rhodes, Philip Breedlove. Produced by Lewis J. Rachmil; directed by George Sherman.

STORY: When Guy Madison arrives in a small Oklahoma town to take over a ranch he purchased, he finds a trial in progress wherein three brothers, Edward Platt, Michael Pate, and Wayne Mallory, are on trial for the murder of two Indians. The jury finds them not guilty without leaving their seats. In talking to the land agent and his daughter, Felicia Farr, Madison finds out that his land is bordered on both sides by the ranches of the three brothers. Farr is indignant about the trial and the treatment accorded the Indians generally. Madison tells her he wants to avoid trouble and does not tell her that he is part Indian, especially since it's forbidden for an Indian to own land in the territory. He starts to fence his land, which will prevent the cattle owned by the brothers from trespassing, and they seek trouble with him at every opportunity. Madison's Indian grandfather, Ralph Moody, comes to him and acts as a servant when Madison refuses to reveal his true identity. A revenge-seeking Indian, Philip Breedlove, kills Mallory, and the others seek to pin it on Madison who is jailed and about to be lynched until an Indian girl gives him an alibi that is phoney but believed by the mob. The brothers seek a showdown and he kills them, after which he admits his real heritage and decides to leave the territory despite pleas to remain. Farr decides to go with him.

X-RAY: A good deal of action, intrigue, and an off-beat yarn are to be found here. The cast gives a good account of itself, and direction and production are above average. It should make a good addition to the program with a pace that holds interest pretty much throughout. The screen play is by David P. Harmon, Raphael Hayes, and David Dortort. The screen story is by Harmon, based on a novel by Arthur Gordon.

AD LINES: "An Unusual Story About An Indian Who Lived As A White Man Until The Pressure Became Unbearable"; "He Was A Man Of Many Talents . . . But He Was An Indian"; "Action Rides The Cattle Range Come Showdown Time."

The Silent World

DOCUMENTARY
86M.

(French-made) (Technicolor)

ESTIMATE: High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations.

CAST: Frederic Dumas, Albert Falco, divers and crew of the Calypso. Made by Jacques-Yves Cousteau and Louis Malle.

STORY: A documentary of underwater exploration by bare-skinned free divers, who take advantage of new equipment and greater mobility to search out the wonders of the deep.

X-RAY: "The Silent World" is a silent joy. It is no wonder that the Cannes Festival honored this film, for never before have the beauties under the sea been brought home with such impact for theatre audiences. An interesting narration and fabulous photography make this a natural for any art or specialty spot, but it should not be relegated to such specialized playoff as it offers great opportunities also for a host of regular houses if properly exploited and sold. Such scenes as battles with sharks, frolicsome porpoises, and traveling deep under the surface of the sea via sea-scooter are intensely interesting and indescribably beautiful. While the pace may lag occasionally, it picks up as soon as the Calypso's intrepid crew returns to the depths. This documentary should prove a winner with all discriminating film goers.

AD LINES: "The Greatest True Adventure Feature Of Our Time"; "See The World's Most Daring Divers Bare The Secrets Of 'The Silent World'."

Spin A Dark Web

MELODRAMA
76M.

(English-made)

ESTIMATE: Lower half filler.

CAST: Faith Domergue, Lee Patterson, Rona Anderson, Martin Benson, Robert Arden, Joss Ambler, Peter Hammond, Peter Burton, Sam Kydd, Bernard Fox, Russell Westwood. Produced by George Maynard; directed by Vernon Sewell.

STORY: Ex-Canadian serviceman Lee Patterson hangs around a gym owned by Joss Ambler, and he and Ambler's daughter, Rona Anderson, became friendly. He is looking for a way to make money, and old friend Robert Arden introduces him to Martin Benson, a racketeer, and his sister, Faith Domergue. The latter asks Benson to put him on. Meanwhile, hoodlum Bernard Fox is sent down to Ambler's gym to warn Ambler's son against disobeying orders about losing a fight; and in a hassle kills the boy. Benson orders him to hide out. Patterson is kept ignorant of Fox. Patterson and Domergue become romantically involved, and Benson uses Patterson's electrical talents to win a huge amount of money from the track bookies. Fox tries to shake down Benson, and he is killed. When the heat becomes intense, Patterson wants out, but Benson and Domergue hold Anderson as a hostage and try to escape. Domergue shoots and kills Benson accidentally and Patterson is wounded as the police close in. He is given a break by the judge after Ambler and Anderson vouch for him.

X-RAY: A fair melodrama with a few bits of excitement and lots of melodramatic histrionics and hysterics, this is filler for the lower half. The story is just another meller, and the acting, direction and production are fair. The screen play is by Ian Stuart Black, based on the novel "Wide Boys Never Work" by Robert Westerby. There is a song, "Love Me, Love Me Now." This bears a Legion of Decency "B" rating.

AD LINES: "The Most Sensation Packed Adventure Of The Year!"; "Any Woman's Man Could Get Caught In Her Web Of Evil"; "Trapped In A Web Of Terror."

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MGM

Tea And Sympathy

DRAMA
122M.

(CinemaScope) (Metrocolor)

ESTIMATE: High rating drama.

CAST: Deborah Kerr, John Kerr, Leif Erickson, Edward Andrews, Darryl Hickman, Norma Crane, Dean Jones, Jacqueline De Wit, Tom Laughlin, Ralph Votrian, Steven Terrell, Kip King. Directed by Vincente Minnelli; produced by Pandro S. Berman.

STORY: Student at a private school John Kerr is a sensitive youngster who obviously has a crush on Deborah Kerr, wife of housemaster Leif Erickson, who is also the virile athletic instructor. Not only does Kerr try to spend as much time as possible near Miss Kerr, but he also likes to listen to classical music or read, rather than rough-house with the others or play ball. The others begin to think he might be effeminate and nick-name him "sister-boy." Miss Kerr is shocked when his father, Edward Andrews, an alumnus of the school, and her husband try to get him to act more "regular" instead of understanding that he isn't like others and has more delicate and refined tastes. She is instructed by Erickson not to get involved and that her only concern with the boys is to give them "tea and sympathy" when called upon. To prove his manliness, Kerr decides to make an after hours date with Norman Crane, a waitress of loose morals. Miss Kerr tries to keep him from keeping the date, but he goes anyway. His attempt to carry through soon falls by the wayside, and he decides upon suicide but is forcibly restrained. By himself, in despair, and thinking that the accusations of others are true, Miss Kerr comes to him, having seen that there is nothing between herself and Erickson anymore. She proves to him that he is a man by submitting to him. After this, she leaves for parts unknown. Years later, Kerr returns during a class reunion and realizes what she had done for him.

X-RAY: A drama that caused much in the way of comment and reaction as a play that concerned itself with homosexuality, this has been fashioned into a screen presentation that is delicate, sensitive, and absorbing. Expert attention results in dramatic entertainment, that will best be appreciated by adults. The direction is meaningful and direct when it has to be and circumspect and adult at other times. The performances are excellent, and production-wise, little could be desired. To sum up, the boxoffice potential is great and the word-of-mouth comment should be of inestimable value, but, still, it's a delicate subject that may rub some the wrong way. The screen play is by Robert Anderson, who also wrote the stage play on which the film is based.

TIP ON BIDDING: Higher rates dependent on individual situations.

AD LINES: "An Unusual Story About An Unusual Love"; "Another First For The Screen . . . A Film Not To Be Forgotten"; "Everyone Was Whispering About A Boy And A Woman . . . She Gave Him More Than 'Tea And Sympathy'."

PARAMOUNT

The Mountain

DRAMA
105M.

(Made in France)
(VistaVision) (Technicolor)

ESTIMATE: High rating suspense drama.

CAST: Spencer Tracy, Robert Wagner, Claire Trevor, William Demarest, Barbara Darrow, Richard Arlen, E. G. Marshall, Anna Kashfi, Richard Garrick, Harry Townes, Stacy Harris. Produced and directed by Edward Dmytryk.

STORY: When an airplane crashes on a mountaintop in the French Alps, a rescue party tries to climb to the top but is forced back when their guide is killed. They try to get veteran guide Spencer Tracy to lead them, but he refuses to challenge the mountain again, having had a few accidents. His younger brother, Robert Wagner, fed up with the small town and wanting to see the world, gets the idea to climb up the mountain, rob the dead, and make off with any valuables the plane was carrying. When Tracy refuses to go along, he prepares to climb himself. Tracy reluctantly agrees to guide him. After a torturous climb, they reach the tip and find a Hindu girl, Anna Kashfi, still alive. Wagner wants to help her die so their trip can remain secret, but Tracy rebels and batters him unconscious. He and the girl on a make-shift sleigh head downward across the face of a glacier which he hopes has been strengthened by an overnight storm. Wagner tries to catch up with his loot but dies in an accidental tumble into a crevice. Tracy gets her back to the village where doctors say she will recover. In telling the story, Tracy makes Wagner out the good one and himself a would-be thief, but everyone understands.

X-RAY: This entry is really an adventure in suspense and should have audiences perched on the edge of their seats, so realistically are the mountain climbing scenes done. Playing a large part in the success of the creation is Spencer Tracy, who makes his role live with his usual fine acting. The balance of the cast is also convincing. Director Dmytryk has created a highly entertaining film. It should please thrill-seeking audiences as well as those who go for high drama. The screen play is by Ronald MacDougall, based on the novel by Henri Troyat. The color is fine and the scenic photography impressive.

TIP ON BIDDING: Higher rates where this type of dramatic fare goes.

AD LINES: "Everyone Feared The Mountain"; "An Adventure In Suspense"; "A Film To Be Remembered And Talked About."

RKO

The Brave One

DRAMA
100M.

(Filmed in Mexico)
(CinemaScope) (Technicolor)

ESTIMATE: Highly attractive entry of a boy and his unusual pet.

CAST: Michel Ray, Rodolfo Hoyos, Elsa Cardenas, Carlos Navarro, Joi Lansing, Fermin Rivera, George Trevino, Carlos Fernandez. Produced by Maurice and Frank King; directed by Irving Rapper.

STORY: Michel Ray has one possession he cherishes, a bull that he has raised. He is given the animal by the owner of the huge ranch. His father tries to prepare him for the day when the bull must be tested for bravery and for possible entry into the bull ring in Mexico City, but the lad refuses to be concerned. As the bull grows up and reaches his fighting age, the ranch owner is killed in an accident, and all of his effects are ordered sold. Since Ray cannot prove ownership of the animal, it too is sold along with others to fight in the ring. The boy remembers that in the past, presidents of his country have helped when called upon, and he goes to Mexico City and attempts to find the chief executive. When he does, he is listened to and is given a letter to assist him. He arrives too late for the animal is already in the ring. There follows a magnificent battle between man and beast, and when neither can be defeated, the crowd roars a request that the bull be spared. Ray and the animal leave the arena together.

X-RAY: There are a number of items that can be sold here such as the heart-warming and heart-tugging actions of a boy who would do anything to save his pet; stirring and emotional scenes; thrilling bull-fighting sequences that are outstanding; colorful and exciting scenes of Mexico City; and the use of Technicolor and CinemaScope to assist in the presentation. At times, the film is rapid-paced and absorbing; at other times its pace is more pedestrian; the story is sometimes sharp and incisive and then it stumbles and falters. At any rate, there is a lot of entertainment to be found here, and with a little selling the reaction could be favorable. The acting is good, with the lad, Michel Ray, a good choice for the lead. Direction and production are above average. It's a good entry for family audiences. The screen play is by Harry Franklin, based on a story by Robert Rich.

TIP ON BIDDING: Higher program rates.

AD LINES: "Seldom Is A Film Like This Shown On The Screen"; "Emotion And Drama Reach Their Peak In 'The Brave One'"; "A Thrilling Tale Of A Boy And His Pet."

Tension At Table Rock
(704)

OUTDOOR
DRAMA
93M.

ESTIMATE: Tense outdoor drama should have wide appeal.

CAST: Richard Egan, Dorothy Malone, Cameron Mitchell, Billy Chapin, Royal Dano, Edward Andrews, John Dehner, DeForest Kelley, Joe DeSantis, Angie Dickinson, Paul Richards. Produced by Sam Wiesenthal; directed by Charles Marquis Warren.

STORY: Fleeing a posse, outlaws Richard Egan and Paul Richards go to Richards' cabin where Egan accuses him of brutality and announces he is pulling out. Richards attempts to shoot him in the back, but Egan is quicker and kills him. Angered because he has resisted her advances, Richards' wife, Angie Dickinson, tells the posse that Egan killed her husband in cold blood for the reward. Egan tears up the reward check, but word of his supposed cowardly act follows him everywhere until he changes his name and takes a job at an out of the way stage station operated by Joe DeSantis and his young son Billy Chapin. Robbers kill DeSantis and the enraged Egan kills all three. He takes Chapin to the home of his uncle, sheriff Cameron Mitchell, and aunt Dorothy Malone. The town is preparing for the arrival of trailherders who promise to loot and destroy, and Mitchell, victim of a previous brutal beating, is afraid he will not be able to keep order. One of the trailherders shoots an unarmed Farmer, pleading self defense, although Mitchell and Egan saw the murder. At the inquest, Egan reveals his identity and asks Mitchell to stand up against the lawbreakers. Mitchell changes his story, and the enraged saloon owner, Edward Andrews, hires a gunman to kill Mitchell. Egan beats the hired man in a fight, and Mitchell saves his life by killing Andrews. Egan leaves the town, realizing that Malone, whom he loves, can now find happiness with her husband.

X-RAY: This is tense, superior outdoor fare, bolstered by excellent performances on the part of all principals. Production values are excellent, and direction keeps things moving and interest on high. Egan and Mitchell are particularly effective, and the result should have wide appeal, particularly with action and western fans, who are certainly numerous enough.

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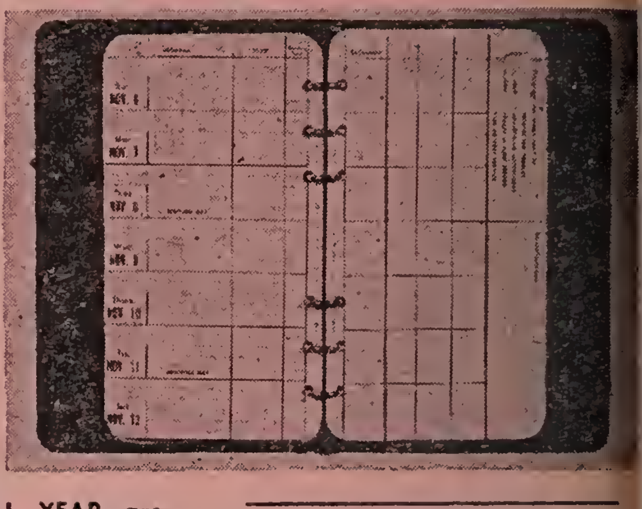

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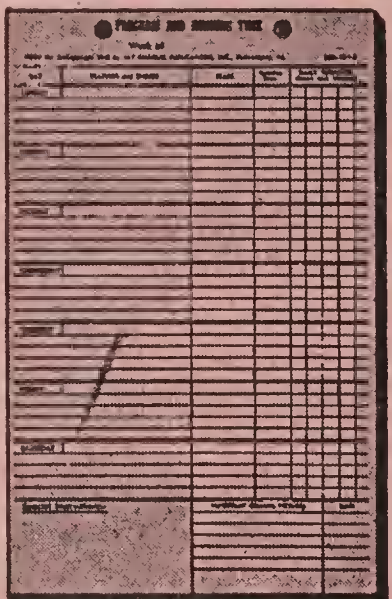

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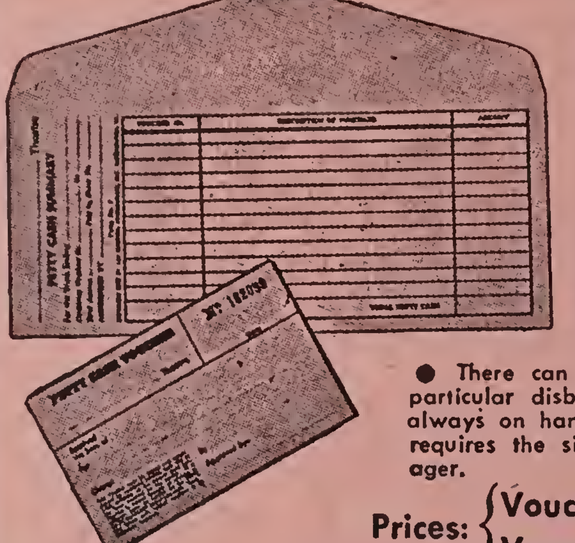

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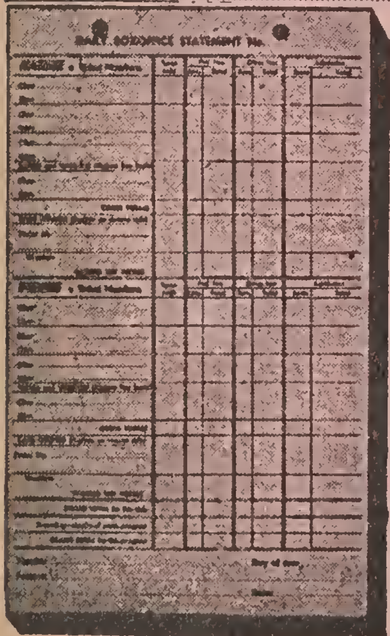

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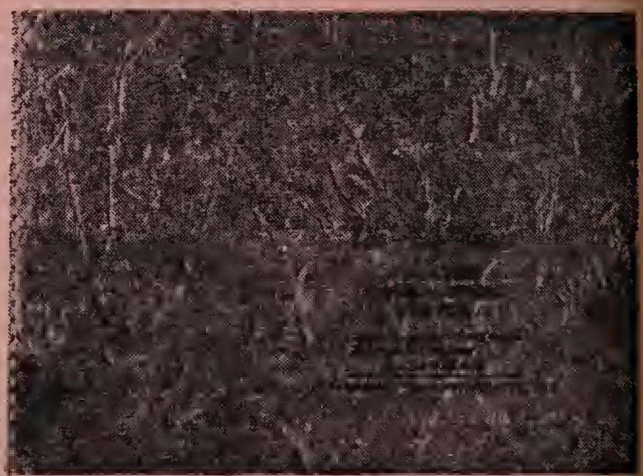

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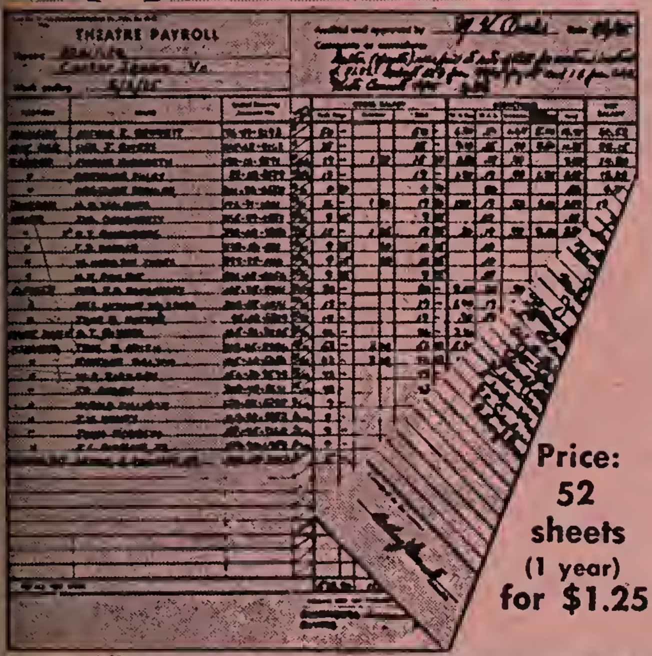

THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.25

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

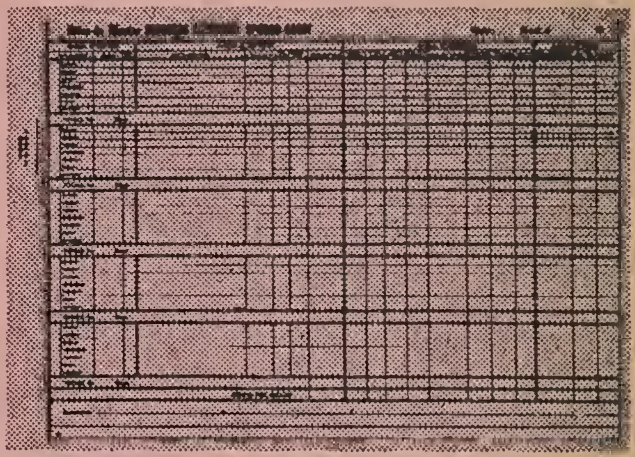
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE
No.9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE
No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

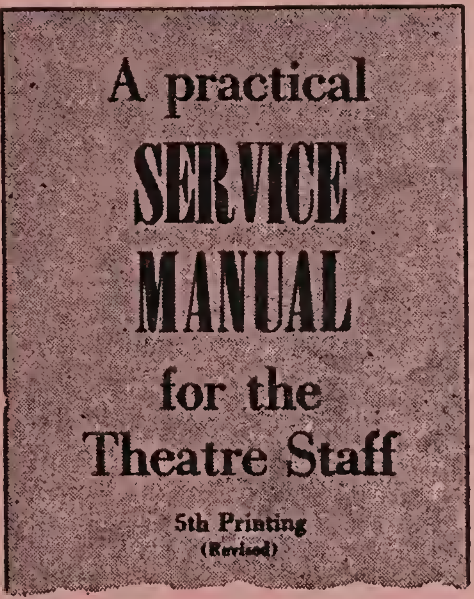
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers, a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

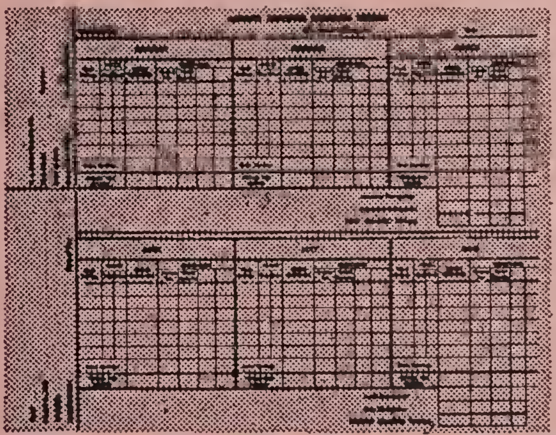
Price: 10c each


A practical
SERVICE
MANUAL
for the
Theatre Staff
5th Printing
(Revised)

PLUS SERVICE
No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

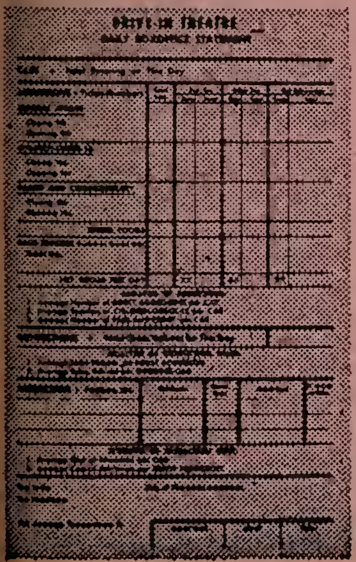
● Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE
No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE
No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit

BRIEF CASE

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $5.00 each (Tax included)

Service-Kit

BINDER

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.25 each

Pocket-Size Date Book

BRIEF CASE

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $4.00 each (Tax included)

Pocket-Size Date Book

BINDER

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.25 each

NEARLY 10,000 SHOWMEN SUBSCRIBERS! (All Prices subject to change after March 31, 1956)

Songs are "The Ballad Of Wes Tancred" and "Wait For Love." Screen play is by Winston Miller.

Tip On Bidding: Better program rates.

Ad Lines: "Coward Or Hero . . . He Was Haunted By His Black Past"; "A Boy's Faith, A Woman's Love, Could They Make Him Live Again?"; "In A Moment The Town Would Explode . . . Should He Stand Or Run?"

20TH-FOX

The Best Things In Life Are Free (625)

Musical 104m.

(CinemaScope) (Color by DeLuxe)

Estimate: Highly entertaining musical.

Cast: Gordon MacRae, Dan Dailey, Ernest Borgnine, Sheree North, Tommy Noonan, Murvyn Vye, Phyllis Avery, Larry Keating, Tony Galento, Norman Brooks, Jacques d'Amboise, Roxanne Arlen, Byron Palmer. Produced by Henry Ephron; directed by Michael Curtiz.

Story: In the 1920's, Dan Dailey, who holds a number of jobs so that he and his family can live, but who also plays the piano and writes songs, visits his sister-in-law Sheree North backstage, where the George White Scandals are in rehearsal. He becomes friendly with the song writing team of Gordon MacRae and Ernest Borgnine and helps them out. They hire him to work for them and later make him an equal partner. They do hit show after hit show, with a blooper now and then thrown in to level things off. There's an on-again off-again romance between North and MacRrae, and eventually the latter takes the team to Hollywood where they break up and MacRae remains to becocme a film producer. The remaining two decide to try show producing on their own, but an out of town tryout is a flop. Mac Rae comes along to rejoin them and rearrange things so that it is a hit.

X-Ray: There's nothing but fun, nostalgic tunes, hit tunes, good dance routines, pretty girls, color, comedy, and touches of romance in this yarn about a trio of song writers and producers of yesteryear. There are some comic routines which should prove a hit with all kinds of audiences. The story is lightweight, but the balance is solid entertainment. A sneak preview audience seemed to enjoy the proceedings highly. The acting, direction, and production values are in the better category. The screen play is by William Bowers and Phoebe Ephron based on a story by John O'Hara. Among the tunes are "Lucky Day," "Black Bottom," "Birth Of The Blues," "This Is The Missus," "Without Love," "Lucky In Love," "Good News," "The Best Things In Life Are Free," "Don't Hold Everything," "Button Up Your Overcoat," "Strike Me Pink," "Sunny Side Up," "If I Had A Talking Picture Of You," "It All Depends On You," "Sonny Boy," "One More Time," "You Try Somebody Else," "Here Am I Brokenhearted," "Just A Memory," and "Together."

Tip On Bidding: Higher rates.

Ad Lines: "A Film Fun Festival Of Music And Romance"; "A Sure Cure For Anybody's Blues"; "It's Gay . . . Funny . . . Tuneful And Full Of Entertainment."

UNITED ARTISTS

Flight To Hong Kong

Melodrama 88m.

(Sabre)

Estimate: For the lower half.

Cast: Rory Calhoun, Barbara Rush, Dolores Donlon, Soo Yong, Pat Conway, Werner Klemperer, Mel Welles, Paul Picerni, Aram Katcher, Rhodes Reason, Bob Hopkins, Timothy Carey. Produced and directed by Joseph M. Newman.

Story: Before a plane bound for Hong Kong is held up in mid-air and robbed of a huge amount in diamonds, passengers Rory Calhoun and Barbara Rush are attracted to each other. Actually, Calhoun masterminded the operation, being a member of a world-wide crime syndicate. His sweetheart, Dolores Donlon, becomes jealous of the attention he pays Rush. In his infatuation for Rush, he sees a chance to double cross the syndicate and make a huge killing and join Rush later in the U. S. When he does reach her later at risk of life and limb, he finds she no longer cares and has switched affections. Despite efforts of the syndicate, he returns to Macao, and Donlon and friend Soo Yong. As the syndicate mob does get to him, the police close in and take everyone in custody including Calhoun whose life has been spared.

X-Ray: Everybody looks and acts mysterious here, and the plot has its ups and downs. If patrons are not too fussy and like their films loaded with foreign atmosphere and intrigue then this should do okay on the lower half of the program. The acting, direction, and production are average. The screen play is credited to Leo Townsend and Edward G. O'Callaghan, based on an original story by O'Callaghan, Gustave Field, and Joseph M. Newman. This bears a Legion of Decency "B" rating.

Ad Lines: "Excitement All The Way"; "No Cargo Too Hot; No Girl Too Beautiful; No Man Too Tough—To Fall Prey To The Violence And Vice Of World-Wide Crime"; "Filmed In The Sin Capitals Of The World."

U-International

Written On The Wind

Drama 99m.

(Print by Technicolor)

Estimate: Entry for adults has lots of selling angles.

Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Robert Keith, Grant Williams, Robert J. Wilke, Edward G. Platt, Harry Shannon, John Larch, Joseph Granby, Roy Glenn, Maidie Norman, William Schallert. Directed by Douglas Sirk; produced by Albert Zugsmith.

Story: Lauren Bacall is a secretary in one of the organizations controlled by Robert Stack and his father, Robert Keith, who owns vast oil resources. When Stack and his boyhood friend and constant companion, Rock Hudson, met her, Stack makes a play for her. When she turns down his advances he really becomes interested. After she finds he is sincere, she does marry him and straightens him out so that he no longer drinks or wastes time and money. Hudson is in love with her as well, and the marriage hits him hard. Stack's sister, Dorothy Malone, feels the marriage is doomed from the start since her brother would never reform. She tries to get Hudson romantically interested in her, stating she has always loved him, but he refuses to become involved. When the doctor tells Stack he may never become a father he starts drinking and carousing again, while frustrated Malone takes up with any man who will have her. The actions of son and daughter prove too much for Keith and he dies. Stack continues to act up. Bacall finds herself pregnant and hopes this will snap Stack out of it, but instead he accuses her and Hudson of making love behind his back and beats her so that she has a miscarriage. Stack tries to kill Hudson, but in the struggle Stack is mortally wounded. At the inquest, Malone is tempted to get even with Hudson by stating he murdered Stack, but she does tell the truth. Hudson and Bacall leave together.

X-Ray: Some of the scenes and dialogue to be found in this off-beat and at times absorbing entry should frankly be limited to adult audiences. Certainly word-of-mouth should prove a big factor in the selling. There is a lot of unpleasantness to be found in the story and its telling, but there is also a great deal of fascination in the unfolding. Dorothy Malone emerges as one of the sexiest gals on screen and makes the most of the part assigned her. The balance of the cast is good, and the direction and production is effective and well-suited to the film's requirements. It should and could create quite a stir at the boxoffice if the public is properly prepared. The screen play is by George Zuckerman, based on the novel by Robert Wilder. There is a song, "Written On The Wind," sung by the Four Aces.

Tip On Bidding: Up to individual situations where adult audiences are a factor.

Ad Lines: "She Was The Talk Of The Town"; "If She Wanted A Man . . . She Went Out And Took Him . . . But She Could Never Have The Right One."

WARNERS

Toward The Unknown

Adventure Drama 115m.

(WarnerColor)

Estimate: Well made and timely offering should register strongly at boxoffice.

Cast: William Holden, Lloyd Nolan, Virginia Leith, Charles McGraw, Murray Hamilton, Paul Fix, James Garner, L. Q. Jones, Karen Steele, Bartlett Robinson, Malcolm Atterbury, Ralph Moody, Maura Murphy, Carol Kelly. Produced and directed by Mervyn LeRoy.

Story: A top pilot, William Holden, had been brainwashed in Korea and signed a false germ warfare confession. Horribly ashamed and his faith in himself destroyed, Holden breaks with his sweetheart, Virginia Leith, and goes into seclusion. Finally, desperate to prove himself, Holden goes to the Air Force Flight Test Center to get a job as a test pilot. With the help of his old friend, Colonel Charles McGraw, Holden convinces the commanding officer, General Lloyd Nolan, to use him on routine flights. At the base Holden meets Leith, Nolan's secretary and apparently romantically interested in the General. Holden proves himself a good pilot and saves Nolan's life while testing a new jet. When Holden's claim that a new plane ready to go into mass production has a serious flaw is found to be correct, Nolan asks Holden to join him and McGraw working on the experimental rocket plane, the X-2. After a temporary lapse, Holden wants to quit, but Leith and Nolan make him stay. When it is time to make the first full power rocket test Nolan insists that he make the flight. Holden knows that Nolan is too old, and makes the test without orders. He is forced to jump at 95,000 feet, but escapes with minor injuries. Nolan realizes that he could not have survived and agrees to go to a new post at headquarters, leaving McGraw in charge. Holden and Leith clinch.

X-Ray: The skillful blending of a semi-documentary approach to the Air Force's experimental planes program, a warm and interesting story, and top-flight performances should make this entry a boxoffice winner. Too many films of this type get so involved in the technical aspect that the story acts as nothing more than a handy frame. Happily, the story line here is as interesting and important as the many wonderful and exciting flying sequences. This should greatly broaden the appeal, particularly to the distaff audience. Holden, a top boxoffice name, turns in his usual performance, but is well matched in the emoting department by Nolan, McGraw, and Leith, who turns in her best job to date. Exhibitors who play this early enough can cash in on the fact that the X-2 rocket plane shown in the film did set new records a few weeks ago. Written by Beirne Lay, Jr.

Tip On Bidding: Higher rates.

Ad Lines: "William Holden Portrays One Of The Nation's First Rocket Pilots"; "The Thrilling Story Of The Rocket Plane That Made Headlines, And The Men That Fly Her."

MISCELLANEOUS

Dance Hall Racket

Melodrama
62m.

(George Weiss)

Estimate: For the lower half of indiscriminating exploitation spots.

Credits: Produced by George Weiss; directed by Phil Tucker. No cast credits available.

Story: When a merchant seaman is found murdered suspicion falls upon the operator of a dime-a-dance joint and an FBI operative is planted in the place to gather evidence. He soon learns that the dance hall is only a cover-up for diamond smuggling activities and that one of the operator's henchmen, who is handy with a switch blade knife, is the actual murderer. Before they can be apprehended, however, the henchman kills his boss after an attempted double-cross and is, in turn, shot trying to escape.

X-Ray: This inept, poorly made, fast buck, alleged thriller unreels as pretty much of a dud. All the cheap cliches about dime-a-dance halls and the attendant "hostesses" are present, including some supposedly risque dressing room shots and examples of brutality. Production is obviously of the shoe-string variety; sound recording is only a fair job at best; and the acting for the most part, along with the dialogue, is atrocious.

Ad Lines: "Exposed In All Its Ugliness For The First Time"; "The Unvarnished Truth"; "Meet Honky Tonk Hostesses—Take Your Choice—And Your Chance!"

The Shorts Parade

TWO REEL

Musical

MIRTH AND MELODY. U-I—Musical featurettes. 15m. This has such artists as Guy Mitchell, the Four Freshmen, Dolores Hawkins, and Jerry Gray and his orchestra doing such numbers as "Crew Cut," "Day By Day," "The Nearness Of You," "For You My Love," "She Wears Red Feathers," "Feet Up," and "Too Late." FAIR. (2659).

MR. BLACK MAGIC. U-I—Musical Featurettes. 16m. Billy Daniels headlines this revue which also includes Eileen Barton, Benny Payne, Giselle Szony, and the Cabots. They give out with "You're Learnin' The Blues," "Szony Waltz," "Them Thar Eyes," "My Melancholy Baby," and "That Old Black Magic." GOOD. (2661).

ONE REEL

Color Cartoons

AS THE CROW FLIES. Paramount—Cartoon Champion Reissues. 6m. When first reviewed in The Servisection of June, 1951, it was said: "Buzzy, the crow, is about to be eaten by a cat with hiccoughs when he thinks of some remedies to stop the attack. None of them works, and the windup finds the cat going to a cat's heaven, all nine lives of him. FAIR." (S16-10).

THE BEAR AND THE BEAN. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of February, 1948, it was said: "When Barney Bear receives a Mexican jumping bean as a gift, the trouble commences with the bean refusing to be imprisoned, and giving brother bear little rest. After trying everything else, the bear decides to dynamite it out of existence, but it only hops back to his house with the dynamite. When it blows up, both the bear and the bean survive. GOOD." (W-862).

BOO SCOUT. Paramount—Cartoon Champion Reissues. 9m. When first reviewed in The Servisection of July, 1951, it was said: "While all the other ghosts are ghosting, Casper is learning about being a good Boy Scout. He goes looking for some real Scouts, but they run off in terror. Finally, he meets little Billy, too young to be a Scout. Billy sees a huge bear has the Scouts cornered, and Casper comes to the aid of his friend, and scares the bear off. The rest of the Scouts hail Casper as a hero. GOOD." (S16-12).

CALLING ALL CUCKOOS. U-I—Walter Lantz Cartunes. 6m. A clockmaker goes into the woods in search of a cuckoo and comes across Woody Woodpecker, who gives him a hard time, often getting him to attack an angry bear who retaliates by giving the clockmaker the works. He finally gets him to his shop where chaos is the result. GOOD. (2621).

CASPER'S SPREE UNDER THE SEA. Paramount—Cartoon Champion Reissues. 8m. When first reviewed in The Servisection of November, 1950, it was said: "Casper finds himself kicked out of the society of ghosts when he admits that he does not like scaring people. Desperate, he tries to drown himself, and discovers that he has friends among the fish. When all the fish, among them pretty goldfish Goldie, are caught in the net of two fishermen, Casper rises to the surface, frightens the wits out of the two fishermen, and becomes a hero. EXCELLENT." (S16-3).

HEAVENLY PUSS. MGM—Gold Medal Reprint Cartoons. 7½m. When first reviewed in The Servisection of July, 1949, it was said: "Cat Tom is sleeping so mouse Jerry decides to slip out for a little food. When Tom awakens, the chase is on. The cat bumps into a piano, and his spirit goes for a heavenly visit, where he is refused admission aboard the Heavenly Express because he spent his life persecuting Jerry. He is sent to get Jerry's forgiveness on paper, and given an hour to do it in. The mouse refuses. When he finally does get it, it is too late, and he is forced to go to the devil, where a hot reception awaits him. He wakes up to find it all a dream, but he decides to treat Jerry a little better, and not take chances. FAIR." (W-863).

HOLD THAT LION PLEASE. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of April, 1951, it was said: "Little Audrey wants to own a pet. Not having enough money, she goes to the zoo, and selects a lion to take home. She tries to disguise him as a dog but this doesn't fool the maid, who gets a rifle. Audrey faints, and the maid, thinking that she shot Audrey, says she will allow her to keep the lion. GOOD." (S16-7).

LAND OF LOST WATCHES. Paramount—Cartoon Champion Reissues. 9m. When first reviewed in The Servisection of May, 1951, it was said: "Billy and Isabel catch a talking fish, Red Lantern, who takes them with him to the strange Land of the Lost under the sea. While there, the children see their father's lost watch, Wally, who introduces them to his girl friend. It appears that they will be separated when Wally is sent to the watchpital, and his girl to perform in the circus. However, they are reunited when she gets hurt, and Wally helps her recover. GOOD." (S16-8).

MICE MEETING YOU. Paramount-Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of January, 1951, it was said: "It takes Herman, the fearless mouse, to set matters right when the cat breaks up a Christmas party of happy mice. He scares the cat out of town, and joins the mice in their party. GOOD." (S16-1).

MICE PARADISE. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of February, 1951, it was said: "Just when the cat is making life unbearable for the mice, cousin Herman arrives to take them to a tropical island paradise where there are no cats. The island is wonderful until the cat arrives. However, Herman gives him a sound licking, and kicks him off the island. GOOD." (S16-5).

NAPOLEON BUNNY-PART. Warners—Bugs Bunny Specials. 7m. Bugs tangles with a screwy Napoleon and incurs his wrath by nosing in on his toy soldiers strategy. After unsuccessfully posing as Josephine, Bugs makes an eleventh hour escape from the guillotine as the men in the white suits come for Napoleon. FAIR. (3728).

NIAGARA FOOLS. U-I—Walter Lantz Cartunes. 6m. Woody Woodpecker visits Niagara Falls and asks about going over in a barrel which the guard states is forbidden, whereupon Woody decides this is for him. The guard prevents the act a number of times but winds up going over himself. The finale has Woody dressed as a cop giving the guard a ticket for breaking the law and going over the falls in a barrel. GOOD. (2622).

ONCE UPON A RHYME. Paramount—Cartoon Champion Reissues. 8m. When first reviewed in The Servisection of January, 1951, it was said: "Casper finds that being a ghost is tough if one doesn't enjoy frightening people, and wishes he were in Mother Gooseland. His wish is granted but until he meets Red Riding Hood things are not much better. Only when he has shown that he is a brave as well as a friendly ghost by saving Red Riding Hood is he accepted into the fairy community. GOOD." (S16-6).

ONE QUACK MIND. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of January, 1951, it was said: "Tough, overgrown baby Huey is left to the tender mercies of a fox disguised as a baby sitter. Huey soon

(Continued on page 4236)

ALPHABETICAL GUIDE To 62 Features Reviewed Since The Sept. 5, Issue

This Index covers features reviewed thus far during the 1956-57 season in addition to features of the 1955-56 season reviewed after the issue of Sept. 5, 1956.—Ed.)

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4235)

discovers that this particular sitter likes to play rough, and, nothing daunted, starts beating the daylights out of the hungry fox. FAIR." (S16-4).

POLKA DOT PUSS. MGM—Gold Medal Reprint Cartoons. 8m. When first reviewed in THE SERVISECTION of April, 1949, it was said: "Tom, the cat, in order to avoid being sent out in the cold for the night, feigns a cold, and is allowed to remain. However, Jerry, the mouse, up to his usual mischief, daubs spots of red paint on the cat's puss, and almost convinces him he has the measles until the paint washes off. The climax comes when both wind up with the real thing. FAIR." (W-861).

SLIP US SOME REDSKIN. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in THE SERVISECTION of July, 1951, it was said: "The modern Indian youngster is a hep kid, the product of soda shop and the juke box. An old Indian brave attempts to impress his grandson with his exploits as a great hunter, and tells a wild story of how he captured the huge bear that now serves as a rug. However, he fails to impress the boy, who attempts to trick him into thinking that the bear has come to life again. The old man turns the tables, however, sending the youngster flying. GOOD." (S16-11).

SOCK-A-BYE KITTY. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in THE SERVISECTION of January, 1951, it was said: "A cat troubled by insomnia reads that by eating a blackbird he will go to sleep. He catches a blackbird, and is just about to eat him when the bird convinces him there are less drastic ways to cure insomnia. The blackbird proceeds to punish the cat with a variety of amusing 'sleep-inducing' tricks, with the cat being finally knocked unconscious. GOOD." (S16-2).

TO BOO OR NOT TO BOO. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in THE SERVISECTION of June, 1951, it was said: "Meek Casper, a young ghost, is glum because people will have nothing to do with him despite his reading 'How To Win Friends And Influence People.' This is especially true on Hallowe'en. As soon as children and oldsters find out he is a real ghost, they run away from him. All ends well, however, when he finally meets a cute little girl ghost at a barn dance. GOOD." (S16-9).

THE UNEXPECTED PEST. Warners—Merrie Melodies. 7m. Sylvester has to catch a mouse in order to keep his happy, mouse free home. He captures one outside, keeps it a prisoner, and "catches" it daily, thus fooling the people. Finally the mouse realizes his importance, turns on Sylvester, and drives him to distraction by threatening suicide. FAIR. (3710).

Novelty

BROOKLYN GOES TO SAN FRANCISCO. U-I—Variety Views. 9½m. An alleged Brooklynite visits picturesque San Francisco and in alleged Brooklynese describes the wonders and delights of the city and its hilly terrain, the cable cars, the Golden Gate Bridge, etc. GOOD. (2697).

current releases are available and in which future releases will be scheduled. [illegible] submitted weekly to the particular
distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Thunderstorm (Spanish-made) Linda Christian, Carlos Thompson	**The Eddy Duchin Story** (CS-TC) Tyrone Power, Kim Novak	**Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger	**The Man Who Knew Too Much** (VV-TC; (Made in Morocco) James Stewart, Doris Day	**Murder On Approval** (English-made) Tom Conway	**Circus Girl** (Trucolor) (European made)	**Bus Stop** (CS-DC) Marilyn Monroe, Don Murray	**Huk** (TC) (Young) George Montgomery, Mona Freeman	**Shakedown** (RE) Howard Duff	**Distant Drums** (RE) Gary Cooper	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale
Magnificent Roughnecks Jack Carson, Mickey Rooney, Nancy Gates	**Earth Vs. The Flying Saucers** Hugh Marlowe, Joan Taylor	**The Catered Affair** Bette Davis, Ernest Borgnine	**The Leather Saint** (VV) Paul Douglas, John Derek	**King Kong** (RE)	**Zanzabuku** (Trucolor)	**Halls Of Montezuma** (RE) Richard Widmark	**Hot Cars** (Bel-Air) John Bromfield, Joi Lansing	**Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft	**Dallas** (RE) Gary Cooper	**Lovers And Lollipop** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
Three For Jamie Dawn Richard Carlson, Laraine Day, Ricardo Montalban	**The Werewolf** Don Megowan, Joyce Holden	**Annie Get Your Gun** (RE-TC) Betty Hutton	**That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint	**I Walked With A Zombi** (RE)	**The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	**Crash Dive** (RE) Tyrone Power	**Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	**Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo	**Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements)	**Fantasia** (RE-TC) (Disney) (Buena-Vista)
The First Texan (CS—TC) Joel McCrea, Felicia Farr	**Autumn Leaves** Joan Crawford, Cliff Robertson, Vera Miles	**The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain	**The Proud And Profane** (VV) William Holden, Deborah Kerr	**Citizen Kane** (RE)	**A Strange Adventure** Joan Evans, Ben Cooper, Marla English	**Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier	**Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland	**I've Lived Before** Jock Mahoney, Ann Harding	**Seven Men From Now** (WC) Randolph Scott, Gail Russell	**Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York
Navy Wife Joan Bennett, Gary Merrill, Shirley Yamaguchi	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow	**Somebody Up There Likes Me** Paul Newman, Pier Angeli	**Pardners** (VV-TC) Dean Martin, Jerry Lewis	**The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing	**Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller	**The Lost Wagon** (CS-DC) Richard Widmark, Felicia Farr	**Gun Brothers** (Grand) Buster Crabbe, Ann Robinson	**Edge Of Hell** Hugo Haas, Francesca de Scaffa	**The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood	**Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield
No Place To Hide (DC) David Brian, Marsha Hunt	**Storm Center** Bette Davis, Brian Keith, Kim Hunter	**These Wilder Years** James Cagney, Barbara Stanwyck	**The Vagabond King** (VV-TC) Kathryn Grayson, Oreste	**The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor	**Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara	**The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine	**Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	**Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone	**A Cry In The Night** Edmond O'Brien, Natalie Wood	**The Wild Dakotas** (Associated) Bill Williams, Coleen Gray
Hold Back The Night John Payne, Mona Freeman	**1984** Edmond O'Brien, Michael Redgrave, Jan Sterling	**Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn	**War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy)	**Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine	**Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore		**The Killers** (RE) Burt Lancaster, Ava Gardner	**The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert	
The Naked Hills (Pathe Color) David Wayne, Marcia Henderson	**Miami Expose** Lee J. Cobb, Patricia Medina	**Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr		**Back From Eternity** Anita Ekberg, Robert Ryan				**The Sleeping City** (RE) Richard Conte, Coleen Gray	**The Amazon Trader** (WC) John Sutton, Marie Fernanda	

PROMISED FOR EARLY RELEASE

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Canyon River (CS-DC) Geo. Montgomery, Marcia Henderson	**The Solid Gold Cadillac** Judy Holliday, Paul Douglas	**The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward	**Finger Of Guilt** Richard Basehart, Mary Murphy (English made)	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young	**Stagecoach To Fury** (RegalScope) Forrest Tucker, Mari Blanchard	**The Boss** (Seltzer) John Payne, Doe Avedon	**Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer	**Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle
Strange Intruder Ida Lupino, Edmund Purdom, Ann Harding	**Port Afrique** (TC) Pier Angeli, Phil Carey	**The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller	**The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)		**A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried	**The Third Man** (RE) Valli, Joseph Cotten, Orson Welles	**Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush	**The Unguarded Moment** (TC) Esther Williams, George Nader	**Baby Doll** Karl Malden, Carroll Baker, Eli Wallach	**Jedda The Uncivilized** (EC) (DCA) (Australian-made)
Fighting Trouble The Bowery Boys	**Spin A Dark Web** Faith Domergue, Lee Patterson	**The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made)	**Hollywood Or Bust** Dean Martin, Jerry Lewis		**The Man Is Armed** Dane Clark, May Wynn	**Teenage Rebel** (CS) Ginger Rogers, Michael Rennie	**Man From Del Rio** (Jacks) Anthony Quinn, Katy Jurado	**The Mole People** John Agar, Cynthia Patrick	**The Wrong Man** Henry Fonda, Vera Miles	**Frontier Gambler** (Associated) John Bromfield, Colleen Gray, Kent Taylor
Calling Homicide Bill Elliott	**Cha-ChaCha Boom!** Perez Prado and Orch., Mary Kaye Trio	**Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy	**Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt)		**Tears For Simon** (Trucolor) David Farrar, Julie Arnall	**Love Me Tender** (CS-DC) Richard Egan, Debra Paget, Elvis Presley	**Running Target** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves			**La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)
Yaqui Drums Rod Cameron, Mary Castle		**Boom Town** (RE) Spencer Tracy, Clark Gable			**Above Us The Waves** John Mills	**The Outlaws Are In Town** (RegalScope) Robert Arthur, Kathy Nolan	**Men in War** (Security) Robert Ryan, Aldo Ray			
The Cruel Tower John Ericson, Mari Blanchard					**Scandal, Inc.** Robert Hutton, Paul Richards, Patricia Wright	**Anastasia** (CS-DC) Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner				

SYMBOLS USED ABOVE: CS—CinemaScope. DC—DeLuxe Color. EC—Eastman Color RE—Reissue. SS—Superscope. TC—Technicolor. VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import

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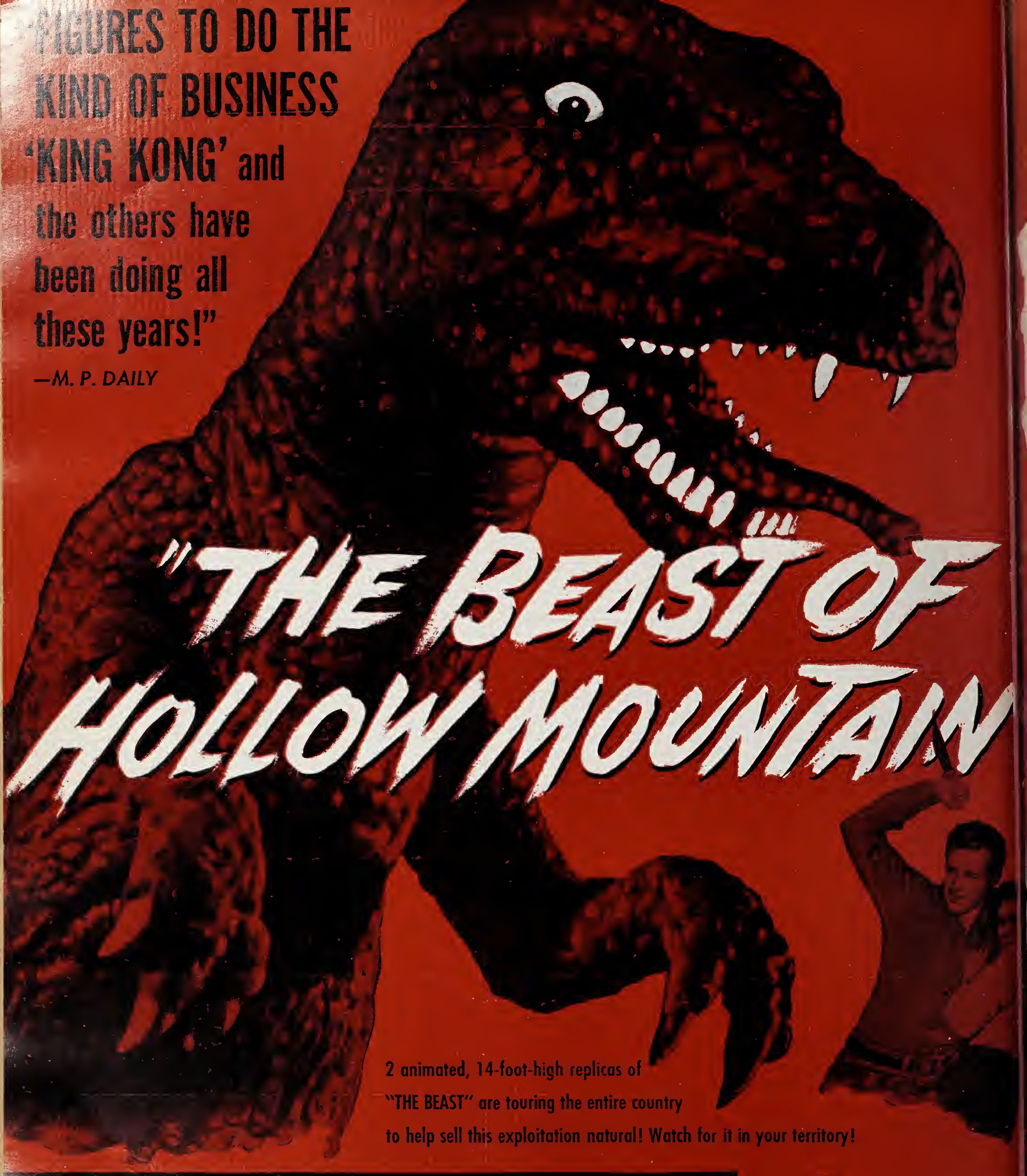
—*M. P. DAILY*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MOTION PICTURE

EXHIBITOR

OCTOBER 10, 1956 VOLUME 56 NUMBER 24

IN TWO SECTIONS • THIS IS SECTION ONE

"Choice Between Yak-Yak And Loyalty"

editorial

Loew Exits MGM Presidency

(page 7)

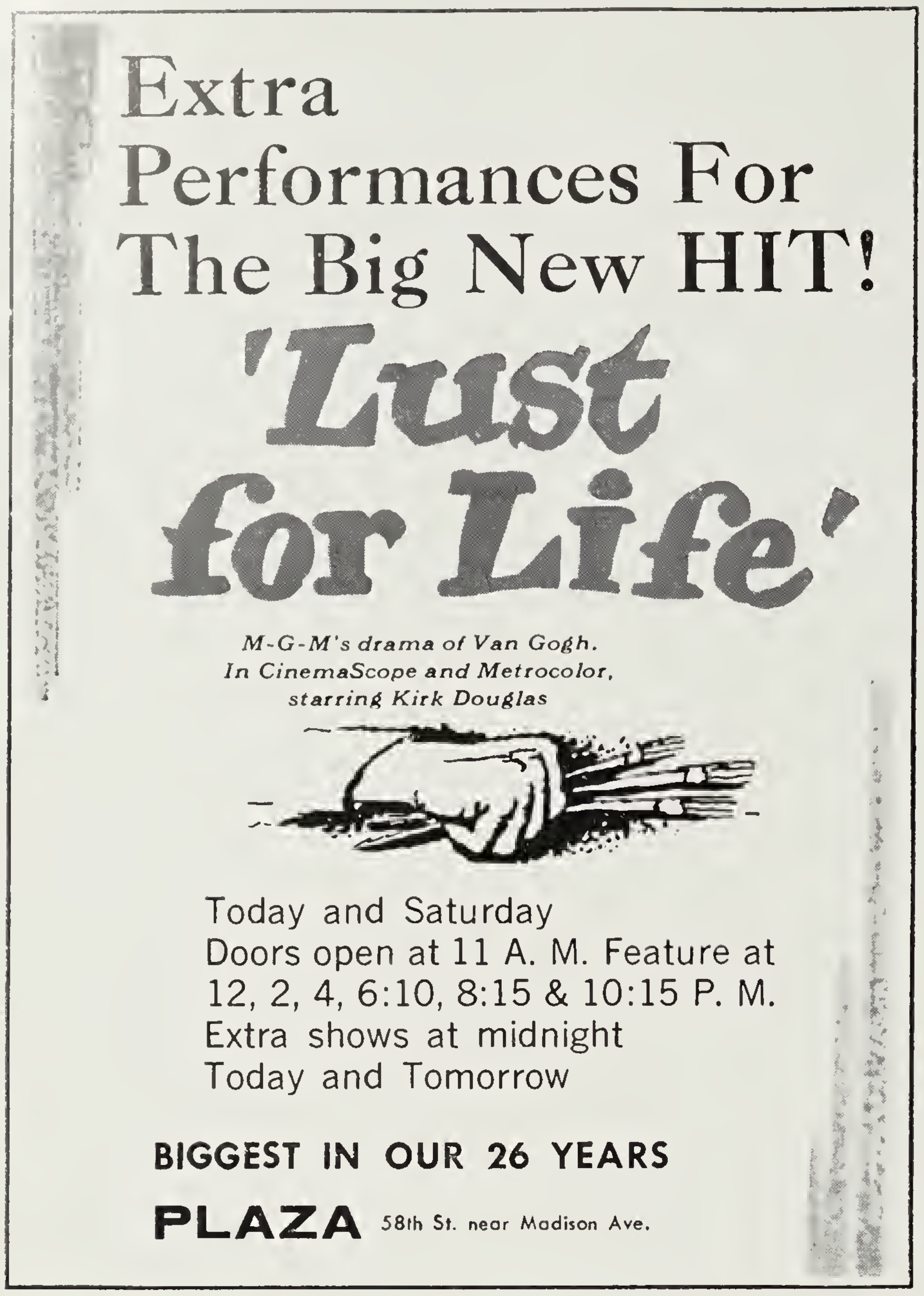
Arthur Acquires F-M Circuit

(Page 9)

AND FEATURING: PHYSICAL THEATRE

Samuel H. Northington, Century, Petersburg, Va., captured Columbia's $500 in SHOWMANSHIP SWEEPSTAKES for a $30 campaign on "The Harder They Fall."

BELOW: *Newspaper ad run by the Plaza, N. Y.*



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starring Kirk Douglas

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"LUST" RECORD, PITTSBURGH!
"LUST" LOUD, DETROIT!
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"LUST" TERRIFIC, WASH., D. C.!

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"LUST FOR LIFE"
Co-Starring
ANTHONY QUINN
JAMES DONALD · **PAMELA BROWN**
With **EVERETT SLOANE**
Screen Play by **NORMAN CORWIN**
Based on the Novel by IRVING STONE
Directed by **VINCENTE MINNELLI**
Produced by **JOHN HOUSEMAN**

HAPPY SHOWMEN!

"Biggest in our 26 years."
—*Leo Brecher, Plaza, N.*

"Biggest in our 15 years."
—*Green Bros., Guild, Pittsburg*

"Will positively break all grossing an
long run records."
—*Sol Krim, Krim Theatre, Detroi*

"A triumph. One of our most success
ful pictures."
—*Gerald G. Wagner, Gen, Mgr.,*
Lopert Theatres, Washington, D.

"Up there with the biggest in year
at Fine Arts, Beverly Hills."
—*Edwin F. Zabel, Gen. Mgr*
Fox West Coast Theatr

"Top business in 10 years."
—*Irving Ackerman, Stage Door, San Francis*

MOTION PICTURE

EXHIBITOR

Member Audit Bureau of Circulations

OCTOBER 10, 1956
VOLUME 56 NUMBER 24

THE CHOICE BETWEEN YAK-YAK AND LOYALTY

To HEAR THAT LOQUACIOUS Sam Goldwyn belabored a recent press conference with his pet theory that Hollywood should *"make fewer and better films,"* and theatre owners should *"close more movie houses,"* isn't news. Neither will it engender any serious thought to know that Sam further elaborated on this theme with: *"Hollywood must make only good pictures if it is to meet successfully the competition of TV."* The impossibility of such an accomplishment should certainly be obvious to Sam, whose own achievements include such highly touted and high pressure sold floparoos as "NANA," "NORTH STAR," "EDGE OF DOOM," and a dozen or so more that we could mention. And we doubt if Sam could make "fewer" without being considered retired, for most recently he has been distributing at the rate of about one picture every two years.

No, Sam was just angling for some personal publicity, like usual! And showing the usual unconcern for the adverse effect of his words on investors, talent, news syndicates, and the public. If theatremen needed to depend on Sam's contributions to the cinematic art, and on the share of the gross that Sam's sales methods leave them, they wouldn't need to "close more movie houses" for there wouldn't be any open.

In direct contrast to Sam's cavalier attitude toward the industry that has made him wealthy was a speech just a few days earlier before the T.O.A. convention by Si Fabian, one of the real leaders, who has a large stake in the industry and its future. Squarely facing facts, but with loyalty and astute judgment, Si had this to say:

"Despite 50 years of experience with the medium, I don't believe any of us fully appreciate the tremendous power of motion picture theatre entertainment and its ramifying side effects. The wreck of two once powerful entertainment industries gives testimony to its force. In all of the 18,000 theatres of this country not a handful of regular stage shows are left. The once nation-wide vaudeville institution has been destroyed practically without a trace. The legitimate theatre, once a coast-to-coast enterprise, has shrunk to a fraction of its imposing structure.

"And when our past boxoffice winners begin to play consistently on the living room circuit against current TV programs, it doesn't take much foresight to suggest that these pictures may have enough strength to shatter live TV by competition against the vaudeville and variety shows and the thin dramatic fare of the TV schedules.

"When the home staying public has the choice between a picture classic and the variety shows or the various dramatic hours, hastily produced and lacking the production value of the fine motion pictures, which entertainment will capture the audience?

"While this is going on, no doubt, we will also feel some of this competitive effect, but these features will re-create in the adults and develop in the younger generation a taste for real movie fare, and call attention to the superior entertainment to be had on a motion picture theatre screen. You can squeeze CinemaScope and VistaVision into a 21" picture, but it is no longer CinemaScope or VistaVision. It is a weak shadow of the impact enjoyed by an audience from a motion picture theatre screen.

"As I said at the beginning, entertainment is now in the turmoil of a truly revolutionary era. No man can foresee the extent and speed of change But we can march with it and benefit from it. We are pioneers and the sons of pioneers. My father, my sons, and I are three generations of one family in the motion picture business."

More power to you, Si! And to you and yours!

Many of we "pioneers" will be happy to "march" with you, and to retain the loyalty and the "heart" that you espouse.

$500.00 TO SAM NORTHINGTON

We just want to take a minute to congratulate Samuel H. Northington, manager of Neighborhood Theatres' Century Theatre, Petersburg, Va., on winning the $500.00 bonus prize that Columbia Pictures had posted on "THE HARDER THEY FALL" in our weekly SHOWMANSHIP SWEEPSTAKES. And we also congratulate our good friend, genial Mort Thalheimer, head of Neighborhood, on having a manager who could do it.

No less than seven complete contests on this picture merited final publication and study by our 53 Circuit Executive Judges. They picked Sam's entry as the best. There can be no finer tribute to showmanship.

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Cal. Jay Emanuel publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff New York editor; Arnold Farber Physical Theatre and Extra Profits departmental editor; William Haddock, associate editor; Albert J. Martin, advertising manager; Max Cades, business manager; Leo Maestripieri, circulation manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues) Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North **Clarion Street, Philadelphia 7, Pennsylvania.**

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RICHARD EGAN

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and introducing* **ELVIS PRESLEY**

in

LOVE ME TENDER

CINEMASCOPE

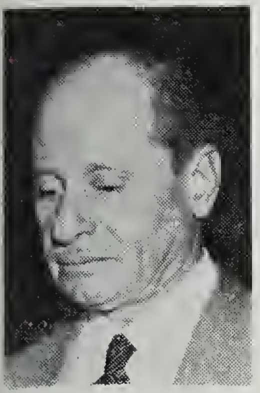
co-starring

ROBERT MIDDLETON • WILLIAM CAMPBELL • NEVILLE BRAND

Produced by DAVID WEISBART • Directed by ROBERT D. WEBB

Loew Resigns As Loew's President; Will Return To International Post

New York — Arthur M. Loew announced his resignation last week as president, Loew's, Inc., effective Nov. 15. The son of the late Marcus Loew, he has been active with the company for 35 years and has held the top post since December of last year. Loew will remain with the company as president of Loew's International, foreign branch of the company.

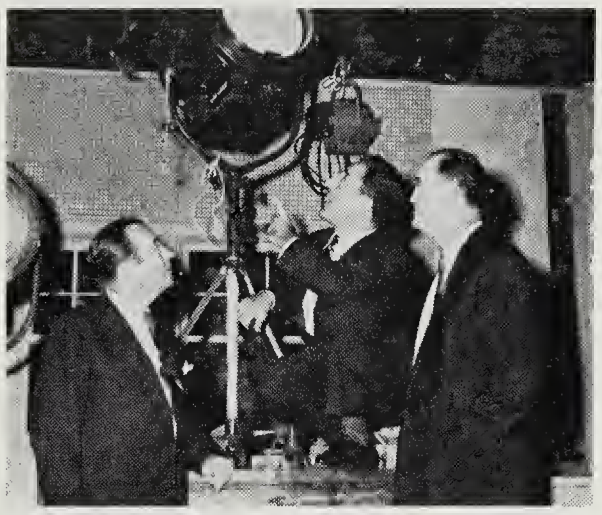

Loew

The board will meet on Oct. 17, and it is expected that a new president will be named at that time. Prominent persons, both in and out of the industry, have been suggested as possible successors, including Eric Johnston, currently MPAA head.

Loew stressed that he had accepted the post originally on a temporary basis and resigned so that the pressures of the position would not affect his health. Since he was called to Hollywood, the company has made several agreements with independent producers, and arranged for the lease of its extensive backlog to TV channels.

It was also revealed that the management engineering firm of Booz, Allen and Hamilton has been engaged to make a four week survey of studio operations in an attempt to devise production economies.

Company directors Paul E. Manheim and Charles J. Stewart also announced their resignations effective the same day.



New York City's Mayor Robert F. Wagner recently formally dedicated Production Center, Inc., two fully equipped motion picture sound stages, at a reception at 221 West 26th Street. The ceremonies also marked the completion of Galahad Productions' forthcoming RKO release, "Brave Tomorrow," first feature film made at the new center. Left to right are Mayor Wagner; Hi Brown, president, Production Center, Inc., and executive producer, Galahad; and Thomas F. O'Neil, chairman of the board, RKO Radio Pictures.

AB-PT Has Best Report

New York—In the final ratings by an independent board of judges in the 16th annual survey of "Financial World," national weekly magazine, American Broadcasting-Paramount Theatres, Inc., was judged as having the best annual report of the motion picture industry for the fourth consecutive year. The bronze "Oscar Of Industry" will be presented at the annual awards banquet in the grand ballroom of the Hotel Statler on Oct. 29.

The NEW YORK Scene

By Mel Konecoff

PRAISE AND PRAYER: Allied Artists, that up-and-coming company, hosted a luncheon for public relations chairwomen of 50 major city councils of the United Church Women at the Gotham Hotel last week to plug its big-time entry, "Friendly Persuasion."

What impressed us about the session was not so much the words of wisdom and picture background description of producer-director Willie Wyler nor those of MPAA community relations director Arthur De Bra and others, but rather those of one of the ladies present, Mrs. Emory Ross, who chairs the organization's public relations councils.

Mrs. Ross urged her listeners to more than actively support good films on a local level. Said she, go and see your local theatreman, get to know him, and support him at the boxoffice when he plays a good film. Above all, continued the good lady, let him know that he will support any good film if he books it, even the controversial ones.

We think it's wonderful for the ladies to make the job of the local theatreman a little easier by being on hand to meet him half way when he needs a little assistance and support.

DeBra announced that previews for the women and associates selected by them would be held on "Friendly Persuasion" all over the country, and he wouldn't be at all surprised if the film did wind up among the top five in next year's boxoffice returns.

Aboard the dais from the industry were Wyler, AA vice-president and general sales manager Morey Goldstein, AA vice-president Ed Morey, eastern advertising-publicity director Martin Davis, DeBra, and representing the Radio City Music Hall, where the film is scheduled to play next, James Gould, treasurer; Fred Lynch, advertising director; and Ed Serlin, assistant to Lynch.

FUTURE PROMISE: Robert Gurney, Jr., is a young man comparatively new to the theatrical film end of the business, having concentrated in the past on commercial and

(Continued on page 22)

BROADWAY GROSSES

(As of this Monday)

"Tea," "Attack" Out Front

New York—Quite a few Broadway spots were doing average business last weekend, but only MGM's "Tea and Sympathy" and UA's "Attack" were out in front by comfortable margins.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Toward The Unknown" (Warners). Paramount ($45,000)*—Second week was sure of $40,000.

"Bus Stop" (20th-Fox). Roxy ($40,000)—Friday through Sunday accounted for $27,466, with six days of the sixth week reported at $32,000. Ice show on stage.

"Tea And Sympathy" (MGM). Radio City Music Hall ($144,000)—Thursday through Sunday had a take of $97,000 with the second week bound to reach $145,000. Usual stage show.

"War And Peace" (Paramount). Capitol ($49,000)—Seventh week estimated at $43,000.

"The Last Wagon" (20th-Fox). Globe ($14,800)—Third, and last, week down to $8,000.

"Attack" (UA). Mayfair ($15,000)—Third week heading for a fine $20,000.

"The Bad Seed" (Warners). Astor (29,000)—First drop noted and fourth week off to $25,000.

"The Best Things In Life Are Free" (20th-Fox). Victoria ($20,400)—Still fine with $20,000 sure on the second week.

"The Power And The Prize" (MGM). Loew's State ($28,700)—Second and last week only $10,000.

"Moby Dick" (Warners). Criterion ($25,800)—The last four days of the 14th week claimed at $8,988. House has closed for renovations.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Goldwyn Suit Reduced

Los Angeles—Fox West Coast Theatres won an important point in its defense of a multi-million dollar antitrust suit filed by Samuel Goldwyn Productions as U. S. District Court Judge Edward P. Murphy granted a motion for partial summary judgment reducing from 26 to six the number of films on which Goldwyn can claim damages.

The original suit, filed six years ago sought damages on films made as far back as 1937, but the statute of limitations has eliminated all made prior to May 16, 1947. The case goes to trial on Jan. 7.

I N D E X

Volume 56, Number 24 October 10, 1956

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Section Two

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(The Yellow Check-Up)

MPAA Rejects COMPO Bid For Upped Dues

"Commandments" Set For Legit Handling

New York—It was learned last week from Jerry Pickman, Paramount national director of advertising, publicity, and exploitation, that Cecil B. DeMille's "The Ten Commandments" will be handled throughout the country as though it were a property of the legitimate theatre.

"We will present two-a-day shows, with a 10-minute intermission, reserved seats; and in New York we are offering blocks of tickets to brokers at full price, if they are interested," said Pickman.

The film opens Nov. 9 at the Criterion with all evening shows, and Saturday, Sunday, and holiday matinees scaled at $3.30 for orchestra and loge and $2.40 for balcony; Monday through Friday matinees, $2.40 for orchestra and loge, $1.80 for balcony; and possibly Saturday and holiday morning showings, $1.80 per seat.

Elsewhere around the country, Pickman said, "Individual exhibitors will make their own arrangements according to his particular situation. All exhibitors contracted for two-a-day showings and intermissions, but not all will adhere to strict reserved seat policy."

Producer's Profit To Go To DeMille Trust Fund

Meanwhile, DeMille revealed that the producer's share of the profits from the film will go to the DeMille Trust, a foundation for charitable and educational purposes. The producer explained that all he received was a salary to cover his expenses during the filming. The Trust, set up by him and his wife, was recently approved by Los Angeles courts. DeMille said the cost of the film was $13,500,000 and he hopes that it can be shown behind the Iron Curtain. He described it as "the picture which may be able to bring about an understanding among all peoples."

Johnston Asks Import Ease

Washington — Eric Johnston, Motion Picture Export Association head, recently appeared before the House Ways and Means Subcommittee reviewing tariff laws and reciprocal trade agreements and urged an easier import policy for foreign film product.

He urged that foreign films shown in the U. S. be exempted from the withholding tax against foreign corporations doing business in this country, explaining that countries whose motion pictures were not exempt from this 30 per cent levy "use this as an excuse" to impose "highly restrictive legislation" on the American motion picture industry.

Paramount Hunts For Oil

Hollywood—Pending receipt of an okay from Los Angeles County officials, Paramount Pictures last fortnight was trying to ascertain what lies beneath their 37-and-a-half acre studio property. Exploration rights have been leased to Union Oil Company, Los Angeles, and Paramount was "hopeful" that they might discover some of the valuable "black gold."

Pictured at the recent preview showing of Cecil B. DeMille's "The Ten Commandments," Paramount release, at the Criterion, New York, were, left to right, Grace Kelly, Francis Cardinal Spellman of New York, and DeMille.

Disney To Issue Stock

New York—Roy O. Disney, president, Walt Disney Productions, announced last week that the company will offer stockholders rights to subscribe to approximately 186,500 shares of common stock.

Shareholders will get a primary right to subscribe to one share of common for every seven they now hold at $20 per share, approximately the market price. They will also receive a secondary right to acquire any remaining unsubscribed shares at $20 per share after primary rights have been exercised.

Atlas Corporation owns approximately 225,000 shares, and has notified the company that it intends to exercise all of its primary rights and intends also to exercise its secondary rights in full, Disney said. Present Atlas holding amounts to 17 per cent of the total common stock outstanding; the Disney family owns 54 per cent.

The sales of the 186,500 shares will bring approximately $3.7 million in cash, which will be applied toward the retirement of short term bank loans.

U-I Borrows $1,500,000

New York—It was learned last week that Universal Pictures Company had borrowed $1,500,000 from the First National Bank of Boston and the Guaranty Trust of New York to increase its outstanding securities to $6,500,000 as of Sept. 30.

The loan was arranged, it was said, to liquidate a short term loan of $1,200,000 and pay an installment of $200,000 under a bank loan agreement with the First National Bank of Boston. The remainder was to go into the working capital of the corporation.

The Securities and Exchange Commission reported that Universal amended its certificate of incorporation pertaining to the retirement of preferred stock. The company, which has 84,800 preferred shares authorized at $100 per share, reduced this total by 1,400 shares. The public holds 53,400 outstanding shares of U preferred while the balance of 30,000 has not as yet been issued, the SEC report showed.

PCA Appeals Board Change Is Approved In Principle; Management Survey, Research Study Discussed By Board

New York—The Motion Picture Association of America board of directors at a meeting held last week under Eric Johnston's chairmanship turned down the Council of Motion Picture Organization's request for a $50,000 increase in annual dues from the group. At the same time, the Board repeated its previous statement of matching exhibitor contributions to COMPO over $100,000 "dollar for dollar."

The MPAA recently contributed $100,000 to COMPO so the Audience Awards campaign could progress, but COMPO sought additional funds for its planned program.

Following the meeting, vice-president Kenneth Clark divulged that a PCA appeals board expansion to "include exhibitors and independent producers" had been "approved in principle." He indicated that the sub-committee, which includes himself, Barney Balaban, Paramount; A. Schneider, Columbia; and Daniel T. O'Shea, RKO Radio Pictures, will continue its weekly meetings so that an operational program for the appeals board expansion could, perhaps, be ready by the next meeting of the board in November.

The MPAA directors heard progress reports from the advertising and publicity directors group on ways and means of revitalizing the boxoffice, and on a business management survey of the industry. Jerry Pickman, advertising-publicity chairman, presented the report, supported by Si Seadler, Paul N. Lazarus, Jr., Rodney Bush, Alfred, Tamarin, and Phil Gerard. The report covered in detail such proposals as an industry survey, a Hollywood press trip, executive field trips advertising, merchandising, and promotion, etc.

Pickman told the board that a preliminary industry market research study is now being made on a national scale to determine specific problems. This survey is being conducted in conjunction with the sales managers committee, and the advertising-publicity report will depend on its outcome.

The MPAA directors also authorized its sub-committee to proceed with plans for a business management survey. This committee is composed of John J. O'Connor, U-I; Charles Reagan, Loew's, Inc.; and A. Schneider, Columbia.

Benjamin Kalmenson, executive vice-president, Warners, was elected a member of the board and a member of the executive committee, succeeding Samuel Schneider, who recently resigned as vice-president and treasurer of Warners.

FWC House Sets For Todd-AO

Hollywood—Remodeling on Fox West Coast's Carthay Circle to ready it for "Around The World In 80 Days" and Todd-AO began last week. It is estimated that $130,000 will be spent in renovating the house, which has been a legitimate theatre for the past 17 months.

Arthur Reveals Fanchon And Marco Reorganization Via Stock Purchase

New York—Harry C. Arthur, Jr., president, Fanchon and Marco Circuit, and head, Southern California Theatre Owners Association, last week made public plans for the reorganization of the F and M Circuit.

The stock of Marco Wolff and his sister, Fanchon, and their families will be acquired by the corporation, according to Arthur, who has been connected with the circuit for some 25 years. With the relinquishment of their stock in the corporation Marco Wolff and Fanchon Simon will acquire the Baldwin and Paramount, Los Angeles, from the corporation.

The name of the corporation will most likely be changed to Arthur Enterprises, Inc., comprising the Arthur brothers and their families. Wolff, Arthur revealed, is also selling his interest in Cabart Theatre Corporation to Arthur Enterprises. Cabart operates four conventional and drive-in theatres in Long Beach and Orange County, California.

Speaking on industry problems the SCTOA head said that "there is no need for a round-table conference unless all segments of the motion picture industry have an honest desire to work together for a better industry . . . without provision for the arbitration of sales policies arbitration will not get very far."

He praised the action of the Small Business Administration in extending to motion picture theatres the right to apply for Federal expansion and renovation loans, although he said he felt the benefits would apply only to the smaller houses. Arthur felt the SBA move will bring about much refurbishing of the nation's houses and that the result will be that more people will be induced to patronize them.

Feeling that the SBA decision will enable many little houses to continue in operation, Arthur stated this was important since film houses, no matter how small, perform a great service to the community in which they are located by providing employment to many persons and aiding the business of merchants in their area. For these reasons, the SCTA head said, "the film companies should nurse the little fellow along and build him up rather than be impatient with him."

Arthur stated he had "no objection" to plans of American-Broadcasting-Paramount Theatres, Stanley Warner, and National Theatres to enter into production, as long as the "necessary restraints against monopoly are imposed. Anything which may alleviate the product shortage will benefit the industry."

CD Spots Available

Battle Creek, Mich.—The Federal Civil Defense Administration last week announced the availability of six film spots, two to three minutes long, featuring stars of the screen making a civil defense pitch along with scenes from their latest features. These spots are available to exhibitors through Columbia's print department, 711 Fifth Avenue, New York, 22.

Rumors Fly On 20th-Fox, Warners Studio Merger

HOLLYWOOD—Rumors were current last week concerning the possible merger of the studio facilities of 20th Century-Fox and Warners. It was said that 20th-Fox would sell its studio and share the Warners lot, with the move not changing in any way the corporate structure of either company.

Spyros P. Skouras, head, 20th-Fox, and Jack L. Warner, president, Warners, could not be reached for comment. The costs of big pictures, which some industry executives believe to be the only effective means for competing with television, have increased substantially because companies are saddled with studio overhead charges.

U-I Admen Meet

Hollywood—Universal-International advertising, publicity and exploitation executives are currently conducting a weeklong conference at the studios, presided over by David A. Lipton, Universal vice-president.

The purpose of the meetings is to develop and implement promotional plans on U-I's important forthcoming releases for 1957. While at the studios, the eastern advertising and publicity executives will see part of the record backlog of top pictures already completed and in the cutting rooms which are scheduled for 1957 release.

Attending from New York are Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; Herman Kass, eastern exploitation manager; and Robert Gilham, vice-president of Cunningham and Walsh, Universal's advertising agency.

Also on hand were to be various studio advertising executives.

Exhibs, Supply Men Hail New Loan Policy

Washington—Exhibitors operating conventional theatres, particularly those in smaller situations, responded enthusiastically to the news that the Loan Policy Board of the Small Business Administration had voted to make expansion and renovation loans available to them. Just as happy over the news, which promises to save many theatres from the point of bankruptcy, were equipment manufacturers and equipment and supply dealers.

TOA, which had instigated the effort to promote this government change, and Allied were both extremely gratified by the action and saw it as an important step in increasing patronage. Other expressions of appreciation came from TOA's Harry Brandt and MMPTA head Solomon M. Strausberg. TOA's Walter Reade, Jr., paid a tribute to A. Julian Brylawski, TOA vice-president, who submitted the original brief to the SBA. Samuel Pinanski, in the forefront of an effort to revise the financial structure of the industry to make it more attractive to potential investors, hailed the SBA action as a step in the right direction.

Under the new ruling, four-wall theatres "which make substantial contribution to the maintenance or advancement of the economies of their communities" are eligible for the loans. It was said that applying theatres must furnish documented proof that they are eligible under this definition and cannot obtain private financing.

Loan applications in excess of $20,000 will be handled through Washington, but smaller loans as well as participation loans up to $50,000 with banks putting up at least 25 per cent can be approved by regional offices at Boston, New York, Philadelphia, Richmond, Atlanta, Cleveland, Chicago, Minneapolis, Kansas City, Dallas, Denver, San Francisco, Seattle, Los Angeles, and Detroit. TOA estimated earlier that the average theatre request would not exceed $20,000. Theatres applying must also bring proof that they have been unable to secure private financing.

Another important consideration in the placing of loans, it was indicated would be the ownership of theatre premises.

U-I's sales and promotion executives recently met in New York to discuss "Written On The Wind," and seen, left to right, are James J. Jordan, circuit sales manager; Jeff Livingston, eastern advertising manager; (standing behind him) Norman Kass, eastern exploitation manager; F. J. A. McCarthy, assistant general sales manager; (standing behind him, Charles Simonelli, eastern advertising and publicity department manager; Charles J. Feldman, vice-president and sales manager; David A. Lipton, vice-president; P. T. Dana, eastern sales manager; (standing behind him) Henry H. Martin, southern sales manager; Philip Gerard, eastern publicity manager; and Foster M. Blake, western sales manager.

Coyne Tells Allied Unit To Fight Local Taxes

PITTSBURGH—Harry B. Hendel, chairman, 34th annual convention of Allied Motion Picture Theatre Owners of Western Pennsylvania held last week at the Hotel Roosevelt, was elected president of the unit for 1957. Others named to office were F. Elmer Hasley, Conneaut Lake, Pa., vice-president, and Ray Woodward, Franklin, Pa., new treasurer.

Over 250 exhibitors were in attendance, and Robert W. Coyne, special counsel, Council of Motion Picture Organizations, urged them to map a concentrated campaign to reduce local taxes on admission tickets. He described Pennsylvania "as the most taxed state in the nation" and said amusement taxes were "unscientific, regressive, and destroying."

Coyne, in commenting upon the fight between COMPO and Allied, said, "I shall be happy here or later to appear before Allied to answer any questions or charges, no matter how bitter or embarrassing they may be. Only last week I recommended that Allied charges against COMPO and me be referred to a special committee to investigate and weigh these charges.

"COMPO is not a competition to Allied, TOA, or the Eric Johnston group. Its strength in the long run is based upon its component units. In each group there is some bad and some good. COMPO could be neutral ground, and it was so conceived."

State Senator John Miller, Beaver; State Representative John J. Vaughan; and Congressman James J. Fulton were among those pledging support of the tax relief program.

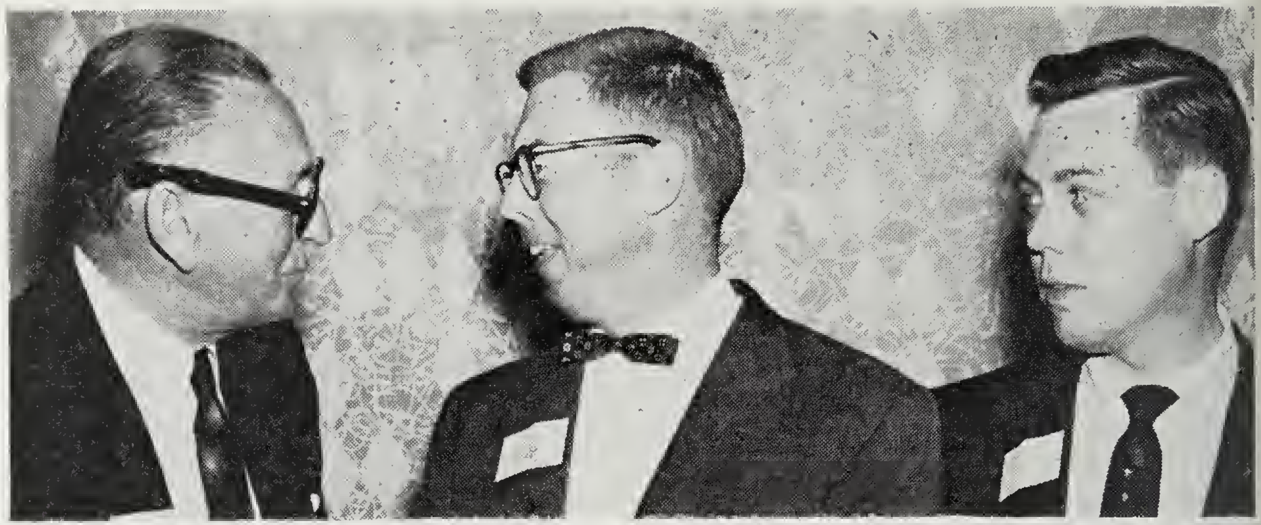
Albert Sindlinger, Ridley Park, Pa., business analyst, claimed millions of persons see only one film a week because they can't find any other new picture in town. He also severely criticized MGM for releasing such pictures as "Mutiny On The Bounty" to television, and said he was "shocked" at a four-page spread in "Advertising Age" showing pictures of all the MGM stars soon to be seen in film sold to TV.

Abram F. Myers, chairman of the board and general counsel of National Allied, urged the small independent theatres and the large major circuits to combine their resources for their mutual benefit. He called upon both groups "to marshal their powers in determining maximum film rentals as well as to produce more pictures. By joint effort all problems can be resolved."

Charles R. Blatt, immediate past president in his address said, "Theatre owners who pay 50 per cent in film rentals will never be able to afford making improvements to their theatres." Cosmopolitan Magazine was commended in a resolution for its October issue dealing wholly with motion pictures. A resolution was passed condemning "obscene" and "sex" films.

Credit Plan Studied

NEW YORK—An MPAA spokesman indicated last fortnight that results of a survey to determine whether patrons in Indianapolis and surrounding area favor a credit plan for film boxoffices would be made public some time this month. Much of the information has been collected, and it is being sorted and collated.



Hosts for the recent mid-winter meeting of Variety Clubs International in Denver were, left to right, R. C. Hill, chief barker; John H. Rowley, international chief barker; and James Ricketts, assistant chief barker.

Variety Crew Approves Extensive Nationwide Membership Campaign

DENVER—The International Variety Crew, with 19 attending, held its mid-year meeting in the Cosmopolitan Hotel here recently. The body moved to inaugurate an intensive membership drive to embrace all seven districts, with local tents urged to promote a drive that will include not only the film and theatre sections of the entertainment business, but also other facets of the industry, such as sports, television, and radio. It is hoped, it was said, to increase the membership to such a point that the past year's charity donations of $2.75 million can be boosted to past the $3 million mark. The representative whose district shows the largest increase percentagewise will be honored.

The crew also voted to work for closer cooperation between the international unit and the local tents. It was decided to see that tents are briefed more fully on the large charity drives and to issue a manual of action especially for officers of local tents. The reports of the international representatives indicated a need for the actions described above.

Attending the two-day meeting were Marc J. Wolf, main guy, Indianapolis; John W. Rowley, international chief barker, Dallas; George W. Eby, first assistant, Pittsburgh; Edward Emanuel, second assistant, Philadelphia; J. B. Dumestre, Jr., dough guy, Atlanta; Rotus Harvey, property master, San Francisco; George C. Hoover, international executive director, South Miami, Fla.; Nathan D. Golden, international heart chairman, Washington; Edward Shafton, international fixer, Omaha; Ezra E. Stern, international fixer, Los Angeles; and international representatives R. L. Bostick, Memphis; Paul M. Bruun, Miami; C. A. Dolsen, Dallas; J. Robert Hoff, Omaha; Norman B. Mervis, Pittsburgh; and Ralph W. Pries, Philadelphia.

No Industry Sponsorship For Oscar TV Show In '57

HOLLYWOOD—It was learned last fortnight that 1957 Oscar Awards again would not be sponsored by the motion picture industry on TV.

The Academy of Motion Picture Arts and Sciences said it was still hopeful that eventually the show will be sponsored solely by the industry, possibly in 1958.

It was expected that sponsorship of the 1957 ceremonies again would be undertaken by Oldsmobile. There has been growing pressure for the industry to take over the show, using it as a showcase for upcoming product of various film companies.

RKO, MBS Consolidate

CHICAGO—The uniting of RKO Teleradio Pictures and the Mutual Broadcasting System was announced by Thomas F. O'Neil, president, RKO Telerado, last week, according to reports following a meeting of the Mutual Affiliates Advisory Committee at the Hotel Drake last week.

The arrangement will see the use of RKO stars and contract players and the RKO backlog of story material in MBS radio programming. Also, the 32 RKO branch offices and 109 exchanges throughout the world will be utilized for news programming of features, and their personnel will be active in MBS station relations, sales, sales promotion and sales service. Plans also call for tie-in exploitation of RKO features for theatrical release.

The integration of the two firms was expected in industry circles.

Republic Net Dips

NEW YORK—For the 39 weeks ended July 28, Republic and its subsidiaries report a net profit of $1,431,595 before federal tax provision, estimated federal, normal and surtax of $485,000, or a net after taxes of $946,595.

For the 39 weeks ended July 30, 1955, Republic and subsidiaries reported a net after taxes of $1,333,168.

IFE Liquidation Reported

NEW YORK—Although lacking confirmation by IFE Releasing Corporation officials, it was reported last fortnight that the company was going out of business with liquidation expected within a month and Allied Artists taking over the product for future distribution through Stratford Pictures, its foreign-films subsidiary.

Extensive Local Showmanship Urged By AB-PT's Goldenson And Hyman

HARRISON, N. Y.—Showmanship on the local level in the theatres of American Broadcasting-Paramount Theatres, Inc., was stressed last week by Leonard H. Goldenson, the company's president, and Edward L. Hyman, vice-president.

The green light for a "rebirth of showmanship" was given at the annual meeting of AB-PT associates at the Westchester Country Club here last week.

"There must be an all-out effort by all exhibitors for every picture of quality both from an individual and industry standpoint," said Goldenson. "Every major distributor has promised to get behind the drive with campaigns custom-designed to bring out the best boxoffice potential."

The reopening of the showman's bag of tricks was urged by Hyman. "It is not only vital for distributors and exhibitors to give quality pictures quality attention, but they must not neglect the bread and butter pictures if we are to stay open 52 weeks a year. We've got to keep our showmanship on the go throughout the year and not relax once we have the big ones out of the way."

The 10-point program promulgated by Goldenson and Hyman almost a year ago was one of the major topics of discussion at the AB-PT meeting. The gist of the plan revolves about two major points, according to Hyman. the necessity for an orderly distribution of quality product throughout the year, and the vital need for a rebirth of showmanship. It was pointed out that as a result of the missionary work done on the program, Warners had released "The Searchers" and Paramount "The Man Who Knew Too Much" during this past May-June period and that, despite the old-fashioned fears for business in this period, both pictures gave excellent accounts of themselves.

Goldenson and Hyman also urged that custom built advertising and exploitation campaigns be planned by the distributors far in advance of release, and pointed to successful examples of this kind of pre-selling in pictures like "The Conqueror," "Trapeze," "War And Peace," "Giant," and "The Ten Commandments." They also stressed the extreme importance of the exhibitors' cooperation on a local level even though the local exhibitors do not know which of them will play the picture. There must be an all out effort for every picture, both from an individual and industry standpoint, they said. Goldenson and Hyman are confident that a plan for local exhibitors to work together to build up motion picture entertainment generally in every area can be worked out and they urge that the potentials of local exhibitor organizations and their relationship with newspapers, radio, TV, and local business people not be minimized.

In conjunction with the report on the program, Hyman also reported optimistically on the domestic film situation as it appears to shape up for the balance of the year.

He saw upcoming top features as sure to boost attendance.

"The Ten Commandments"

"The Ten Commandments" is Cecil B. DeMille's greatest—and that's saying a lot!

In more than 40 years as an exhibitor, I have never seen a more astounding motion picture, or one that entertained more at the same time. This picture is a must!

The cast is outstanding. The length is scarcely noticed.

All of us in the motion picture industry may well be proud of Cecil B. DeMille.

—JAY EMANUEL

Canadian Exhibitors Enter Toll-TV Fight

TORONTO—Toll TV, a sore spot with theatres on both sides of the border, was dealt some body blows by a brief from the Theatre Owners Association of Quebec, associated with Theatre Owners of America. The matter came before the Royal Commission on Broadcasting which heard representations that Canada should have subscription TV. Chairman Robert W. Fowler countered that Canada already has a pay-as-you-see-system, through taxes supporting the public-owned CBC.

Joseph Strauss, Montreal exhibitor and executive board chairman of the Theatre Owners Association of Quebec, said that toll TV could put thousands out of jobs. He stated that if "toll TV were allowed to become a fact in Canada, it would not only add another spiral to the already inflated economy, but it could very well put to death an industry in which thousands are gainfully employed." The subscription system submissions came from Zenith Corporation of the United States, Famous Players Canadian Corporation, which has a 25-year franchise for Telemeter, and Skiatron and Television Corporation of New York. All suggested that subscription TV could improve the economies of TV financing by giving service to audiences willing to pay extra for better type programs. Asked what would happen to the neighborhood theatres, John J. Fitzgibbons, president of Famous Players, said there would be casualties "just as when the livery stable went out of business."

Pathe Starts First Feature

NEW YORK—Pathe Pictures, Inc., last fortnight started the production of its first feature length film, it was announced by Ben Frye, president.

Titled "50 Years Of Thrills," and to be created completely from Pathe Picture's library, the picture will be a review of the greatest news pictures ever photographed. Bob Youngson, winner of two Academy Awards and five Academy Award nominations, has been named as producer for "50 Years Of Thrills."

Pathe recently acquired the Warners newsreel library.

AA Acquires Four Southern Exchanges

NEW YORK—Steve Broidy, president of Allied Artists Pictures Corporation, last fortnight announced the acquisition of the four southern exchanges formerly owned and operated by the late Arthur Bromberg.

BROIDY

Effective at the close of business on Sept. 30, the Atlanta, Memphis, New Orleans, and Charlotte exchanges came under control of the company.

Complimenting the fine record of the staffs operating these exchanges, Broidy said, "There will be no change in personnel." He further pointed out that based on performance to date this year, the four exchanges represent 16.58 per cent of the company's domestic gross.

Broidy also revealed that Allied Artists would survey the advisability of opening an exchange in Jacksonville, further to increase distribution efficiency in the south.

Purchase of the four southern exchanges now gives Allied Artists complete ownership of the branches whose business, since last January 1, amounts to 74.55 per cent of the United States gross.

Cartoon To TV Clarified

HOLLYWOOD—Walter Lantz Productions last fortnight clarified a statement made by Guild Films that it had acquired 179 Lantz Cartoons for TV exhibition.

Lantz advises that these cartoons were not acquired from them, and that the product represents early subjects that have been in distribution through MPTV for the past two years.

The Lantz studio states it is directing all of its production activity solely for theatrical exhibition.

Technicolor Ups Prentice

NEW YORK—Appointment of Leland B. Prentice to the position of acting director of research of Technicolor Corporation was announced last week by Dr. Herbert T. Kalmus, president and general manager.

Prentice, who has been with Technicolor 26 years, occupying the post of plant manager since January, 1954, will direct the activities of the Technicolor Central Research Laboratory and also will serve as chairman of the company's research steering committeee. Paul Fassnacht will succeed Prentice as plant manager.

RKO Production Manager Dies

HOLLYWOOD—Art Siteman, 46, veteran production manager, died suddenly of a heart attack in Kyoto, Japan, last week. Siteman had left Hollywood last August as foreign production and location manager for RKO to arrange for the filming of "Escapade In Japan," "Pakistan," and "Bangkok" in the Far East.

He is survived by his widow, a daughter, a son, his mother, two sisters, and two brothers.

Industry Conflict Hit As Harmful Abroad

New York—Alfred E. Daff, executive vice-president, Universal Pictures and Universal-International Films, last week charged "representatives of this country's exhibitor organizations" with performing a serious "disservice" to the American motion picture industry by indulging in derogatory talk about the production and distribution branches of American film business to foreign film groups.

He attacked as erroneous the circulated charge that "U. S. producer-distributors cannot be depended upon to keep up the supply of product" as "ridiculous" and "sabotaging our country's interest abroad.

"The foreign theatremen have more reliance on and confidence in the U. S. distributors than in the U. S. exhibitors. If they are not going to depend on us for product, then who else can they rely on? The U. S. exhibitor? Will he supply them with films?" asked the incensed Daff.

The U-I vice-president stated that government representatives had told him that U. S. motion pictures are among the best propaganda for showing our way of life to the peoples of the free world, and that by circulating these reports, "these babes-in-the-woods are sabotaging the U. S. interests."

Daff said that U-I business throughout the world was "buoyant," although it was "off" in England, Denmark, and Spain.

"One thing which is uniform throughout the world," he said, "is the importance of the American motion picture. The industry abroad has a good future as economies in many countries are steadily improving."

German To Be Honored

New York—William J. German, veteran of many an industry charity drive, will be the guest of honor at the dinner in behalf of Joint Defense Appeal on Oct. 24 at the Hotel Astor, it was announced last week by Robert S. Benjamin, board chairman of United Artists, JDA industry chairman.

Joint Defense Appeal is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith, the nation's oldest community relations agencies fighting bigotry and promoting better human relations. JDA's 1956 goal is $5,600,000.

Harry Brandt, president of the Independent Theatre Owners Association, is honorary chairman of the drive.

Turner Leaves UA

Philadelphia—It was learned last week that John Turner, United Artists eastern district manager, with headquarters at the local UA exchange, had resigned.

Turner, who had been with UA for seven years, was formerly with Stanley Warner Theatres as head buyer and with RKO as booker. Prior to his most reecnt position, he was UA Philadelphia branch manager. His district captured first place in the recent James Velde sales drive, and Turner received a $1,000 prize in addition to his severance pay.

Joy Houck, Others Form New Production Company

HOLLYWOOD—Joy Houck, president, Howco, Inc., exhibition and distribution company headquartering in New Orleans, who has also produced a few independent films in the past, was here last week for the purpose of forming a new production company with Robert Hargrove, Dallas, and producer-director Roger Corman. Houck, who announced that five features are planned for the first year, said "I see two reasons to go into production at this time—to reduce the product shortage and to give exhibitors the kind of product they know will attract audiences."

Warners Ups Two To New Sales Posts

Williamson

Livingston

New York—Ed Williamson, Warners southwest district manager, has been promoted to midwest division sales manager, with headquarters in New York, and Grover Livingston, southeast district manager, is promoted to the post of southern district manager, with headquarters in Dallas, it was announced last fortnight by Roy Haines, Warners general sales manager.

In his new post, Williamson will have supervision over Chicago, Detroit, Milwaukee, Des Moines, Minneapolis, Omaha, Kansas City, and St. Louis. In addition to continuing to supervise the southeast district offices of Atlanta, Charlotte, Jacksonville, and New Orleans, Livingston will also have supervision over Dallas, Memphis, and Oklahoma City.

Dermott L. Kealy, manager, Columbia's Dublin branch, was recently honored for winning the Great Britain and Ireland division of the Jack Cohn Sales Drive competition. In London, Kealy, left, receives the silver bowl donated by Sir Alex King, leading Scotch exhibitor, from the donor, as Mrs. Jack Cohn; her son, Robert; her grandson, Bruce Curtis; M. J. Frankovich, Columbia's managing director in the area; and William Levy, assistant managing director, look on.

Foreign Films Enter Academy Oscar Derby

Hollywood—New rules governing the "Oscar" competition for the best foreign language film of the year have been voted unanimously by the board of governors of the Academy of Motion Picture Arts and Sciences.

George Seaton, president, said last week that for the first time foreign language films will be eligible for consideration in this classification, whether they have been released in the United States or not. Pictures will be accepted with their original sound track and the Academy will not require English subtitles or dubbing in English. He reported that the board of governors also decided that the award will be an annual one, voted by the full Academy membership.

Previously, the recognition for the best foreign language film was an honorary award voted by the Academy board of governors. It was not necessarily given each year. Competition for this honorary award was open only to pictures released in the United States with English subtitles or dubbed into English.

Productions eligible for the award as the best foreign language film of 1956 must be produced by a foreign company; have a non-English sound track; be feature length; be first released between Jan. 1, 1956, and Nov. 30, 1956; and be shown in a commercial theatre for profit of the producer and exhibitor.

Condon To Bally UA's "King"

New York—Richard Condon, European production publicity coordinator for United Artists from September, 1953, to September, 1956, has been named campaign coordinator for Russ-Field's "The King And Four Queens," it was announced last week by Roger H. Lewis, national director of advertising, publicity, and exploitation for United Artists.

Condon previously headed the advertising-publicity-exploitation department of RKO and handled special promotional assignments for Cecil B. DeMille and Walt Disney. He has just returned from Spain.

Industry Attorney Mourned

Philadelphia—Albert M. Cohen, 51, a partner in the law firm of Cohen and Cohen, who specialized in the motion picture industry, died last week in University of Pennsylvania Hospital after a short illness.

He was a member of Variety Club of Philadelphia, Tent 13; the Motion Picture Associates; the Variety Post, American Legion; and the Motion Picture Pioneers. During the second World War, he was cited for his work with the motion picture industry War Activities Committee.

Surviving are his wife, two daughters, three brothers, and two sisters. Services were held at Rodeph Shalom Temple with burial in Roosevelt Cemetery.

Cosmopolitan Salutes Movies

New York—The current issue of Cosmopolitan features a 60-page section devoted to the motion picture industry with the front cover graced by art on five current stars. The principal story is one on the history of the film business by T. F. James.

What The New RKO RADIO

PROMISES...

The New RKO RADIO

DELIVERS!

GINGER ROGERS
BARRY NELSON
CAROL CHANNING
in **The First TRAVELING SALESLADY**
Co-starring DAVID BRIAN • JAMES ARNESS
TECHNICOLOR®
Produced and Directed by ARTHUR LUBIN
Screen Play by DEVERY FREEMAN
From original story by STEPHEN LONGSTREET

BEYOND A REASONABLE DOUBT
Starring
DANA ANDREWS
JOAN FONTAINE
Produced by BERT FRIEDLOB
Directed by FRITZ LANG
Screen Play by DOUGLAS MORROW

ROBERT RYAN
ANITA EKBERG
ROD STEIGER
in
BACK FROM ETERNITY
Produced and Directed by JOHN FARROW
Screen Play by JONATHAN LATIMER

RICHARD EGA
DOROTHY MALON
CAMERON MITCHEL
in
TENSION AT TABLE ROC
TECHNICOLOR
Produced by SAM WIESENTHAL
Directed by CHARLES MARQUIS WARRE
Screen Play by WINSTON MILLER

*ALL THESE
PROFIT SHOWS
FROM THE
NEW RKO...
IN RELEASE,
OR PRODUCTION
COMPLETED...

DAVID NIVEN
in
The Silken Affai
also starring
GENEVIEVE PAGE • RONALD SQU
BEATRICE STRAIGHT
WILFRID HYDE WHITE
Story and Screen Play by ROBERT LEWIS TA
Produced by FRED FELDKAMP
Directed by ROY KELLINO

THE KING BROTHERS
Present

THE BRAVE ONE

ntroducing **MICHEL RAY**

TECHNICOLOR®
Filmed in
CINEMASCOPE®

y the KING BROTHERS • Directed by IRVING RAPPER
y by HARRY S FRANKLIN and MERRILL G WHITE
ased on an original story by ROBERT RICH

DEATH OF A SCOUNDREL

Starring
GEORGE SANDERS • YVONNE DeCARLO
ZSA ZSA GABOR • VICTOR JORY
NANCY GATES • COLEEN GRAY

Written, Directed and Produced by
CHARLES MARTIN

JAMES MacARTHUR
as

THE YOUNG STRANGER

Co-starring
KIM HUNTER
JAMES DALY

Produced by STUART MILLAR
Directed by JOHN FRANKENHEIMER
Screen Play by ROBERT DOZIER

PUBLIC★PIGEON NO.1

Starring
"RED" SKELTON • VIVIAN BLAINE
Co-starring
JANET BLAIR
TECHNICOLOR®

Produced by HARRY TUGEND
Directed by NORMAN Z. McLEOD
Screen Play by HARRY TUGEND,
from original story by LARRY BERNS and DON QUINN

FISHER • DEBBIE REYNOLDS
in

BUNDLE OF JOY

Co-starring
PHE MENJOU • TOMMY NOONAN
TECHNICOLOR®

by EDMUND GRAINGER • Screen Play by
KRASNA, ROBERT CARSON and ARTHUR
N • Story by FELIX JACKSON • Directed by
TAUROG • Musical Numbers and Dances
y NICK CASTLE • Lyrics by MACK GORDON
Music by JOSEF MYROW

RUN OF THE ARROW

Starring
ROD STEIGER
SARITA MONTIEL
BRIAN KEITH
and **RALPH MEEKER**

Written, Produced and Directed
by SAMUEL FULLER
TECHNICOLOR®

GEORGE GOBEL
DIANA DORS
in

I MARRIED A WOMAN

Co-starring **ADOLPHE MENJOU**

Produced by WILLIAM BLOOM
Directed by HAL KANTER
Original Screen Play by GOODMAN ACE

THE DAY THEY GAVE BABIES AWAY

Starring
GLYNIS JOHNS
CAMERON MITCHELL
REX THOMPSON
PATTY McCORMACK
TECHNICOLOR®

Produced by SAM WIESENTHAL
Directed by ALLEN REISNER

RICHARD BASEHART
MARY MURPHY
in

NGER OF GUILT

Produced and Directed by
ALEC. C. SNOWDEN
Screen Play by PETER HOWARD
xecutive Producer, TONY OWEN

JOHN JUSTIN
BARBARA LAAGE
DONALD WOLFIT
in

Guilty?

Screen Play by MAURICE J. WILSON
Produced by CHARLES LEEDS
Directed by EDMOND GREVILLE

MAN IN THE VAULT

Starring
WILLIAM CAMPBELL
KAREN SHARPE
ANITA EKBERG

Screen Play by BURT KENNEDY
Produced by ROBERT E. MORRISON
Directed by ANDREW V McLAGLEN

DEAN JAGGER
in

X THE UNKNOWN

Screen Play by JIMMY SANGSTER
Produced by ANTHONY HINDS
Directed by LESLIE NORMAN

•

JAMES CRAIG
in

The CYCLOPS

Written, Produced and Directed by
BERT I. GORDON

R K O
RADIO
PICTURES

Rhoden Stresses Proper Selling Of Films At NT Annual Convention

PHOENIX, ARIZ.—Elmer C. Rhoden, president, National Theatres, Inc., calling for "the necessity of a progressive, imaginative mental attitude in properly selling new pictures to the American people," last week outlined an aggressive four-point program aimed at increasing attendance in movie houses.

Addressing 100 delegates assembled for the company's annual convention, the head of the 335-theatre circuit asserted he did not expect the number of new pictures to increase and urged his listeners to take immediate steps to reduce wasteful expenses, make better use of valuable manpower, adopt policies which patrons will more readily accept, and to develop a more progressive and imaginative mental attitude embodying the principles of real showmanship.

"Shortage of pictures has forced producers to rush pictures to market before they are adequately sold," said Rhoden. "When we aim our sales at a mass market, we too often miss," commented Rhoden. "Each attraction has a strong appeal to specific groups, and we must concentrate on directing our sales to a specific market."

Imaginative showmanship can overcome what might be missing in an attraction itself, Rhoden observed, pointing out that advertising-publicity clinics must work out a campaign that will sell every picture.

Speaking of NT's achievements in the past year, Rhoden cited the conversion of unproductive assets, the reduction of taxes both real and admission, the accomplishments of the film department in obtaining a better supply of quality pictures, the strengthening of the company's manpower, and improvement in the company's financial position.

Touching on the company's plans to enter the production field through the development of its new process, Cinemiracle, Rhoden said the tests by Louis de Rochemont and Associates have been highly successful and that the board recently decided to go forward in the production of its first picture. He said the circuit contemplates the equipping of 20 theatres in principal cities for Cinemiracle exhibition, and the development of two traveling units with portable equipment to serve cities of intermediate size.

Rhoden also blasted the assertion that theatremen know nothing about production, and therefore should not turn to producing pictures, by asserting that many pioneers now in production were first exhibitors. Theatre men, Rhoden said, have a more accurate knowledge of public taste in entertainment, and a better understanding of public reaction to stars and personalities.

Ricketson Sees Future In Deluxe Operations

The old, obsolete, inadequate, and uncomfortable theatres of yesterday are fast disappearing with growing attendance at modern, deluxe-operated houses, Frank H. Ricketson, Jr., NT vice-president and general manager, declared.

Seen at the recent premiere of Columbia's "The Silent World," Paris, New York City, were, left to right, co-directors Louis Malle and Jacques-Yves Cousteau, and Edward Kingsley, head, Columbia's special films division.

"The American moviegoer," he said, "is demanding—and is being given—first class service by attending the newer and deluxe-operated houses." Ricketson called attention to the many innovations the film industry has made to boost theatre attendance and said "we are witnessing the dawn of a new day, promising a glorious golden future."

Ricketson also called for sensible scheduling of main features as a further service to patrons. He said Showtime, U.S.A., is 8:30 and urged the adoption of a nation-wide 8:30 p.m. showtime schedule for weekdays.

Referring to the importance of getting proper admission prices, Ricketson emphasized that it is the deluxe first-run theatres which are the backbone of the company, adding that with the continuation of such operations "this circuit will be more prosperous than it has been at anytime in the past five years since our newer and deluxe theatres are making more money than ever before."

NT Decides To Switch Name To Fox National

As National Theatres concluded its three-day convention, it was announced, that the circuit would henceforth be known as Fox National Theatres.

President Elmer C. Rhoden announced a Jan. 7 meeting of division managers and department heads in Los Angeles. Frank H. Ricketson, vice-president and general manager, waxed enthusiastic over the convention, calling it one of the "greatest" and said "we look for gratifying results."

Thornton Sargent, advertising-publicity director, called for increased cooperation between local exhibitors and newspapers, pointing out that those publications presenting attractive movie sections find they create considerable reader interest, even surpassing TV news.

Sargent recommended that movie companies producing TV programs plug "Go out to a movie theatre," selling the smartness of going to the movies. He also favored film ads off the amusement page.

20th-Fox Plans 40+ Films During 1957

PHOENIX, ARIZ.—Twentieth-Fox will make more pictures during 1957 than it has made since the war years, Alex Harrison, distribution chief, told delegates at National Theatres annual convention last week.

Harrison told the exhibitors to expect over 40 releases in the coming year. He said, "We hope to continually expand this production program to supply theatres everywhere with enough important attractions to maintain this great exhibition segment of our industry."

Herman Wobber, San Francisco, 20th-Fox western division manager, emphasized that it is the joint responsibility of both distribution and the exhibitor that every possible dollar be extracted from every picture if the quality is to be maintained. No producer, he said, can continue to invest and re-invest great sums of money if the returns are not adequate.

Wobber also stressed that 20th-Fox owns more theatres in foreign countries than all other companies combined and he said, "The responsibility of keeping those theatres supplied with the best in pictures is an added stimulant to the vast sums that are being expended on the present proposed pictures."

U-I Production Booms

NEW YORK—With the windup of shooting on its first black and white CinemaScope production, "The Eyes Of Father Tomasino," recently, a new five-year record was set by Universal-International's editorial department which now has 16 pictures in various stage of editing. This is the largest number of films U-I has had in the cutting rooms simultaneously since 1951, and is exactly double the number of pictures being edited six months ago.

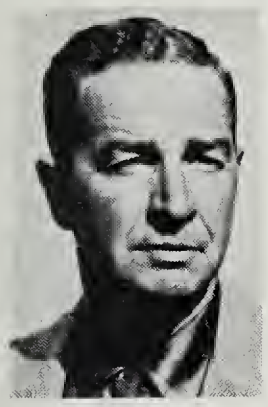
Ten of the films being edited are in CinemaScope, bringing to a total of 12 the number of pictures the studio has photographed in this process so far this year. This is three times the number of CinemaScope productions U-I has made in any previous year.

In addition to "The Eyes Of Father Tomasino," starring Tony Curtis, Marisa Pavan and Gilbert Roland, the CinemaScope films editing are "Istanbul," starring Errol Flynn and Cornell Borchers; "Kelly And Me," starring Van Johnson, Piper Laurie and Martha Hyer; "Gun For A Coward," starring Fred MacMurray, Jeffrey Hunter, and Janice Rule; "Battle Hymn," starring Rock Hudson, Martha Hyer, and Dan Duryea; "Four Girls In Town," starring George Nader, Julie Adams, and Marianne Cook; "Tammy," starring Debbie Reynolds, Leslie Nielsen, and Walter Brennan; "Mister Cory," starring Tony Curtis, Martha Hyer, and Charles Bickford; "Quantez," starring Fred MacMurray, Dorothy Malone, and Sydney Chaplin; and "Interlude," starring June Allyson, Rossano Brazzi, and Marianne Cook.

Also editing are "Everything But The Truth," color feature starring Maureen O'Hara, John Forsythe, and Tim Hovey, and "The Great Man," starring Jose Ferrer, Dean Jagger, Keenan Wynn, and others.

Whitney Announces Three Year Schedule

HOLLYWOOD—C. V. Whitney, president, C. V. Whitney Pictures, Inc., recently announced a three-year production program for his company. He announced the acquisition of "The Healing Woods," by Martha Reben, for early production in his firm's American Series.


WHITNEY

Slated to start this winter for 1958 release, "The Healing Woods" is based on the true story of Martha Reben, a tubercular city girl whose search for health in the wilderness led to the amazing adventures which enabled her to find a full and happy way of life. The film will bring to the screen the beauty of the North Woods, that great stretch of hills, valleys, streams, and lakes extending from Maine to Wisconsin.

Robert L. Bendick, co-producer with Merian C. Cooper of "This Is Cinerama" and director of the European sequences of "Cinerama Holiday," has been assigned as producer.

Scheduled for January shooting and 1957 release also is "The Missouri Traveler," John Burress' novel, with Patrick Ford as producer. Probably the biggest undertaking on the three-year slate will be "The Valiant Virginians," James Warner Bellah's Civil War novel, scheduled for principal filming in August and September of 1957, with John Ford as director, Merion C. Cooper as producer, and Patrick Ford as associate producer. Another picture in the American Series being prepared for 1959 release is "William Liberty," with Cooper as producer.

Now in production in the Nature Drama Series are "Grass" and "Chang." One of these will be released in 1957 and the other in 1958. Cooper has been assigned as director-producer. Portions of these films will be handled in a process developed by Technicolor which makes possible conversion of black and white pictures to Technicolor. C. V. Whitney Pictures, Inc., has the right to the first six films so processed, after which the system becomes generally available. Whitney said he planned two films per year, occasionally three. He added that his first feature, "The Searchers," will do a domestic gross of $5,000,000, with business abroad exceeding expectations.

C'Scope Ratio: 2.35—1

NEW YORK—Exchange managers at 20th-Fox were told by Alex Harrison, general sales manager, last week that beginning with "Bus Stop," all CinemaScope products are photographed to project with the so-called standard CinemaScope optical aperture. This provision is for a 2.35 to 1 aspect ratio.

This projection aperture has dimensions of .715 inches high by .839 inches wide, with the center of the picture .049 inches from the film center instead of .019 inches with the full width CinemaScope print. This applies to both four track magnetic prints and optical prints.

Kentucky Allied Unit Reelects E. L. Ornstein

LOUISVILLE—All officers of Allied Theatre Owners of Kentucky which held their annual convention at the Sheraton Seelbach Hotel last week were reelected. They are E. L. Ornstein, president; Joseph M. Reiss, vice-president; and Fred T. Switow, secretary-treasurer.

Action was urged to have the Kentucky State tax of 10 per cent on admissions removed. The convention also moved to reduce dues of small town theatres in cases where hardship is involved.

A resolution was adopted that pledged member cooperation with any group that would make more product available to exhibitors. Ronald Reagan, addressing a luncheon meeting, begged exhibitors to roll up their sleeves and make it their business to find what their patrons desired and strive to apply it.

Anglo-American Pact Extended Another Year

WASHINGTON—The Anglo-American film agreement has been continued without change for one year, to Sept. 28, 1957.

Formalizing it at a meeting here were, for the United Kingdom, Sir Edgar Cohen and Mrs. P. B. M. James, Board of Trade, London; and C. M. P. Brown, commercial counselor, British Embassy; for the MPEA, Eric Johnston, president; F. W. Allport, European manager, London; Ralph D. Hetzel, Jr., New York; and G. G. Johnson, Washington, vice-presidents; and for the Independent Film Producers Export Corporation, Ellis G. Arnall, president; and Marvin L. Faris, vice-president and secretary.

Discussions were brief and amicable Under terms of the pact, American firms are again able to take film rentals out of the United Kingdom to the extent of $17,000,000. Additional dollar revenues will come from American participation in the Eady Plan and as a bonus for British production. Observers expect the total to be in the vicinity of the $21,000,000 taken out of England last year.

Robert Aldrich, producer-director, United Artists' "Attack," recently received the scroll of the quarterly Award of Merit from Mrs. William A. Burk, president, Southern California Motion Picture Council for his film.

Stella Poulnot Heads National WOMPI Unit

ATLANTA—In the course of the third annual WOMPI convention, held here last fortnight in the Dinkler Plaza Hotetl, Stella Poulnot, Atlanta, was elected national president, succeeding Lorraine Cass, New Orleans. Other new national officers include Jean Gerbase, Denver, vice-president; Anna Oliphant, New Orleans, treasurer; Mildred Castleberry, Atlanta, corresponding secretary; Lorena Cullimore, Dallas, recording secretary; and Olive Copeton, Toronto, regional director. The site of next years' convention was not set definitely.

The presentation of Achievement Awards to winners was made by local film censor Christine Smith Gilliam. The Convention Attendance Cup was won by the Dallas club; the Publicity Award by Atlanta, for the third time; the Service Award by Charlotte; and the Club Attendance Cup went to Memphis.

At the first convention session, the delegates resolved to promote a WOMPI club in every exchange center. Other business included committee meetings, including a workshop committee session with Janice Claxton and Billie Webb presiding; an extension meeting, Ann Oliphant; membership, Madeline Ackerman; ways and means, Helen Van Vulpen; service objectives, May Levandusky; and public relations, Martha Chandler.

Social activities for the occasion included a play, presented by the Charlotte club; a luncheon and fashion show; a cocktail party; and individual parties sponsored by Denver, New Orleans, and Toronto, in addition to the annual banquet, at which Edward J. Porio, vice-president of the Coca-Cola Company, was the speaker.

Stella Poulnot and Laura Kenny were convention chairmen.

Discussions centered on the chapters' charitable activities.

Salesmen Delegates Set

ST. LOUIS—George Cohn, Columbia president, Colosseum of Motion Picture Salesmen, Loge 19, and R. C. Lightfoot, Allied Artists, national committeeman, were selected to serve as the Loge's delegates to the meeting of the national organization to be held in the Kingsway Hotel here, Nov. 9-10. Lou Ratz, RKO, was named alternate. They were named at a meeting of the Loge at the Melbourne Hotel last fortnight.

The national meeting of the Colosseum here promises to be one of the most important gatherings ever held by the salesmen's organization.

The executive committee will hold a meeting the afternoon of Nov. 9; the general business session is to start on Nov. 10, followed by a luncheon. The Coca-Cola Company will host a cocktail party preceding the banquet, which will be the chief social affair.

The agenda for the general sessions will be prepared by national president H. Wayne Bateman, Los Angeles, and other national officers, who include vice-president W. Gordon Bugie, Albany; secretary Dave Chapman, Milwaukee; treasurer Edgar E. Shinn, New Orlaens; and general counsel David B. Bartell, Milwaukee.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 67

George Nonamaker
Editor

Close Sweeps Race Won By Piano Stunt

PHILADELPHIA — Ray Light, Maryland, Cumberland, Md., emerges as the $100 winner of contest 67 this week in what proved to be a mighty close race. Two of the judges commented that "all five entries are great" and that it was very difficult to make a selection.

WINNING ENTRY

PIANO MARATHON

Submitted by Ray Light
Maryland, Cumberland, Md.
986 seats • 75 cents top admission
General patronage.

In a tieup with the Vandergrift Music Shop, located on our Main Street, I arranged a piano marathon in their window on "The Eddy Duchin Story."

Joe Niland, local piano player, agreed to do the promotion and started the marathon on Monday at noon, three days in advance of the opening of the picture. He set out to beat a world record of continuous piano playing held by a "Tiny" Bird, North Bay, Ont., who just two weeks previously had set it at 72½ hours.

In setting up the promotion, the window was filled with art work and stills plugging the picture. I also made arrangements with radio station WTBO, the local NBC station, to run a direct line to the music shop, where we did a remote broadcast eight to 10 times a day on which we received plenty of plugs on the film, carrying theatre credits, starting date, etc. A $25 U. S. Savings Bond was offered to the person guessing the closest number of hours Niland would be able to play, and over 5,000 guesses were made.

As Niland continued to play the promotion gained momentum, getting so big on Wednesday afternoon that we had to call extra police to control the crowds. The radio station sent the story out on the AP wire service; and decided to stay on the air continuously from one a.m. Thursday until Niland gave up. At 1:06 p.m., Thursday afternoon Niland stopped playing thus completing 73 hours and six minutes of continuous playing and setting a new world record.

The crowds grew so large on Thursday at noon that the main street had to be blocked off allowing one way traffic for one block. A public address system was hooked up with speakers outside the store and the radio announcer used both the radio and the public address mike to tell the people what was going on, all the time putting in plenty of plugs for the picture.

The promotion grew so big that people started to send and bring donations of cash for Niland; and before he finished sufficient money was raised to buy and present him with the $800 Lester piano he used during his marathon. This presentation was made by the Mayor. Enough cash was left that we were able to present him with a check of considerable amount.

The local newspaper covered the event, naturally, and several good writeups were obtained. The newspaper sent the story out on the AP wire service and it made papers in Washington, Baltimore, Pittsburgh, etc.

About three or four o'clock Thursday morning radio station WIP, Philadelphia, called the music shop, had a personal interview with Niland via telephone; and carried the story on their "Dawn Patrol" program.

All I can say is that it turned out to be the biggest promotion ever to hit Cumberland, and I would like to leave this tip to any theatre manager who thinks he would like to try a similar marathon. That is: get plenty of rest before the promotion starts, for I never saw a bed from Monday morning until it was all over on Thursday afternoon. In fact, I was as tired after it was over as Niland, who did all of the piano playing.

But the nice part about the entire thing is knowing that there is hardly a person in Cumberland and close by who doesn't know that the theatre is playing "The Eddy Duchin Story." Another nice thing about the entire deal is that the cost to the theatre was very small. All the radio time was gratis, and the music shop stood quite a bit of the other expense.

$30 Showmanship Effort Garners $600 Reward

PHILADELPHIA—As announced elsewhere in this issue, including the front cover, Sam H. Northington, Century, Petersburg, Va., has come through as winner of Columbia Pictures' $500, which was posted for the best campaign submitted in SHOWMANSHIP SWEEPSTAKES on "The Harder They Fall." Previously, he had won $100 from MOTION PICTURE EXHIBITOR as winner of contest 59 for this entry.

Northington's house is a 877-seater, and he said his entire campaign didn't cost over $30.

RUNNER-UP NUMBER 1

A LARGE SCALE PUBLIC RELATIONS EVENT

Submitted by Ben Schwartz
SW Lincoln, Massillon, Ohio
1000 seats • 65 cents top admission
Small town and rural patronage.

I have sponsored and completely managed the city-wide party for high school graduates as a public relations event each year since 1953.

This is a full-fledged community project entailing a sponsored all night party with the two-fold purpose of showing the kids a good time—and cutting down the chances of highway and other tragedy in the process.

The schedule of events gives an idea of the scope of the affair. Things start with a buffet snack served in the lobby of the theatre at 11 p.m. This features sandwiches, soft drinks, coffee, relishes, donuts, pretzels, potato chips, etc. Next, at 11:45 p.m. is the distribution of prizes donated by merchants to lucky graduates with a half dozen masters of ceremonies led by the Mayor. Follows, at 1:30 p.m., the preview screening of a new film courtesy of Warner Brothers and the local projectionists' and stagehands unions. At three a.m., dancing begins at the American Legion Home; and this year it was through the courtesy of Nick Barry, famous disc jockey of "The Turntable." Canton, Ohio, and the local musicians' union; and this is followed by breakfast at five a.m., consisting of pancakes, sausage, coffee, etc.

Were it not for the complete assistance of hundreds of parents, the industries and merchants of the town, the affair could never be a success. The ground work is begun about two and a half months before graduation day. This entails meetings with parents at large, selection of committee chairmen and meetings with individual committees and their helpers, who are selected from an original list of volunteers. These committees are catalogued for specific jobs to prevent duplicate calls for donations from all concerned. Some see industries, others grocers, shops, stores, etc. All reports are made direct to me and 10 days before the event I am able to give final corrected program copy to the printer, who donates the job. We usually raise about $700 in cash and 150 or more gifts of merchandise and certificates. No prize is worth less than $5. The cash is put into envelopes with $5 in each. Everything is given to the graduates according to names pulled from a box by the masters of ceremonies on our stage. These are men prominent in law, business and merchants' associations.

The sandwiches for serving in the lobby are prepared by parents, each furnishing three each. We had over 2,000 and placed them in a huge refrigerator in the lobby. The other food is merchant donated.

The food for the breakfast at the Legion Hall is prepared by a crew of over 100 parents, who work under the supervision of an Aunt Jemima and helpers from Quaker Oats Company. The Legion donates the use of the hall, dishes, silverware, janitor service, etc., but when the affair is over the same crew of parents wash all the dishes, clean up and leave the hall spotless. All of the food is donated.

The affair has proven a huge success—one that the children do not resent. No stigma of a "parents" or "teacher's idea" is attached to the doings. The result is a lot of fun for the graduating class plus the "bonus" of banishing highway danger and the comfort of knowing what the kids are doing all of the time.

One result to those participating was the excellent three-page picture spread the Akron Beacon Journal gave the party in its magazine section.

It's the greatest good will builder possible for all participating, particularly the theatre since at least half of the activities take place there and the fact that the movie preview was due to the house's generosity. It's bound to be remembered for a long while by not only the 'teen agers; but their grateful parents as well.

RUNNER-UP NUMBER 2

HAVE YOU A "LASSIE" IN YOUR HOME?

Submitted by Bill Burke
Capitol, Brantford, Ont., Canada

1618 seats • 85 cents top admission
General patronage.

In Ontario, when a picture is classified "Adult Entertainment," parents keep their children home in droves. I was recently in the position of having to play an "adult" film with consequent loss of the child "gravy" that we need so much.

I arranged with MGM on the showing of this "adult" classified film to let me have an old Lassie feature as a substitute to show at the matinees. This they agreed to do.

I personally own a Scotch collie, Golden Circle's Shean Trews of Dundee, which is marked exactly like the "Lassie" seen in the film and on TV.

I arranged with the Brantford Expositor to run a three-column cut of this dog free of charge, informing the children that "Shean Trews" would be in the lobby of the theatre from 1:30 to 2:00 p.m. every matinee during the showing of the "Lassie" picture, and to come to the theatre and meet her in person, etc. A cut of the pup was also run in my regular ads, also with catchy copy to attract the kids.

With an "adult" picture, I would have played to approximately 50 children for the three afternoons. With this idea, the results were nothing short of fantastic. Children, students and adults were lined up for a full block from the theatre half an hour before the boxoffice opened. All wanted to meet the dog in the lobby. I know this for a fact since many adults in the line would ask me to be sure not to take the collie out of the lobby until they got in with their small children to see her. My large theatre was packed for the three matinees, with hundreds of adults, as well as thousands of children and students.

At the time of this promotion, I was running a theatre confection promotion, giving away United Nations flags with every purchase of a box of popcorn. I also worked this in with my dog promotion, using a string of the small flags around the collie's neck, which she wore in the newspaper pictures and also each day in the lobby—and did this ever sell popcorn!

Every small child that saw Shean Trews with the flags, also wanted a flag, and we had a lineup from the dog's stand to the popcorn warmer. Of course, I dressed up the collie's personal appearance, with her on a table covered with red velvet, an attendant, spot lighted, etc.

What would have been three mediocre matinees, turned into a gold mine, both at the boxoffice and the candy bar, simply by using this little gimmick; and these days we need every gimmick we can dream up.

RUNNER-UP NUMBER 3

CIRCUS STUFF FOR "TRAPEZE"

Submitted by Jack Thorson
Manor, San Mateo, Cal.

985 seats • $1.00 top admission
General patronage.

With this tale of circus life, it seemed quite natural to us to sell it along circus lines.

We must have been right since we rang up a record breaking business at regular admission prices on an 18 day run in our neighborhood house with plenty of promotion and exploitation.

The main thing we did was tiein with a circus appearing as feature at a free carnival at Hillsdale shopping center. Circus performers appeared at the theatre, staged a parade, helped distribute balloons to our kids, helped in street bally, etc., in return for our plugging the circus appearance at Hillsdale at the theatre. We also paper posted heavily the showing of "Trapeze" all over the circus area and the shopping center. As a result we had a circus on the front and circus inside the theatre, with plenty of ballyhoo, stunts and cooperation from the circus folks. Tip, the clown, for instance, made a big hit with a personal appearance at a Saturday matinee. An animal act, consisting of a trained pony, dogs, and a monkey, was another circus attraction to get plenty of attention when it made a special appearance at the theatre. When manager Thorson invited some Cub Scouts to attend as his guests and they posed with this act in front of the theatre, he hit the San Mateo Times with a four-column photo art.

Playing out this tieup to all its various facets, a large two-colored coop ad was run on the circus carnival and "Trapeze" at no cost to the theatre.

Not satisfied, a beauty contest promotion was run during the "Trapeze" engagement. This gained a lot of front page publicity in the San Mateo newspaper and crowd reaction to the contest held on the stage of the theatre was reported very good. The Junior Chamber of Commerce sponsored the event and the winner was crowned "Fiesta Theme Girl" and represented San Mateo County at the California State Fair at Sacramento, competing for state fair queen in addition to reigning over the local Fiesta.

In a tieup with merchants, a bicycle give-away was held every Saturday matinee during the engagement of "Trapeze."

In addition, our regular advertising was carried in seven daily newspapers, two radio stations; residential deliveries of heralds, tabloids were made; and city parking areas were covered with distribution of a special circus herald.

RUNNER-UP NUMBER 4

BACK TO SCHOOL SHOW

Submitted by W. F. Shelton
Louisburg, Louisburg, N. C.

500 seats • 50 cents top admission
Small town and rural patronage.

Looking around for a back to school promotion, we hatched up a plan that is by no means new; but which is still effective in garnering publicity for the theatre as well getting a bit of cash in the till.

We sold our back to school Saturday morning show to a local department store at a flat rate with the store paying a sum approximately four times the cost of a full one hour cartoon show.

The show was held at 10 a.m. on the Saturday morning immediately following the opening of school the previous Thursday. The store engaged in the following advertising: displayed a banner and a 40 x 60 card which I, an amateur letterer, furnished; used banner lines in

(Continued on page 22)

$1,350.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or compaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

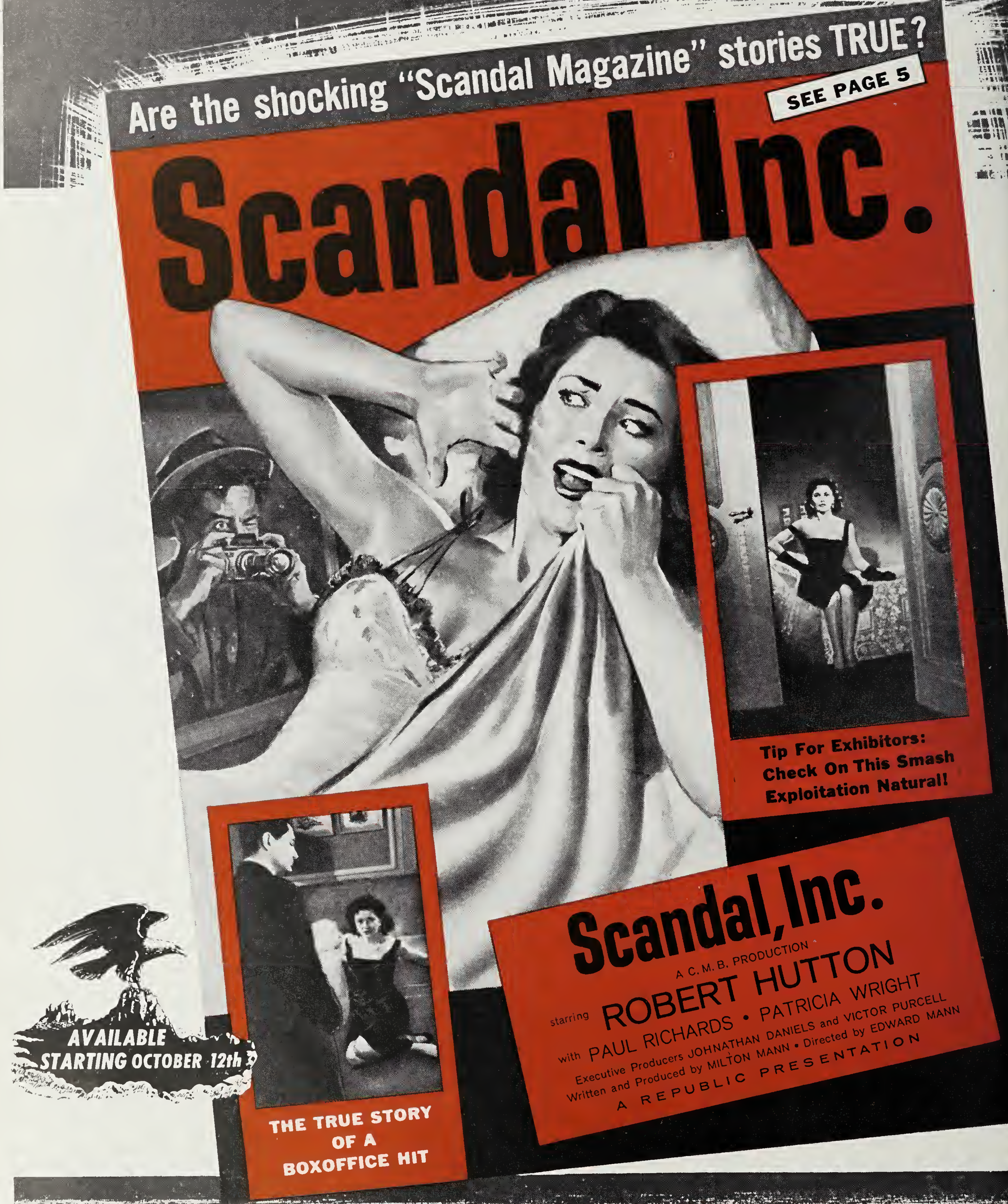
COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

EXHIBITORS HAVE DEPENDED ON REPUBL



Are the shocking "Scandal Magazine" stories TRUE?

SEE PAGE 5

Scandal Inc.

Tip For Exhibitors: Check On This Smash Exploitation Natural!

THE TRUE STORY OF A BOXOFFICE HIT

Scandal, Inc.

A C. M. B. PRODUCTION

starring ROBERT HUTTON

with PAUL RICHARDS • PATRICIA WRIGHT

Executive Producers JOHNATHAN DANIELS and VICTOR PURCELL

Written and Produced by MILTON MANN • Directed by EDWARD MANN

A REPUBLIC PRESENTATION

AVAILABLE STARTING OCTOBER 12th

RIGHT OUT OF TODAY'S HEADLINE

BOXOFFICE PICTURES FOR 20 YEARS

.....AND REPUBLIC CONTINUES TO DELIVER!

CURRENT RELEASES

STRANGER AT MY DOOR

ZANZABUKU

THE MAVERICK QUEEN

DAKOTA INCIDENT

THUNDER OVER ARIZONA

A STRANGE ADVENTURE

OMING RELEASES

Lisbon

In NATURAMA TRUCOLOR by Consolidated Film Industries

RAY MILLAND · MAUREEN O'HARA · CLAUDE RAINS · YVONNE FURNEAUX

DANIEL BOONE, TRAIL BLAZER

TRUCOLOR by Consolidated Film Industries

BRUCE BENNETT · LON CHANEY · FARON YOUNG

SCANDAL, INC.

ROBERT HUTTON · PAUL RICHARDS · PATRICIA WRIGHT

ABOVE US THE WAVES

JOHN MILLS · JOHN GREGSON · DONALD SINDEN

A WOMAN'S DEVOTION

TRUCOLOR by Consolidated Film Industries

RALPH MEEKER · JANICE RULE · PAUL HENREID

TEARS FOR SIMON

TRUCOLOR by Consolidated Film Industries

DAVID FARRAR · DAVID KNIGHT · JULIA ARNALL

SCANDAL MAGAZINE EXPOSE!

Newsreels Nix Policy Of Olympic Games

New York—Due to restrictions imposed by the Australian Olympic Committee it was indicated last fortnight that there would be no coverage of the Olympic Games by newsreels or television stations in the U. S., Great Britain, Canada, and Europe.

Denied the right to freely cover the events, the organizations have refused the proposition made by the Games Committee to provide the reels with limited coverage under a plan said to deny the news gathering groups any freedom of selection or control over costs.

The newsreel group offered to form a pool to cover the games; to limit footage to a maximum of three minutes in any one newsreel or newscast and to provide the Committee free of cost with a complete copy of their coverage of the games, with full rights to sell this in countries not covered by the pool. In addition, the organizations would have paid the Olympic Committee for film used in programs other than regularly scheduled news and sports news programs.

Organizations in the newsreel group are the Newsreel Association of Great Britain, and Ireland, the Newsreel Association of the U. S., the Newsreel Association of Europe, NBC, CBS, United Press Movietone News, INS-Telenews, BBC, British Independent Television News Service, and members of the European Broadcasting Union.

"Guess Who" Contest Set

New York—To provide exhibitors with a potent boxoffice stimulant via a short subject series, Columbia will incorporate national star identification contests into a series of 10 color one-reelers, it was announced by Maurice Grad, short subjects sales manager. Called "Guess Who," the contests will be built into Screen Snapshots which is entering its 36th consecutive year.

One national winner will be selected from the contest on each release, with the winner and his guest getting a free trip via TWA to Hollywood for a week, staying at the Hollywood Roosevelt Hotel, and receiving a screen test.

Among those attending the recent special preview of MGM's "Teahouse Of The August Moon," Loew's 72nd Street, New York, were Nicholas M. Schenck, chairman of the board of Loew's, in center, with his wife in light coat on the left; his daughter, Mrs. Perry Frank, on the right; Charles C. Moskowitz, Loew's Inc. treasurer and vice-president, on extreme right; and Perry Frank, Schenck's son-in-law, on extreme left.

Moss Heads Fund Drive

New York—Charles B. Moss, president, B. S. Moss Corporation, has been named chairman of the movie and amusement division drive for the Federation of Jewish Philanthropies, it was announced by Adolph Schimel, vice-president and general counsel of U-I and general chairman of the division.

Moss

Stressing the fact that Federation's network of 116 hospitals and social welfare institutions will need all-out support to continue and expand the high level of service they have established, Schimel called upon the entire industry to cooperate fully with Moss and exert a maximum effort in behalf of the forthcoming Federation drive which seeks $18,100,000.

RKO Preps 15

Hollywood—A total of 15 major projects for filming during the latter part of 1956 and 1957 are now in preparation at RKO, it was revealed last week by William Dozier, vice-president in charge of production. Five are from best-selling novels and 10 will be filmed in color and all will have top stars.

Awards Poll Support Urged

New York—Newspapers are urged to participate in the promotion of the second annual Audience Awards election in the 68th of the series of COMPO ads in Editor and Publisher, which appeared last week under the caption, "This Year Americans Will Have Two National Elections." The awards vote is estimated at more than 30,000,000.

Showmanship Sweepstakes

(*Continued from page* 19)

their newspaper advertising and in a four-page "back to school" special herald, 4,000 copies, which they were mailing and giving out; plus paying for our advertising expense. We made up a special trailer, gave the show prominent space in our newspaper ad, plugged it on our radio program, and promoted free soft drinks to give away to the children after the show. In return, the soft drink man got free mention in all advertising.

The show was plugged 14 days in advance. The store furnished the tickets. They were available free in their upstairs children's department; and, man, did they get traffic up there!

All ads told parents to pick the kids up after the show in the store, where the free drinks would be served.

We had a theatre almost full of kids, who, since soft drinks were also to be free, used their spending money for the purchase of popcorn, and candy. Our concession business was terrific. The store manager delivered a little talk before the show and told them about the free soft drinks after the show in the store.

After the show, the kids lined up with a cop, who saw the mob safely across the street, and kept clerks busy opening the soft drinks, which had previously been iced. The store was jam packed with kids and parents; and the cash registers sang a merry tune. The manager of the store overheard comments like the following on many occasions: "This store is the only one that ever does anything like this for us."

We showed the kids the trailers for our regular Saturday show, had a good extra concession sale, which, plus the check from the store, did allright by us. The kids were happy, filled with pop, etc., and the store manager was happy with an outstanding day's business. In fact everybody was happy.

The New York Scene

(*Continued from page* 7)

TV production. His first effort along theatre lines is a feature that UA is set to release called "Edge Of Fury," based on "The Wisteria Cottage," by Robert Coates. Gurney produced, wrote, and directed this, and UA is so pleased that they bought it outright for release in the near future.

They have a deal in the works with him for his next, "Thin Edge Of Violence," by William O'Farrell, which will be filmed in Greenwich Village commencing Jan. 1 as soon as he completes the screen play. Dan Duryea is being considered for the lead. The matter doesn't end there, for he is on the lookout for more suitable stories. Keep your eye on the lad.

THE METROPOLITAN SCENE: Robert Heller, UA publicity department, became a dad. Hooray. . . . Fox is working on some different teaser ads on their forthcoming "Teenage Rebel." . . . Michael Redgrave bought a ticket to catch himself in "1984," playing at the Trans-Lux Normandie, which seemed to amaze the Trans-Lux people no end. . . . Robert Stark arrived in town for the round of publicity plugs on behalf of "Written On The Wind," that hot number from U-I. . . . It seems as though you can trust everyone these days. Elia Kazan needed a wheelbarrow loaded with half dollars and since he wanted nothing but the real thing, 10 bags were borrowed from a bank (20,000 in all). At the end of the day's shooting not one was missing despite an absence of armed guards, which seemed to amaze Warners who will release the film, "A Face In The Crowd."

NEWS OF THE TERRITORIES . . .

"Chatterley's" To Court As Regents Back Ban

ALBANY—Defeated by the state's Board of Regents in the second round of his fight to obtain an exhibition license for "Lady Chatterley's Lover," a Kingsley International release, Ephraim London, New York attorney and outspoken foe of censorship, stated that he would wage another fight in the Appellate Division, Third Department. That court last spring reversed the Board in the case of "Mom And Dad," for which London was the appellant's attorney.

The Regents upheld the determination of Motion Picture Division, State Education Department, that the film could not be licensed because three specified sequences were "immoral" under certain provisions of the Education Law. It was stated that not only had Motion Picture Division "corectly held" that the sequences "are immoral", but also that "in our opinion, the whole theme of this motion picture is immoral under said law, for that theme is the presentation of adultery as a desirable, acceptable, and proper pattern of behavior."

Albany

Howard Goldstein, former RKO salesman and recently a supervisor for Jules Perlmutter Theatres, has been named 20th-Fox salesman, succeeding Alvin Kosoff, resigned. . . . Attending the TOA convention in New York were Harry and Bob Lamont, John Gardner, and Alan Iselin. . . . Ralph Ripps, MGM salesman, was hospitalized for diagnostic treatment. . . . Bernard Myerson, Fabian buyer and booker, was in for conferences with division manager Elias Schlenger and booker Irene Econome. . . . The Unadilla Drive-In, Unadilla, N. Y., moved to weekend operation.

Atlanta

Oscar Howell, president, Capitol City Supply Company, Nashville, Tenn., was hospitalized. . . . Jim Kirby, U-I salesman, resigned to join the Floyd circuit, Jacksonville, as head booker, replacing Joe Thrift, who joined Kay Film Exchanges as Jacksonville salesman. . . . Dixie Theatres closed the Twin City Drive-In, Graymont, Ga. . . . R. E. Hook, Alabama circuit operator, again is running for mayor of Aliceville, Ala. . . . The Florida, Sarasota, Fla., is being remodeled. . . . E. D. Strange, Jewell, Gordon, Ga., entered Macon Hospital, Macon, Ga., for surgery. . . . Alpha Fowler, Alpha and Lithia Springs Drive-In, Douglasville, Ga., has been reelected to the state House of Representatives from Douglas County. . . . Mary L. Cole, formerly with Warners, now is secretary to C. T. Jordan, Howco branch manager.

Newly elected officers of the local WOMPI club include Jackie Cowart, president; Juanita Elwell, first vice-president; Allene Robbins, second vice-president; Edythe Bryant, treasurer; Frances Hopkins, recording secretary; and Polly Puckett, corresponding secretary.

Otto Preminger, producer-director, was in Boston recently on his international search for a newcomer to play the title role in Shaw's classic "Saint Joan," and is seen with some of the hopefuls who participated in auditions for the United Artists release.

Boston

Bill Kumins and his Warners staff arranged a special screening of "Toward The Unknown" for the wives of exhibitors, in conjunction with the company's Roy Haines drive. Light refreshments were served before the ladies went to the Metro screening room. . . . The property housing the Lincoln, Quincy Point, Mass., has been sold to George Abdullah, Tyngsboro, Mass. Included in the parcel is well-equipped theatre of 600 seats, three stores, a bowling alley, two large apartments, and a sizable parking lot. Abdullah purchased the property from the estate of the late Al Baumiere, killed recently in an auto accident. . . . Ray Feeley, former executive secretary, IENE, and now a circuit owner, was taken to the Norwood, Mass., Hospital for observation. . . . The seasonal opening party for the 1956-57 season of the Advertising Club of Boston was held at New England Mutual Hall with a buffet supper and a screening of MGM's "Tea And Sympathy," shown through the courtesy of Charles E. Kurtzman, division manager, Loew's Theatres.

Harry Segal and Al Glaubinger, United Artists, returned from a week-long division and branch managers meeting in Philadelphia. . . . Louis Richmond, owner, Kenmore, gave all receipts of the opening night of "La Strada" to the Massachusetts Chapter of the National Society of Multiple Sclerosis drive. . . . Chuck Bouchard, Massachusetts salesman, Alexander Film Company, won fourth prize in the national sales quota contest for 1956. Richard Whitman, Warner, N. H., is the new Vermont and New Hampshire salesman for Alexander Film Company, replacing Glenn Faucett, who has returned to the midwest.

NEW HAMPSHIRE NEWS—Mrs. Susan B. Hutchinson, 78, owner, Hutchinson, Exeter, died in Exeter Hospital in September. . . . Joseph Kennedy, manager,

(Continued on next page)

The Biggest Heart in the World
THE HEART OF SHOW BUSINESS
JIMMY FUND

Mrs. Mary Lydecker, owner, Film Exchange Transfer, and general manager James Marshall recently presented to Chief Barker Philip Smith, Variety Club, and executive director William Koster, the truck which will be used for delivering film for movies for shut-ins and also Jimmy Fund supplies throughout New England.

Williams Lauds Aid In Jimmy Fund Drive

BOSTON—Before departing for a well-deserved vacation, in a statement to the people in the industry, Ted Williams said that everyone concerned has been wonderful in the way they have cooperated in the Jimmy Fund Drive.

In winding up this year's campaign, Williams said that he wanted to thank everyone in the industry and in his way tell how personally pleased he was for the privilege of being part of a team which is helping to find the Answer to Cancer in Children.

He said he is sure everyone realizes, although the concentrated drive for funds this year is ended, kiddies with cancer are sick the year round, and money is continually needed to support research.

Williams concluded by saying he feels confident that the people in the motion picture industry will continue pitching in until cancer is struck out.

COMING TO NEW YORK?
Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $9.50
SPECIAL MONTHLY RATES!
Air-conditioning & television available
Hotel BEACON
Broadway at 75th St., New York
Oscar Wintrob, Managing Director

DO MORE BUSINESS ON HALLOWEEN WITH A SPECIAL TRAILER FROM FILMACK
LET US MAKE YOUR HALLOWEEN TRAILER!
CHICAGO, ILL. 1327 S. WABASH
NEW YORK, N.Y. 341 W. 44th ST.

Rockland, Mass., House Destroyed By Fire

BOSTON—One fire-fighter died and another was hospitalized while fighting the $80,000 fire that completely destroyed the Strand, Rockland, Mass., late last month. The fire raged through the three-story wooden structure for three hours before it was brought under control.

Built about 75 years ago, the Strand had been used for social gatherings until 1936, when it was converted into a motion picture theatre operated by B and Q Associates, Boston. An investigation is now under way to determine the cause of the fire, but it is the general belief that it started in the furnace room, where there was defective wiring. The theatre patrons, numbering about 60, were watching Warners' "Moby Dick" when the fire was discovered.

Mrs. Edward Driscoll was the acting manager at the time as manager Bernard Watts was off for that evening.

New Hampshire

(Continued from preceding page)

Key, Meredith, treated 32 Little League players to a free show in appreciation for their solicitations in the Jimmy Fund campaign. . . . Jimmy Copeland and the Texas Kids gave a stage show, in addition to the feature, on a Friday night at the Plaza, Derry. . . . Claremont Drive-In and Twin Mountain Drive-In are among the ozoners now open weekends only until closing for the season. . . . The Empire, East Manchester, has reopened with a full time schedule.

PROVIDENCE, R. I., NEWS—The Quidnessett Church, through the courtesy of the management, has been using the facilities of the Quonset Drive-In for its Sunday morning services, making it Rhode Island's first and only drive-in church. . . . Members of the press, radio and television stations, and other dignitaries were guests of Loew's State at a special preview of MGM's "Tea And Sympathy."

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (OCTOBER 10)

🚶🚶🚶🚶	Registering grosses in the highest brackets.	🚶🚶	Just fair, nothing out of the ordinary, average
🚶🚶🚶	Good, although not breaking down the walls.	🚶	Disappointing, below what was expected.

THE KING AND I (20th-Fox)	🚶🚶🚶🚶	TRAPEZE (UA)	🚶🚶🚶
HIGH SOCIETY (MGM)	🚶🚶🚶🚶	ATTACK (UA)	🚶🚶🚶🚶
BACK FROM ETERNITY (RKO)	🚶🚶	TEA AND SYMPATHY (MGM)	🚶🚶🚶
WAR AND PEACE (Paramount)	🚶🚶🚶🚶	THE POWER AND THE PRIZE (MGM)	🚶🚶
THE BAD SEED (Warners)	🚶🚶🚶	THE BEST THINGS IN LIFE ARE FREE (20th-Fox)	🚶🚶🚶🚶
THE PROUD AND PROFANE (Paramount)	🚶🚶🚶	THE VAGABOND KING (Paramount)	🚶🚶
BEYOND A REASONABLE DOUBT (RKO)	🚶	THE LAST WAGON (20th-Fox)	🚶🚶
BUS STOP (20th-Fox)	🚶🚶🚶🚶	PILLARS OF THE SKY (U-I)	🚶🚶
MOBY DICK (Warners)	🚶🚶🚶🚶	THOSE WILDER YEARS (MGM)	🚶🚶

New Drive-In Planned For Shipyard Site

PROVIDENCE, R. I.—A new drive-in will be built at Harborside Park, R. I., the site of the old Walsh-Kaiser shipyard. Three permits issued by the building inspector's office to the Berry Hill Corporation are for structures to cost a total of $38,000. A fourth permit was issued at the Cranston, R. I., building inspector's office for ticket booths to cost $2,500, bringing the total estimated cost of the project to $40,500.

The structural portions of the plans, in addition to the ticket booths, will be a single-story cinder block concession building, 85 by 70 feet, to cost $20,000, a steel screen tower estimated to cost $16,000, and a projection booth, the cost of which is put at $2,000.

The theatre, built on property that is split by the Providence-Cranston city line, has been designed by Ira Rakatansky, local architect. It will accommodate approximately 1,880 cars. The opening has been tentatively set for April, 1957, and the Berry family, clothing manufacturers and developers of Harborside Park, will control the new operation.

Buffalo

The Perry, N. Y., Town Board has completed negotiations to lease the theatre in the Town Hall to Nunzio and Sarah Tantillo, Mt. Morris, N. Y., following cancellation of the old lease, which was held by the Herzberger Amusement Company, Gloversville, N. Y. . . . Dave Rogers, the managing director, Teck, now showing "Seven Wonders Of The World," predicted that the third Cinerama production would break previous attendance records for the house. . . . The Community Chest and Red Cross combined drive was helped by the personal appearances of Richard Greene and Bernadette O'Farrell at a Hotel Buffalo rally. . . . Gerald George, National Theatre Supply salesman, has been promoted to branch manager, succeeding the late V. G. Sanford. . . . Michael Martin, former staff member of the Basil circuit's Colvin, has been named

Gehring To Address IENE At 25th Annual Meeting

BOSTON—William C. Gehring, vice-president, 20th-Fox, will address the 25th annual convention of Independent Exhibitors, Inc., of New England, a unit of National Allied, on Oct. 16 at Toy Town Tavern, Winchendon, Mass., it was announced by Edward W. Lider, convention general chairman.

Although Gehring's subject has not been made known, his talk has been pegged for three p.m. on the second day of the convention, in order to draw exhibitors, distributors, equipment men, and other industryites who are taking in the cocktail parties and gala banquet later that evening.

Abram F. Myers, National Allied general counsel, will deliver the keynote address on the first day, Oct. 15, at two p.m. His subject is in the form of congratulatory messages to IENE for its 25th anniversary.

MGM recently held a promotion meeting for "Julie," which has its world premiere at the RKO Albee, Cincinnati, and seen, left to right seated, are Arthur Canton, MGM home office; Joe Alexander, RKO circuit division manager; Emery Austin, MGM exploitation head; and Andy Neidenthal, promotion director, station WLW, Cincinnati. In the rear are Manny Pearson, MGM field representative in Cleveland, and J. E. Watson, MGM press representative in Cincinnati. The meeting took place at the Netherland Plaza Hotel, Cincinnati.

Varsity manager, replacing Kenneth Mohr, resigned. . . . Lester Pollock, Loew's manager, Rochester, N. Y., has lined up a big show again for the Fireman's Benefit Fund, to be staged this weekend.

Chicago

Thomas W. Halbecher and Helen M. Cravens, Sullivan, Ill., bought the Roxy, Stonington, Ill., from Don Blaisdale. . . . Jack Springer, film buyer, Omaha, is now assistant to I. Zatkin, manager, Schoenstadt Theatres. . . . Max Goldberg, 70, pioneer in the ice cream cone industry and credited with their earliest introduction to theatre concessions, died. . . . Adolph Linick arrived from Hollywood to celebrate his 87th birthday on Oct. 22. He was one of the founders of the Jones, Linick and Schaefer dynasty which had its beginning in October, 1905. Johnny and Aaron Jones, Jr., McVickers owners, will give a luncheon for him. . . . Munn Delano is retiring as Columbia office manager. Ben Lourie, branch manager, is preparing a fitting farewell. . . . Ray Nolan, RKO branch manager for 40 years, announced he will retire at the end of the year. Ray Nolan Month, Nov. 19-Dec. 20, is being observed in his honor. . . . Herman Busch, who retired from Paramount after many years as projectionist, is now serving in that capacity at the Imperial. . . . D. H. Dillenback is managing the former Eddie Zorn Theatres at Pontiac, Ill., which were bought by Kerasotes Theatres. . . . Kathleen Waters, secretary to Sam Gorelick, RKO district manager, wed Thomas Trucci.

Cincinnati

A budget of $15,000 was set for exploitation of the three-day visit here of Doris Day in connection with the premiere of her first independent production, MGM's "Julie," in the downtown Albee. . . . Jack Finberg, United Artists branch manager, and Ross Williams, city salesman, attended a company district meeting in Detroit. . . . Sympathy was extended to Frank Schrieber, U-I branch manager, and his brother, Dave, U-I head shipper, on the death of their father. Their grandfather had died a week earlier. . . . Berry Malas is new student booker, Paramount, replacing William Damewood, who returned to college, as has Ralph Reckers, Warners student booker. . . . William Burns, formerly with Warners, has returned as head booker. . . . Mary Heitman is the new 20th-Fox bookers' clerk. . . . James Doyle was in to bally MGM's "Lust For Life." . . . Robert Burns, U-I salesman who suffered a fracturerd kneecap several months ago, has had the cast removed, and expects to return to his job soon.

COLUMBUS, O., NEWS—William Petrakis has reopened the neighborhood

Cincinnati Exhibs Ask Amusement Tax Slice

CINCINNATI—The Finance Committee of City Council is considering a request by operators of seven downtown theatres that the city's three per cent amusement tax be rescinded. At a hearing, operators said attendance had dropped "drastically" during recent months, and was "the worst in history."

The situation was credited to stiffening competition from TV movies, the cool summer, and much tougher competition from the Cincinnati Redlegs, whose efforts to win the National League pennant attracted record crowds to Crosley Field. Thomas Coyne, city treasurer, said killing the tax would lop off an estimated $68,000 annually from city revenue.

Film Exchange and Dealer Listing for the

SALT LAKE CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 254 E. First South St.—ELgin 9-7651
Br. Mgr.: Don V. Tibbs. Office Mgr.: Horriet Rich. Sales: Grohom Susmon, Richord K. Iba. Booker: Frank H. Smith, Jr. Cashier: Betty Thornwall. Emerg. Phone: AXtel 5-2706.

ASSOCIATED, 252 E. First South St.—EMpire 3-6867
Br. Mgr.: R. E. Dauterman. Sls. Mgr.: A. L. Campbell. Emerg. Phone: INgersol 6-9160.

BUENA VISTA (Disney), 260 E. First South St.—ELgin 9-7962
Br. Mgr.: Thomas A. McMahon. Office Mgr.: Luella C. Teece. Emerg. Phone: ELgin 5-5431.

COLUMBIA, 206 E. First South St.—DAvis 2-3476
Br. Mgr.: S. S. McFodden. Office Mgr.: Rolph Lorsen. Sales: George Berryman, John Dohl, Bob Steed. Bookers: Ralph Larsen, Dee Kener. Cashier: Irene Wilson. Emerg. Phone: AXtel 5-4132.

METRO-GOLDWYN-MAYER, 123 S. Second East St.—ELgin 5-2953
Br. Mgr.: Carl P. Nedley. Office Mgr.: George A. Derrick. Sales: Stanley Ennis, John Moore, Clarence Boulet. Bookers: Charles Greenlond, Kenneth Coleman, Robert Mandroke. Cashier: Lelond Clayton. Field Exp.: Fronk Jenkins. Emerg. Phone: EMpire 3-2857.

MOUNTAIN, 350 W. Sixth South St.—EMpire 4-2713
Br. Mgr.: Mox W. Young. Booker: Bruce F. Clayton. Cashier: Madelyn Ross. Emerg. Phone: CRestwood 7-6128.

PARAMOUNT, 270 E. First South St.—EMpire 4-5506
Br. Mgr.: Fronk H. Smith. Office Mgr.: Bert Turgeon. Sales: Gene Jones, Dick Stofford, Carl Lind. Bookers: Bert Turgeon, Al Hemingwoy. Cashier: Merrilyn Kener. Field Exp.: Pete Boyes. Emerg. Phone: None.

RKO, 204 E. First South St.—DAvis 2-5528

20TH CENTURY-FOX, 216 E. First South St., P. O. Box 1106—EMpire 3-3908
Br. Mgr.: K. O. Lloyd. Sales: Roy Pickrell, Frank Lorson, Jr., J. L. Tidwell, Vern Fletcher. Booker: Corl F. Larsen. Cashier: Soro C. Anderson. Emerg. Phone: None.

UNITED ARTISTS, 210 E. First South St.—EMpire 3-6736
Br. Mgr.: W. W. McKendrick. Office Mgr.: Robert Broby. Sales: Joe Solomon, Glendole Larson. Booker: Robert Loftis. Field Exp.: William Pross. Emerg. Phones: Broby, HU 5-980B and Loftis, INgersol 6-7737.

UNIVERSAL-INTERNATIONAL, 208 E. First South St.—DAvis 2-3561
Br. Mgr.: C. R. Wode. Office Mgr.: Dovid Wilkins. Sales: Tom Philibin, Don McMurdie, Ronold Mullen, Howard Godfrey. Bookers: David Wilkins, Dick Epperson, Bob Wolker. Cashier: LoFern Beckstead. Emerg. Phone: INgersol 6-5425.

WARNER BROS., 200 E. First South St.—EMpire 4-1897
Br. Mgr.: William F. Gordon. Office Mgr. and Head Booker: Dovid W. Adomson. Sales: Keith K. Pack, Perry B. Brown. Cashier: Mrs. Girzy Ayres. Emerg. Phone: None.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 212 E. First South St.—ELgin 5-7482
Br. Mgr.: Kenneth Friedman. Office Mgr.: Foleice Fenn. Sales: Clifton Walker. Bookers: Juanito Snyder, Wilma Morrisey. Emerg. Phone: INgersol 7-6319.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 368 E. First South St.—EMpire 3-8324
Emerg. Phone: INgersoll 7-6521.

SERVICE THEATRE SUPPLY CO., 256 E. First South St.—ELgin 5-1223

• *Signs, Advertising and Printing*

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Femme Exhibitor Dies; Was Member of ITOO

AKRON, O.—Mrs. Helen Halter Smith Russell, 56, widely-known exhibitor, died in St. Thomas Hospital here last fortnight. She had been hospitalized for five weeks and was the wife of Judge Hoy L. Russell, Millersburg, O., theatreman and probate judge.

After the death of Wilfred Smith, her former husband, Mrs. Russell continued to operate the former Majestic, South Akron, O. She was a past president of the Akron Theatre Owners and Managers Association and a member of the Independent Theatre Owners of Ohio.

Surviving are her husband, two children, two brothers, two stepchildren, and six sisters.

Exhibitor Smith Feted For 43 Years Service

COLUMBUS, O.—A testimonial dinner honoring Martin Smith's 43 years of service to the industry will replace the traditional annual banquet of the state convention of the Iqndepenedent Theatre Owners of Ohio in the Deshler-Hilton Hotel here on Nov. 13, it was announced by Robert Wile, ITOO secretary. "Mr. Smith has just relinquished another of his theatres," said Wile, "and members of the association felt they wanted to felicitate him while he is still in business. Mr. Smith declined the honor of a dinner in Toledo, his home city, believing that having it in conjunction with the state convention would be a good idea, organizationally." Smith is past president of the Ohio association.

Speakers who have accepted invitations to address the two-day meeting include Abram F. Myers, National Allied general counsel; Irving Dollinger, Allied treasurer; and Hugh McLachlan, Y and W Circuit, Indiana. Wile announced the following convention schedule, Tuesday, Nov. 13, luncheon at 12:30, to be followed by first the business session, and the Smith testimonial dinner at seven p.m.; Wednesday, Nov. 14, separate film clinics for neighborhoods and sub-runs, small towns, and drive-ins, with adjournment set for four p.m.

J. A. Beidler, Sr., Pioneer Ohio Exhibitor, Mourned

TOLEDO, O.—Funeral services were held here last fortnight for James A. Beidler, Sr., 87, pioneer Toledo theatre owner who, with the late A. J. Smith, head the Smith and Beidler Circuit, now operated by the second generation, James A. Beidler, Jr., and Martin G. Smith.

Beidler was active in the conduct of business until his retirement the first of this year. His first theatre was the People's, Starr Avenue and Main Street. He and Smith built the Japanese Garden, Toledo's first outdoor theatre. Burial was in Woodlawn Cemetery following services in the Garner Mortuary.

Rivoli after extensive remodeling. . . . Workmen are completing the remodeling of the entrance of the Hartman, a legitimate theatre. . . . Robert Zanger, exploitation representative, Columbia, was here in advance of "Port Afrique" and "The Solid Gold Cadillac." . . . Governor Lausche has proclaimed Doris Day Week in honor of the star of MGM's "Julie," which will have its world premiere in the RKO Albee, Cincinnati, today (Oct. 10). Miss Day and her husband, Marty Melcher, producer of the picture, will be in attendance. . . . James A. Beidler, Sr., 87, one of the oldest exhibitors in the country, died at Toledo, O. He was associated with Martin Smith in the operation of several Toledo theatres.

Cleveland

Dan C. Cowhig, nearing his 68th birthday, resigned from RKO, after 36 years with the firm, because of poor health. . . . Smith Management Company, Boston, is taking over the Palace, Akron, O., from the Akron Palace Corporation, headed by Ted Gamble. . . . Tom Simon reopened the Palace, Continental, O., according to word received here. . . . Columbia division manager Sam Galanty was in to confer with branch manager Jerry Safron and others. . . . Frank Murphy, Loew Theatres division manager, will be host to Doris Day this week when she appears in Loew's State on behalf of MGM's "Julie." . . . All Associated Circuit managers were in to attend the annual clambake in Schluter's Restaurant.

Dallas

Jane Russell and Bob Hope were to be here last week as featured entertainers for the initial fund raising project of the Women's Adoption International Fund. The organization was founded by Miss Russell in 1953 to unite homeless children in other lands with parents in this country. The Dallas Chapter, organized in May, was to have a charity ball in the Statler Hilton Hotel the night of the stars' visit. . . . W. J. Zeidlik, Altec division manager, will move to Beverly Hills, Cal., to engage in research and development of new sound equipment. No replacement has been announced. . . . New telephone numbers go into effect here next month, as well as new telephone exchanges. . . . A. O. McNlain, city manager, Rowley United Theatres, Hillsboro, Tex., was at the home office to confer with John Rowley on arrangements to replace the screen tower at the Hill Drive-In, recently blown down by a storm. . . . C. D. Leon's Hampton Road Drive-In has closed temporarily for damage repairs caused by a storm. . . . Sam Schwartz was in from Eagle Pass, Tex., to purchase equipment for his Del Cenizo Drive-In. Schwartz is one of Texas' oldest exhibitors. . . . Edward W. Fadal has reverted to his regular art policy. . . . R. B. Miller, manager, Video Theatres, Cleburne, Tex., is trying out dusk-to-dawn showings at the Chief Drive-In. . . . W. W. Spurlock, owner, Elk, Italy, Tex., has taken a job as a professor of chemistry at the Daniel Baker College, Brownwood, Tex. Mrs. Spurlock will continue

Theatres Donate Facilities For Cancer Symposium

CLEVELAND—Nine local, widely-separated neighborhood theatres were to offer a cancer symposium this week, under the sponsorship of the American Cancer Society, for women only. A 14-minute film in color, "Breast Cancer Self Examination," was to be shown on the screens and leading surgeons who specialize in cancer were to amplify the film with lectures on the subject.

The project was set up by Sam Schultz, Allied Artists branch manager, who, in recognition of his work in this field, has been made a member of the board of directors of the American Cancer Society. Use of the theatres is being donated by their owners, while the projectionists and stage hands are donating their services.

Participating theatres are the Homestead, Beach Cliff, Broadvue, Parma, Jewel, Lake, Union Square, Mapletown, and Center-Mayfield.

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to operate the Elk. . . . R. B. Miller, Esquire, Cleburne, Tex., has hired Jo Dodson, Miss Texas, who placed fifth in the Miss Universe contest, to be cashier. . . . Officials of military, civic, and veteran organizations attended a special screening of United Artists' "Attack" in the Interstate screening room. . . . Backroom work on RKO here will be handled by National Film Service, it was announced recently in New York by James P. Clark, NFS president.

Denver

Ed Nelson, city manager, Fox Inter-Mountain Theatres, Montrose, Colo., has resigned to become manager, Montrose Chamber of Commerce. He has been succeeded by Melvin McLean, who has been city manager, Delta, Colo., with that post going to John Mazanis, assistant city manager, Great Falls, Mont. . . . James Ellis has resigned as manager, West, Gunnison, Colo., an Atlas Theatres house, to enter the Air Force. No successor has been named. . . . Jack Pattison, Allied Artists shipper, became the father of a son, Paul. . . . Henry Friedel, MGM branch manager, underwent minor surgery at the Rocky Mountain Osteopathic Hospital.

Des Moines

Plans for remodeling the Orpheum, Dubuque, Ia., were announced by the new owner, World Theatres, Minneapolis. Approximately $75,000 will be spent to completely redesign the house and create a modern, functional atmosphere. The work will be supervised by S. Kaplan, Minneapolis. . . . W. J. Towey has been named as manager, Strand, Waterloo, Ia. He succeeds Bill Gardner. . . . Don Hicks, Paramount manager, served as master of ceremonies at the charter dinner of WOMPI. Dorothy Pobst, first president of the group, was presented with a gavel. . . . The Leader, Schleswig, Ia., asked in an editorial for the businessmen of the community to take over operation of the Schleswig there. The present owners have announced they will not renew their lease on the building. . . . Jerry Neederman is the new booking clerk, Warners. . . . Mildred Holden, U-I cashier for the past eight years, has resigned and is moving to California.

Houston

Rory Calhoun, whose latest film is "Flight To Hong Kong," was to lead a group of Hollywood visitors arriving here last week for appearances in the Metropolitan. Making the trip were to be his wife, Lita Baron; associate producer Victor Orsatti; actress Dolores Donlon, and the Earl Ray Trio. The troupe also was to appear in other Texas cities. . . . A fire in the enlarged but uncompleted snack bar at the Post Oak Drive-In caused $1,000 worth of damages. Jack Groves, owner, and Fred Anderson, manager, were burned about the face and arms by hot grease. . . . Harry Creasy, projectionist, and Bill Cruselle, manager, Airline, are making plans to film a series of shows for television. Cruselle will direct and Creasy will be cameraman. He worked with Columbia on "The Houston Story." . . . Frank Wilke, head of the Boulevard, who was on the sick list, is back on the job again. . . . Addie Addison was in to exploit United Artists' "Bandido" at Loew's State. . . . Mark Sheridan, southwestern district manager, 20th-Fox, and Henry Harrell, Houston branch manager, were on a trip to Galveston, Tex., with Sonny Martini, Martini Enterprises.

Interstate Circuit Takes Election Preference Poll

DALLAS—Interstate houses throughout the state are polling patrons on the forthcoming presidential elections, with ballot boxes in all theatre lobbies.

James O. Cherry, city manager here, said the circuit's first presidential poll in 1952 accurately forecast Texas' swing to the Republican ticket. Poll results almost matched the actual margins of victory in the national election. A bulletin board in each lobby posts weekly results from all cities.

Interstate's Dallas headquarters will tabulate totals prior to Election Day, Nov. 6. Balloting closes Nov. 1.

Jacksonville

Attending Paramount meetings in New York were several FST officials, including president Louis J. Finske, vice-president LaMar Sarra, Harvey Garland, Mark DuPree, and Bob Harris. . . . FST ad chief French Harvey left for Tampa and St. Petersburg, Fla., to set up promotional campaigns for coming first-run product. . . . In addition to his screen fare at the Ribault Drive-In, Carl Carter featured a circus-type act of a horse and rider plunging through a wall of fire. . . . J. H. Robinson, new owner, Arlington, is the only local exhibitor offering regular Saturday morning kiddie matinees. . . . FST's LaMar Sarra is on the board of directors of the new Northside Bank.

Memphis

Local WOMPI members attending the Atlanta convention included Margaret Irby, Ruth Slaton, Mary Katherine Baker, Lois Evans, Katherine Randall, Genevieve Lowell, Jean Milam, and Bonnie Stewart. . . . Mrs. Harry D. Allen is the new president of the Better Films Council. . . . The Northgate, in the suburban Frazer shopping center, opened to good business. The house is owned by Augustine Cianciolo; manager is Herod Jimerson.

French Exhibitors Tour South, Check U. S. Industry

JACKSONVILLE—Thirty-nine French theatre owners left here for Miami on a Greyhound bus tour via Tampa, Fla., recently. Following their Miami visit, they will tour Key West and go from there to Havana.

The Frenchmen were all agreed that they pay too much tax in their country; shrugged off the government-owned French TV as no threat to their industry; and see in Hollywood's lowered production a chance for foreign films to get on American TV. They said French theatres are like those here except there are no drive-ins, and French movies provide maid service for babies.

Alliance Personnel In Annual Meeting

Fort Wayne, Ind.—The 21st annual fall meeting of the Alliance Amusement Company was held here in the Chamber of Commerce Building last fortnight. Present were all managers, assistant managers, vending personnel, associates, and the home office staff of the circuit. The session was preceded by a day of individual business sessions for the distribution of prizes for the 18 week annual sales drive, held this year from April 15 through Aug. 18.

The meeting was opened by S. J. Papas, who introduced general manager S. J. Gregory. Gregory awarded the drive prizes. The over all winner was Morris Kahn, North Drive-In, Anderson, Ind.; X. W. Mitchell, Roxy and Orpheum, Ottawa, Ill., took second prize; and other awards went to Don Hammer, Jefferson here; Martin Pinkstaff, Starlite Drive-In, Kankakee, Ill.; Robert Jackson, Embassy here; Donald Puch, Mars, Marseilles, Ill.; and A. A. Arveson, Illinois and Wisconsin supervisor, Chicago. Regular vending awards were given for various divisions, as well as several special merit awards.

In the course of the conclave, Gregory stated that 1956 has been a year of challenge and that problems have been overcome because circuit personnel did not lose enthusiasm. The same enthusiasm, he said, must carry the company through the balance of the year and meet the challenges that lie ahead.

Milwaukee

Wisconsin Allied members held a regional meeting at the Dellview Hotel, Wisconsin Dells, Wis. Among those present were Harry Melcher, chairman, and Ben Marcus, president. . . . The Milwaukee Civic Concert Association will give its annual series of concerts in Fox's Garfield instead of the Milwaukee Auditorium. . . . Unity Theatres reopened the Prairie, Sun Prairie, Wis. . . . Bob Gross, Blue Mound Drive-In, Elm Grove, Wis., announced that the ozoner would be open through the winter following installation of in-car heaters. . . . RKO shipping now is being handled by the Milwauke Film Center. . . . U-I branch manager Pat Halloran attended a Chicago sales meeting.

Minneapolis

A suit brought by Minnesota Amusement Company to regain possession of the Towne, Fargo, N. D., from a corporation headed by Gordon S. Aamoth has been settled out of court. The action was brought by MACO about a year ago and charged that the Aamoths were approximately $5,500 in arrears on monthly payments. The Aamoths filed a counterclaim for $135,951 damages, charging misrepresentation and losses in operation. The Aamoths paid the balance owed to Minnesota Amusement, according to the settlement. . . . The Asten has been taken over by Berger Amusement Company The Berger circuit is spending between $50,000 to $75,000 to remodel the house, which later may be used for moveover. . . . Dixie Reitenga is the new biller, Paramount, replacing Janet Fowler, resigned.

New Haven

Lake Drive-In, Waterbury, Conn., has started weekend operation. . . . Morris Rosenthal, Loew's Poli manager, was on sick leave. Sid Kleper, College manager, is managing the house in Rosenthal's absence. . . . Matt Saunders, Poli, Bridgeport, Conn., was out ill. . . . Ralph Stitt, Columbia exploitation, was in New Haven and Bridgeport for work on "The Solid Gold Cadillac." . . . Joe Mansfield, United Artists, was in for exploitation work on "Attack." . . . Ernie Grecula has taken over the operation of the State, Torrington, Conn. . . . James Tobin, SW supervisor for Massachusetts and upper New York State, now is in charge of the circuit's house in western Connecticut and upper New York. . . . The National Film Service depot here is taking over backroom work for Paramount, it was announced recently by NFS president James P. Clark from his New York offices.

HARTFORD, CONN., NEWS—The Strand Amusement Company leased the State, Torrington, Conn., to the Ervin Corporation, on undisclosed terms. . . . George Browne has been promoted to manager, Bercal Theatres' Parsons, replacing John Niemaker, resigned. . . . Sperie Perakos, general manager, Perakos Theatre Associates, named Lydia Wollman, former assistant manager, Palace, New Britain, Conn., as manager, Arch Street, New Britain, replacing David Miller, now managing Lockwood and Gordon's East Hartford Family Drive-In. . . . Fred R. Greenway, Palace, screened RKO's "Beyond A Reasonable Doubt" for press and legal authorities. . . . Meadows Drive-In, on a first-run policy during the warm months, resumed a subsequent-run schedule. . . . Henry L. Needles, formerly district manager, Warner Brothers Theatres, was at Hartford Hospital for his third surgical visit in a year. . . . George Hudak, assistant manager, E. M. Loew's, resigned. Replacement is Walter Dinsmore.

New Orleans

Mr. and Mrs. Ed Ortte, Clermont Harbor, Miss., circuit exhibitors, and Mr. and Mrs. Gerald Kennedy and Mr. and Mrs. Milton Aufdemorte, all of Paramount here, were rescued from Ortte's disabled cabin cruiser near the mouth of the Mississippi by the United States Navy and Coast Guard, in the midst of Hurricane Flossy. . . . J. M. Alford, McComb, Miss., purchased the Park, Raymond, Miss., from Willard Kaminer. . . . Recent theatre closings were reported to include John Waterall's Citronelle, Citronelle, Ala.; Thomas McElroy's Centenary, Shreveport, La.; and B. J. Mercantel's Pat, Lafayette, La. . . . Terry Moore is slated for a visit next week on behalf of 20th-Fox's "Between Heaven And Hell." . . . Maurice M. Barr, Paramount Gulf executive vice-president, is chairman of the local industry committee working in behalf of the United Fund Campaign. . . . The recent hurricane caused extensive damage to some area drive-ins, forcing them to close for repairs.

New York

Columbia announced that offices of its domestic company, international company, and TV subsidiary, Screen Gems, are now located in the Columbia Pictures Building, 711 Fifth Avenue, New York 22. The telephone was given as Plaza 1-4400. . . . Loew's Theatres announced managerial shifts, including Ben Newman, manager, Commodore, transferred to Loew's 83rd Street; Charles Burns, Mt. Vernon, N. Y., manager, to manager, Commodore; Howard Levy, manager, Loew's 175th Street, to Mt. Vernon manager; and Leonard Edwards, Rio manager, to manager, 175th Street. Harry Meyer assistant manager, Loew's State, Broadway, returned from a leave of absence and was assigned to the Rio as acting manager. . . . Recent winners in the Walter Reade circuit's Pete Gage Drive were Joseph Sommers, Paramount, Long Branch, N. J.; Paul Peterson, Community, Morristown, N. J.; and Bert Greene, Strand, Freehold, N. J.

SW Promotion Winners Named In N.E. Zone

HARTFORD, CONN.—August promotion winners in the circuit's Connecticut contest have been announced by Harry Feinstein, Stanley Warner northeastern zone manager. Irving Hillman, Roger Sherman, New Haven; Joe Miklos, Embassy, New Britain; Frank Leavitt, Capitol, Everett; Julia Smith, State, Waterbury; Russ Barrett, Capitol, Willimantic; William Landers, Norwalk city manager; and George Carter, Strand, Woburn, were awarded prizes. September winners will be announced Oct. 15.

New Orleans Variety Forms Ladies' Unit

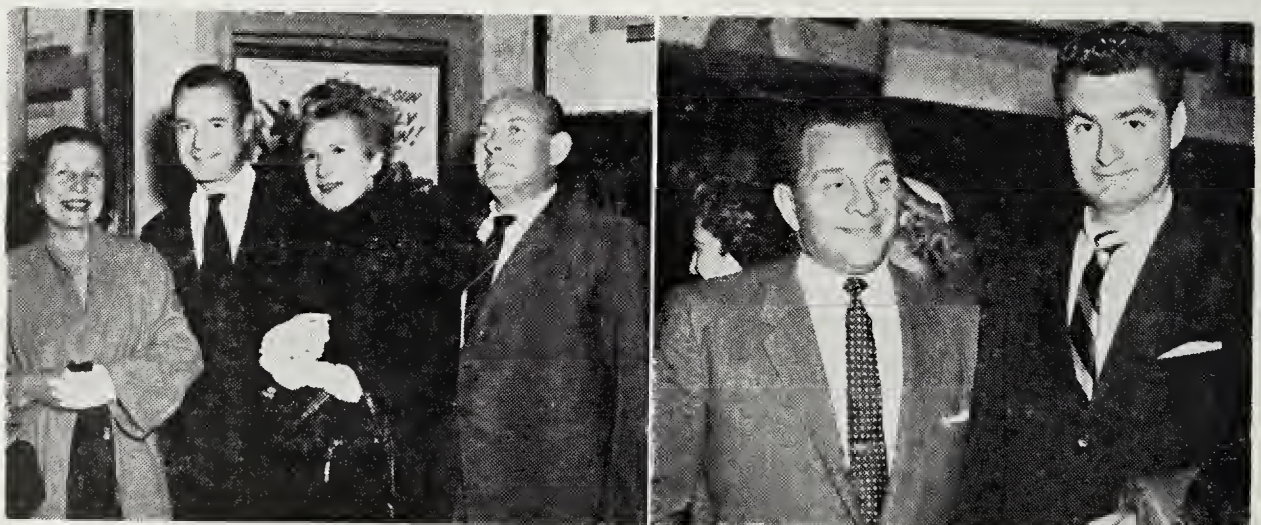
New Orleans—Mrs. William Holiday, wife of the Paramount branch manager, and Mrs. William H. Cobb, wife of the Exhibitors' Poster Exchange head, were appointed co-chairmen of the newly formed ladies auxiliary, Variety Club, Tent 45. Committee chairmen also were named, including Mrs. Frank Lais, Jr., and Mrs. Samuel Wright, Jr., special events; Mrs. Henry Glover and Mrs. Harold F. Cohn, finance; Mrs. G. B. Bicknell and Mrs. John P. Magendie, cerebral palsy; Mrs. Carl J. Mabry and Mrs. Ernest A. MacKenna, publicity; and Mrs. Milton Audemorte and Mrs. Daniel M. Brandon, ways and means.

Mrs. Cobb, who made the announcement, said that the auxiliary will act under the direction of the Variety Club's board of directors, and that it plans to meet regularly the first Thursday of each month in the Variety Club quarters, 920 Gravier Street. Principal activities will be to assist the local parent club to raise funds for the rehabilitation of New Orleans handicapped children and to carry on the established Louisiana cerebral palsy project at the state level.

Philadelphia

Birk Binnard, Stanley Warner Philadelphia zone advertising chief, is on a cruise to Cuba and Honduras. . . . The Lancaster, Pa., City and County United Community Campaign opened with a Hollywood-type sneak preview and workers' rally in the King. . . . Walter Yost, 64, owner, Penway and Grand, Harrisburg, Pa., and Vallee, Mechanicsburg, Pa., and an industry veteran, died. . . . Herman Comer has returned to SW as assistant to Birk Binnard. . . . William Holden was in last week in connection with the opening of "Toward The Unknown" in the Goldman. It is his first independently produced Toluca picture, distributed by Warners. . . . William Goldman has been tendered two civic appointments. He is now a director of the board of the Philadelphia Central City Redevelopment Corporation and chairman of the Mayor's Board of Theatre Control, an organization concerning itself with the censorship of legitimate theatre production. . . . Warners was in the midst of their Roy Haines sales drive; and Paramount was pushing their Oscar Morgan shorts drive. Cooperation of exhibitor friends was requested. . . . MGM was enthused over inheriting that "little theatre screening room" in the old RKO quarters, into which they have now moved. RKO had closed the room for quite some time; but MGM plans to utilize it.

SCRANTON, PA., NEWS—Bert Allen, former manager, Globe, has become assistant manager, Comerford, replacing John Mulkerin. . . . Jim Bingham, formerly of the Comerford, has returned to the West Side, the manager of which is Phil Duffy. . . . Tom Walker and Willard Matthews, Comerford executives, were among those who attended the TOA convention in New York. . . . For his pre-opening campaign on Paramount's "War And Peace," Comerford manager Ed McGovern arranged with Reverend John J. Long, president of the University of Scranton, and with



Among those attending the recent preview of 20th-Fox's "The Best Things In Life Are Free," New York's Academy of Music, were, left to right, Mrs. Victoria Tree; Barron Polan, theatrical agent; Mr. and Mrs. Charles Einfeld, vice-president, 20th-Fox; Alex Arnswalder, 20th-Fox New York exchange manager; and Royce Moodabe, Amalgamated Theatre Circuit, New Zealand, a visitor.

Phila. Grand Jury Asks Return Of Film Censors

PHILADELPHIA — The September Grand Jury recommended last fortnight that the City Council take measures to set up a motion picture censorship board to police films that skirt the boundary of decency. The jury took note that the State Supreme Court had found the old motion picture censorship statute unconstitutional, and asked that a new one be enacted that would be legal. Immoral films are a direct cause of juvenile delinquency, the jurors told Judge Joseph L. Kuhn in Quarter Sessions Court.

Richard McNichols, Superintendent of Public Schools, for the distribution of coupons throughout the schools permitting student admission to the film at a special rate.

Pittsburgh

Sam Navari, Eastwood, will return from a trip to Italy with a bride. . . . Bob Ruskin, former local salesman and now a New York attorney representing area theatre owners in civil actions against film distributors and other exhibitors in antitrust cases, was a visitor from his home in Flushing, N. Y. . . . Elmer Hasley reported than an electrical wiring fire in the concession building at his Lakeside Drive-In caused $8,000 damages. Sportservice took over operation of the Lakeside concession recently. . . . Clem Williams, Williams Film Company, will furnish South Heights firemen, Ambridge area, with monthly motion pictures in South Heights Gardens, starting in November, with admission to be nominal.

All material is on hand, including decorations, for the Roy Haines drive, and the Warners exchange building is bannered for the September to December business contest. . . . The Rex, Curwensville, Pa., a Mid-State unit, closed. . . . The Casino, burlesque theatre which had been dark since late last winter, continued under repair to comply with fire and safety regulations. . . . George Callahan, who heads Exhibitors Service Company and Pittsburgh Film Service Company, stopped on Film Row to discuss PFS taking over the RKO shipping and inspection departments. For the present, these departments are to remain as is at the RKO building. . . . John A. Blatt, Jr., son of John Blatt, Corry, Pa., and Janet Orcutt, Corry, were married. John, Jr., manages the two Blatt circuit outdoor theatres at Williamsport, Pa.

St. Louis

The long dark Midtown, Wood River, Ill., formerly operated by George Evanoff and Clyde Metcalfe, recently was acquired by a furniture company for use as a warehouse. . . . With Adlai E. Stevenson scheduled to speak in the Missouri last fortnight, Teamsters Local 618 announced that it would remove picket lines from the theatre for the occasion. . . . The Colosseum of Motion Picture Salesmen, Loge 19, slated a meeting in the Melbourne Hotel to discuss plans for the annual meeting, to be held in the Kingsway Hotel here, Nov. 10-11. . . . Marshall Magee, Gem, Richland, Mo., was recovering from an emergency appendectomy.

San Antonio

A special screening for exhibitors of MGM's "Tea And Sympathy" was held in the Majestic. . . . Bob O'Donnell, who entered theatre business here in 1940, and who for the last several years has been general manager, Tom Sumners Theatres, is moving to Dallas, where he will operate his own film distributing company. Bill Blankenship, manager, Josephine, will take over the former duties of O'Donnell.

Seattle

H. Neal East, western division sales manager for Paramount, was in town for four days and held a series of meetings at the Olympic Hotel with branch manager Henry Haustein; John Kent, western Washington salesman; Walter Lange, eastern Washington salesman; and exhibitors. . . . Elmer Afseth bought the Rex, Bonners Ferry, from Walter Lee Casey, Jr. . . . Walter Hoffman, Paramount

(Continued on next page)

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EXPERIENCED ASSISTANT MANAGER, qualified as manager, desires position in Philadelphia or suburbs. Best references. Available immediately. Experience with Warner Bros. and Savar Corp. **BOX A926, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

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Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

Blue Laws Challenged By Drive-In Manager

HAGERSTOWN, MD.—Written briefs and oral arguments concerning the validity of Antrim Township's Sunday blue laws were filed recently in the Franklin County Court. The law has been challenged in the case of Robert J. Grochowiak, manager, State Line Drive-In, arrested several successive Sundays for what is charged was illegal operation of the theatre. There was no indication when Judge Chauncey M. Depuy would rule in the litigation.

The action is on appeal from G. Fred Ziegler Greencastle, Md., justice of the peace, before whom the state preferred the original charges against the theatre manager. Ziegler refused to consider the constitutionality issues raised by the defendant's attorney, John W. Keller. Grochowiak and the drive-in's owners, Trans-America Theatres Corporation, have also been indicted for conspiracy to violate the law.

This is a case that will be followed with considerable interest by exhibitors in other areas, many of whom face similar problems.

Wash. State Seethes Over Amusement Tax

SEATTLE—Speaking for local theatre owners, Dwight L. Spracher, executive secretary, Theatre Owners of Washington sent a sharp protest to the City Council and Mayor Gordon S. Clinton over the Council's decision not to eliminate or modify the city's admission tax. Wrote Spracher, "Nothing is harder to correct than a tax once enacted, however discriminatory and unjust it may be. We, as minority members of the Seattle business family, are most disappointed that you failed to recognize and correct the injustice to members of the amusement retailers group who are forced to pay the city rates of six to eight per cent on our gross receipts, against the three and one-third per cent state tax rate that applies to products of other retailers.

"It is most discouraging," he continued, "to note that on the same day the Council took final action on our reasonable request for equalization, you, the mayor, found it necessary to call together leading citizens to discuss and obtain ideas as to how local government agencies could be more helpful in encouraging new industries to settle in Seattle. Wouldn't it be more practical to first consider the welfare and continued existence of small businesses that are already established?" Spracher said that most Council members had admitted, individually, that the admission tax is inequitable.

Meanwhile, in Olympia, Wash., theatres reopened after a two-week closure in protest of the city's five per cent admission tax.

Seattle

(Continued from preceding page)

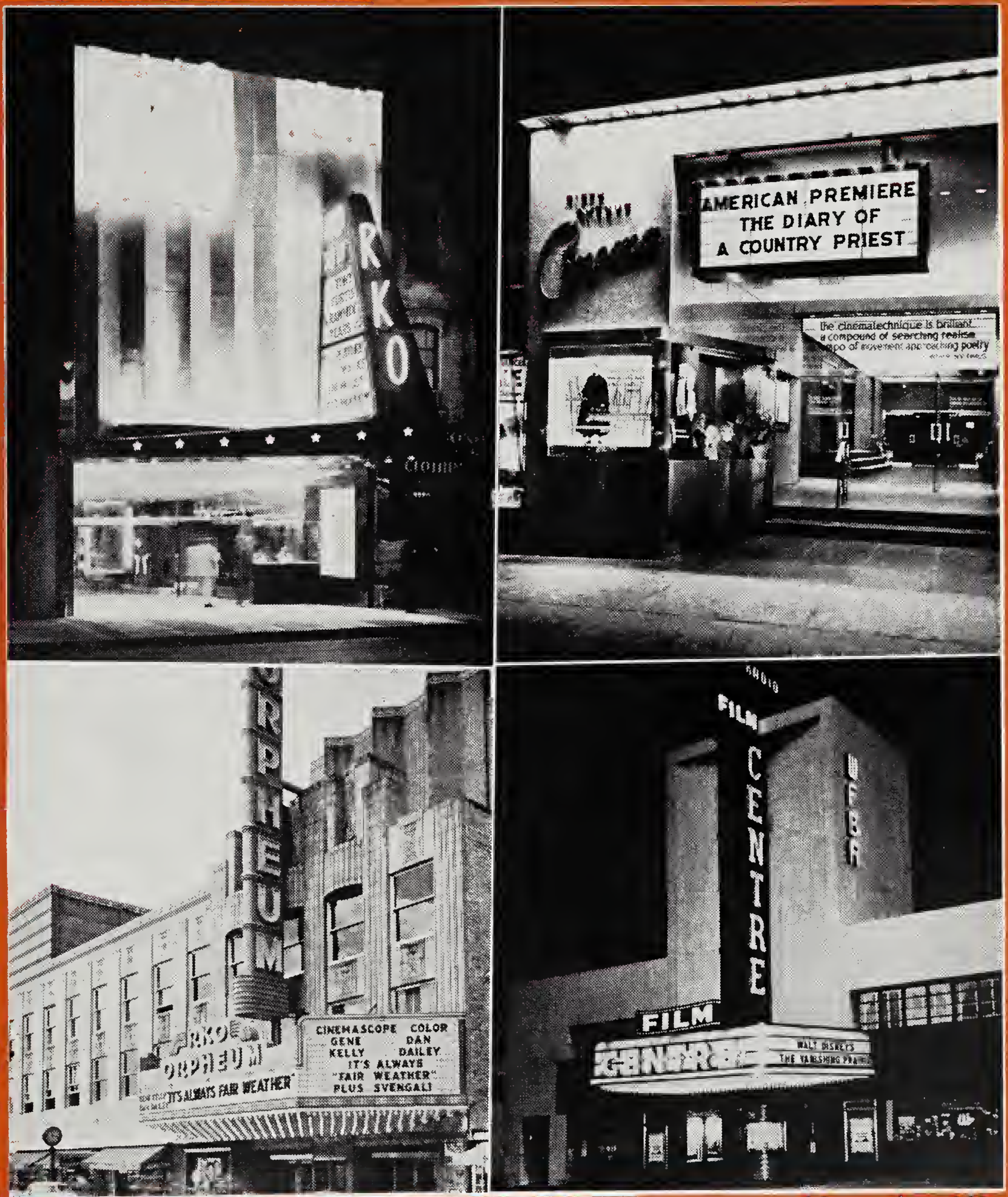
publicity director, is traveling in the territory setting up campaigns for "War And Peace." . . . Willard Coughlin, publicist with Warners, was in San Francisco. . . . Harmon Matin, Royal Metal theatre seats, stopped in Chicago for a convention while enroute to New York for a sales meeting prior to a Florida vaaction with his family. . . . Sammy Siegel, Columbia exploiteer, was working in Portland, as was Allen Wieder, MGM field man . . . Northwest Motion Picture Company, manufacturer of commercial and industrial films, has just completed a film for the Washington Cooperative Egg and Poultry Association on the subject of the manufacture and handling of feeds. . . . Another film producer, the Charles R. Perryman Productions Company, recently completed a film for General Insurance Company. . . . D. Boyden, Army Motion Picture Service, was up from San Francisco on an inspection tour of the northwest. . . . With the fall season upon us, northwest drive-ins are beginning to close. Already closed are the Kenmore and El Rancho and the Sunset Drive-In, Othello. Scheduled to close Oct. 21 is Mrs. E. E. Thompson's Port Townsend Drive-In, the Wheel In. . . . Mrs. Mary Charey, 20th-Fox cashier, entertained at her home with a baby shower for Joan Peterson, boxoffice clerk and assistant cashier. . . . Zollie Volchek, Northwest Releasing, was in Portland, Eugene, and Vancouver, B. C.; and Jack Engerman was in Spokane, both working on the Louis Armstrong show.

William Holden recently made an appearance on stage at the Stanley, Baltimore, Md., in conjunction with the world premiere of his first independently produced film for Warners release, "Toward The Unnkown." He is seen here with Miss Joanne Alford, "Miss Airpower," and Miss Jeanne Steele, "Miss Maryland."

Washington

Sara Young, chairman, Variety Club women's committee, held a meeting of her team captains last month in the Variety Club quarters. . . . Kathern Burtin hosted the WOMPI membership's annual picnic at her home in Cheverly, Md. . . . The Washington Film Council opened its season with president Joseph F. Beattie introducing speakers Wilbert H. Pearson and Jack Evans at a luncheon. . . . Gilbert Newman, Columbia student booker, resigned. . . . Nathan G. Golden, director, motion picture division, Department of Commerce, is out of town for a month to attend meetings and conventions in New York and on the west coast. . . . Some 375 people attended the Variety Club Kick-Off Luncheon in the Shoreham Hotel, launching the 1956 Welfare Awards Drive. The Variety board of governors later tendered a luncheon for Tony Muto, 20th-Fox, who is moving to California to become a producer for the company. . . . Sidney Coper, United Artists district manager; Albert M. Kane, branch manager; and J. E. Fontaine, sales manager, attended a sales meeting in Detroit.

PHYSICAL THEATRE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"FAIR WEATHER"
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CENTRE

The need for matching and surpassing the comforts of home television by remodeling and furnishing was one of the key points made at the TOA-TESMA Equipment Forum in New York last month. Seen here are four examples of recent remodeling projects that show what can be done with existing fronts.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 11, No. 11 **October 10, 1956**

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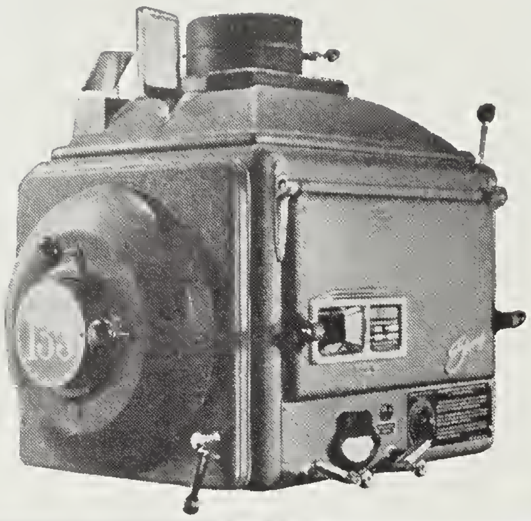
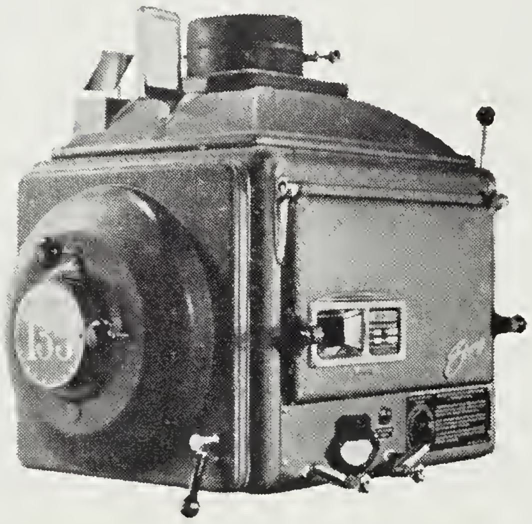
THERE'S AUTOMATION



in projection lighting, too! New projection techniques have imposed conditions of arc operation and control so critical as to make it an absolute necessity. Error in the position of the positive crater, of as little as 1/32", can cause light color change, even actual loss in screen illumination.

IN PROJECTION LIGHTING



The Lightronic Crater Positioning System, a feature of the Strong Super 135 lamp, insures against losing business through faulty presentation. It automatically controls the burning of both carbons, maintains the correct gap length always, and holds the positive crater at the EXACT focal point of the reflector. A perfect light of constant intensity and unchanging color, evenly distributed, is maintained without manual adjustments!

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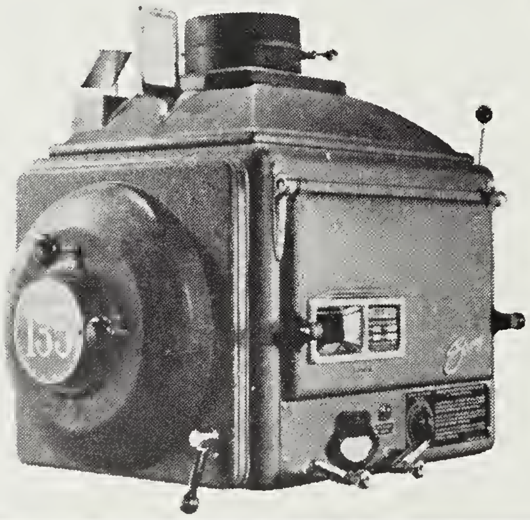

You can, with quick simple changes burn 9, 10 or 11 mm regular or 10 mm Hitex carbons, to attain any desired degree of operating cost, screen illumination, and burning time. The correct light requirements for any presentation technique—even two or more on the same program! It's truly all-purpose—truly the greatest!

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LAYING IT *On The Line*

How Come . . .

exhibitors at the Trade Show in New York's Coliseum last month were not properly warned about the outrageous labor gouging ($400 to have lights strung) after other industry shows had run into the same situation?

theatremen, who are always asking for clarification and information about projection and sound, and other phases of theatre operation, had practically no questions to fire at the board of experts assembled at the TOA-TESMA Equipment Forum?

arrangements had not been made to use a hotel close to the Coliseum as convention headquarters, instead of having everyone scattered all over Manhattan?

so many thousands of persons, who had no interest in the Trade Show other than looting the displays of candy, popcorn, pizza, etc., were given guest passes that many theatremen (prospective customers) refused to battle the crowds?

the small TESMA staff did such a wonderful job with press relations, when TOA did practically nothing to help newsmen get proper coverage?

the firms that exhibit at the Trade Show always seem to be able to top their displays of the previous year for eye-appeal, imagination and information?

in addressing the Equipment Forum Loren Ryder, Paramount's chief engineer, said that "the motion picture industry is in need of a council to sit down and analyze the physical problems of the theatre," when such organizations as the Society of Motion Picture and Television Engineers and the Motion Picture Research Council are in existence?

that drive-in theatre operators, who are doing pretty well, seem to be more interested in improving their operations than indoor theatremen, who would seem to be in greater need for such projects?

the excellent proposal that National Allied and TOA hold consecutive conventions, with the trade show spanning both, was not put into effect long ago?

our feet still hurt from the mileage put on them while attending the Trade Show?

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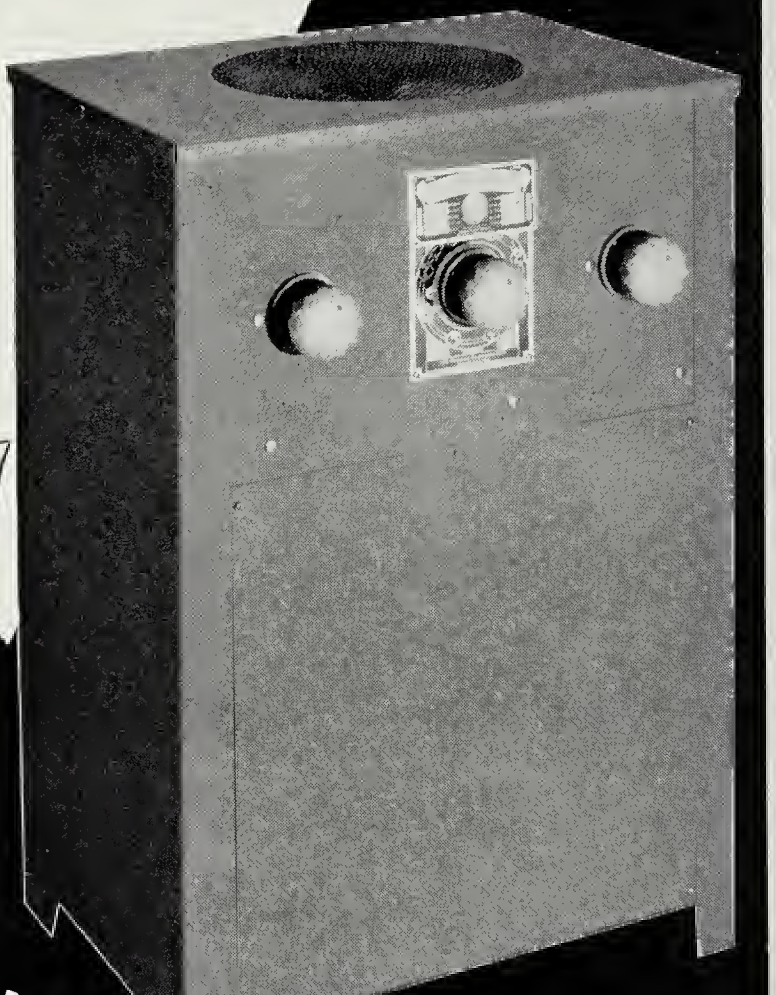

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Film Practices
Small Theatre Film
Rentals and Problems
Taxes and Insurance
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Panelists in the TESMA Equipment Forum, pictured left to right: Ben Schlanger, theatre architect; A. L. Hodges, Theatre Equipment Dealers Association; J. Eldon Peek, TEDA Chairman of its Board; Edwin Gage, Executive V.P., Walter Reade Theatres (TOA); Joseph Zaro, Bijou Amusement Co. (TOA); M. H. Stevens, Bausch & Lomb Optical Co.; Wm. Kelley, Motion Picture Research Council; Don Hyndman, Eastman Kodak Co., Moderator; Lee Jones, TESMA, Neumade Products Corp.; Myron Blank, TOA Chairman of the Board; J. F. O'Brien, Radio Corp. of America; Arthur Hatch, Strong Electric Corp.; Col. F. Cahill, Warner Bros. Pictures Corp.; Loren Ryder, Paramount Pictures Corp.; Leonard Satz, Raytone Screen Co.; Earl Sponable, 20th Century-Fox Film Corp.; Larry Davee, Century Projector Corp. These experts gave short addresses, then answered questions from the floor.

TOA-TESMA Equipment and Drive-In Forums Offered

Ideas Unlimited

THE combined knowledge, training and background of the men who sat in as panel members of the Equipment Showmanship Forum conducted by TOA-TESMA-TEDA at their convention and trade show in New York last month, is enough to stagger the imagination. The object of this forum was to give theatremen an opportunity to draw upon this vast reservoir of theatre know-how by listening to the speeches and asking questions. All those present could not have left without taking with them at least one or two new ideas which will make them better exhibitors.

Myron Blank, retiring president of TOA and the new chairman of the board, expressed the exhibitors' point of view in his opening remarks when he said, "We, as exhibitors, depend on equipment people for new progress . . . Our theatres must be more comfortable and more inviting than living rooms." Blank asserted that this progress should not only be restricted to projection and sound advances, but in all phases of interior and exterior design and furnishings if the public is going to be drawn away from the television set and return to the nation's theatres on an increasing and regular basis.

The keynote address was made by J. F. O'Brien, of the Radio Corporation of America. He explained that there are theatres which consistently fail to do good business with the *good* pictures, and that in most cases the cause was that the films were better than the theatres in which they were exhibited.

O'Brien said that the latest technical advances must be used "to maintain the competitive balance. The difference between good and bad business might be new techniques and furnishings."

Recognizing the fact that many exhibitors are trying to keep their expenses down as much as possible because of the difficult times, O'Brien cautioned against the dangers of "a false economy." A delay in needed improvements, he said, will hurt the boxoffice, and lower the trade-in value of equipment when it is replaced.

PHYSICAL THEATRE
Vol. 11, No. 11 October 10, 1956

Concrete Suggestions

The next speaker was Edwin (Pete) Gage, of Walter Reade Theatres, who offered a number of concrete suggestions and ideas based upon the experience of his circuit.

Gage stated that home television offered three factors which had great appeal to the average person: comfort, volume control and temperature control. Elaborating on these points, Gage stated that the comfortable living room furniture, the chance to maintain a satisfactory sound level, and the ability to keep the room temperature comfortable were elements which must and can be simulated by theaters.

Turning his message to remodeling, Gage discussed a number of projects which can usually be done by the theatreman or his staff, at a minimum of cost. One of the projects he described is a love seat which the Reade circuit has developed. As explained by Gage, the love seat is made of two existing chairs by removing the center standard. A piece of playwood in the center to fill out the seat, and then the dual seat is recovered with metal pans on the back and bottom. The advantage of this method, Gage

(*Continued on page PT-12*)

Seen here is a demonstration of the tremendous illumination obtained from a modern carbon arc. The light is so powerful that it can cast a strong shadow of a bright 200-watt filament lamp.

New Research Laboratory Helps Uncover The

Carbon Arc's Secrets

A recording spectroadiometer, one of the few such instruments in existence, automatically plots a curve of the color output of projector carbon arcs in 90 seconds—a task that had previously required half a day of effort.

A NEW "particle" theory has been advanced by scientists at the new research laboratories of National Carbon Company, a division of Union Carbide and Carbon Corporation, to explain where the bright light comes from in the carbon arc used in motion picture projection.

The entire illumination for the theatre's large screen comes through an opening no larger than a postage stamp and is supplied by a carbon arc, an enormously bright and continuous "spark" between two carbon electrodes.

Dr. C. E. Larson, vice-president in charge of research for National Carbon Company, explains that the operation of the carbon arc can be understood by drawing a comparison with the common trick of using a magnifying glass to focus radiation from the sun on a sheet of paper, so that the concentrated rays burn a hole in the sheet. A special furnace concentrates carbon-arc rays in a similar fashion. It produces a brightness intensity roughly equivalent to that of the sun's surface, in a region no larger than the head of a pin.

Although the high-intensity arc was developed about 40 years ago, Dr. Larson continues, one all-important question has not yet been answered satisfactorily: Where does the super-bright light come from?

Where Light Comes From

The highly concentrated energy of the arc makes a crater or pit in the end of the positive electrode, and at one time it was thought that the brilliant light comes from atomic processes in this crater cavity backed up by the glowing incandescent crater floor. But this theory has been radically modified by researchers at National Carbon's Parma, O., laboratories, and what is now believed to happen is something far more complicated. Dr. Larson's explanation is as follows:

"Powerful electrical currents heat the crater design to temperatures of 10,000 to 12,000 degrees Fahrenheit, roughly the temperature of the sun's surface. Part of the material at the floor of the crater vaporizes into tiny particles of the order of a millionth of an inch in diameter. These particles, probably in the form of white hot liquid droplets, stream out into the crater and on into the space between the carbon electrodes of the arc to form a long, luminous tail flame or 'comet tail.' Smaller particles, of atomic or molecular dimensions, also contribute something to the light, but are not the major source."

A detailed knowledge of this process, Dr. Larson says, is expected to lead to the development of brighter arc and, combined with the results of crystal studies, to electrodes that will stand up to higher and higher currents and temperatures.

Unique Auditorium

As part of the research program to understand more about carbon arcs, the Parma laboratory includes a unique and specially designed auditorium. The conventional small auditorium is usually wide and short, and seats are arranged in curved rows. The Parma auditorium, however, is long and narrow—so that light may be projected a hundred feet onto a large screen. This arrangement makes it possible to achieve the general sort of projection conditions found in

(*Continued on page PT-10*)

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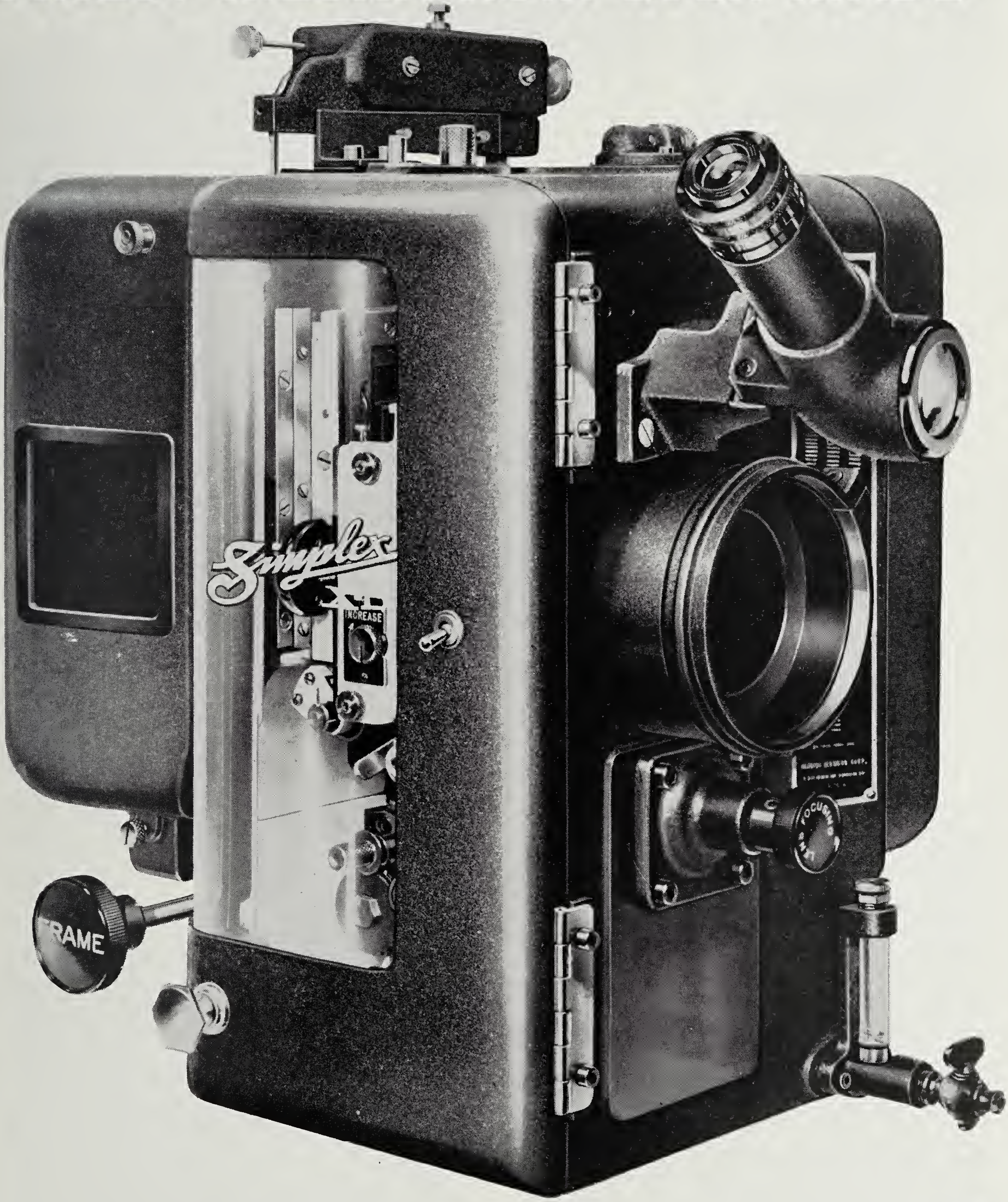
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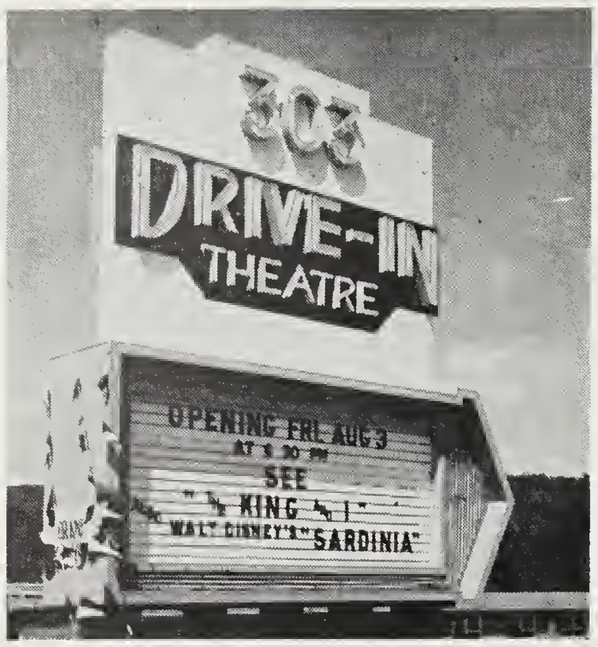
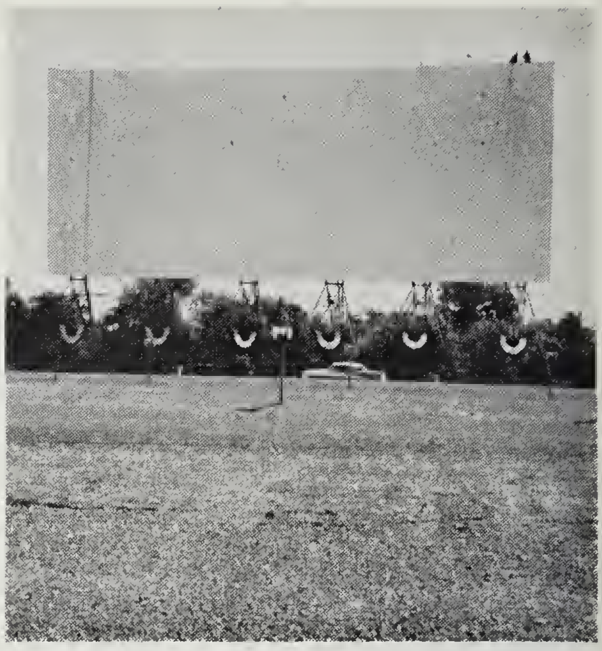


Patrons are greeted by the striking sign board (left), and pass quickly through the four ticket booths (above). The tower (right) is 80 by 135.



THE 303 DRIVE-IN

DRIVE-IN THEATRES

ALTHOUGH this year may not set a record for the number of new drive-in theatres that have been constructed, there has probably been no other period that has seen as many giant, deluxe outdoor theatres go into operation.

A current example of this trend to "super" drive-ins, is the 303 located in Orangeburg, New York.

Constructed at a cost in excess of $500,000, the 303 has a car capacity of 2,200, with ample room left for additional ramps on the generous 30 acre tract which houses the drive-in.

It is quite obvious that each area of this theatre has been given careful consideration and equipped so as to offer the finest in service and entertainment. Located off the 303 Highway, there is a large holding area which can accommodate hundreds of cars waiting to enter, without obstructing traffic on the busy road. Incoming cars are quickly and efficiently handled by the ticket booths, which can service four lanes at one time. The Taller and Cooper automatic admissions system is another factor in the smooth operation.

The combination concession and booth building is of cinder-block construction, and is colorfully painted. Centrally located, it is convenient from all ramps. The concession area is of the cafeteria type, and has six lanes to serve and service the large crowds. A wide variety of products are sold, and most of these items are in self-service cases and containers, making it a simple matter for patrons to select what they want, and also to keep the staff required down to a minimum.

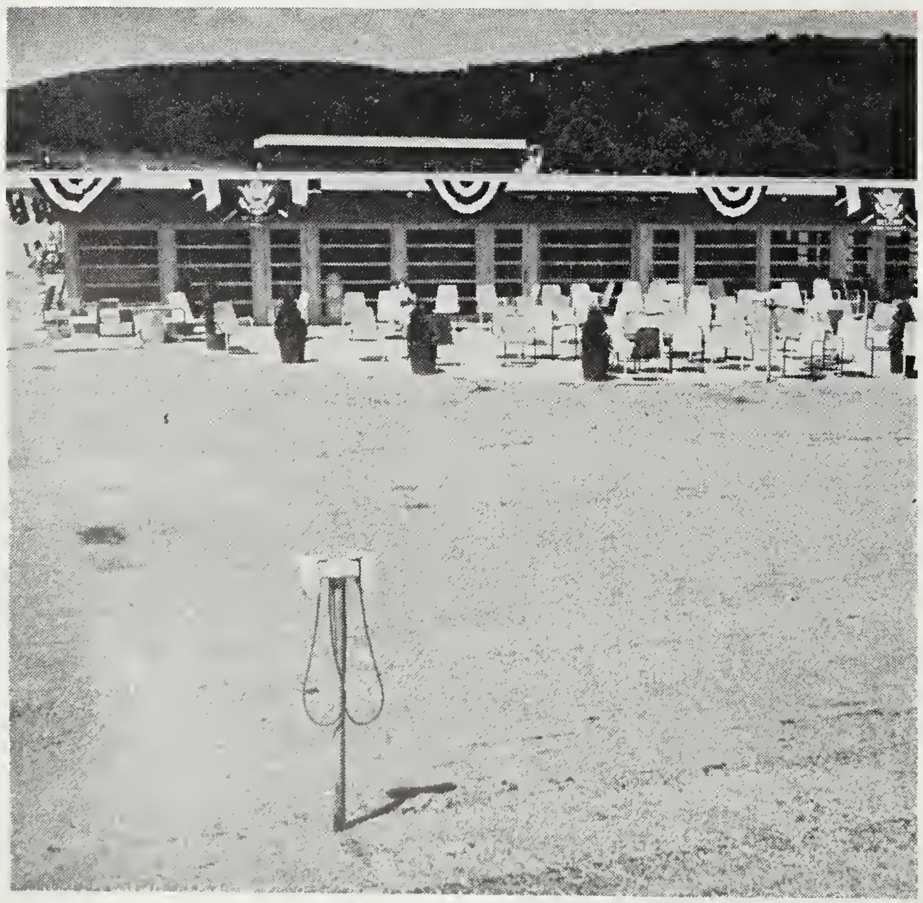
Directly in front of the refreshment building is a patio brightly painted, and with a number of comfortable metal chairs for the use of patrons who wish to see the film from that location.

Directly in back of the concession building is the extensive playground area. With equipment supplied by Miracle Equipment Company, a good deal of thought and cash has apparently gone into this section. Some of the devices include a power-driven ferris wheel, a power-driven merry-go-round, swings, slides, etc.

The screen tower at the 303 was designed by John Selby and is 80 by 135 feet. The screen surface was furnished by Manci-Vision, and presents a picture 56 by 135 feet that is bright and sharp. In-car speakers were supplied by the Ballantyne Company.

A well equipped booth insures the patrons that they will be able to enjoy all

(Continued on page PT-11)



Concession Building and Patio

Children's Play Area

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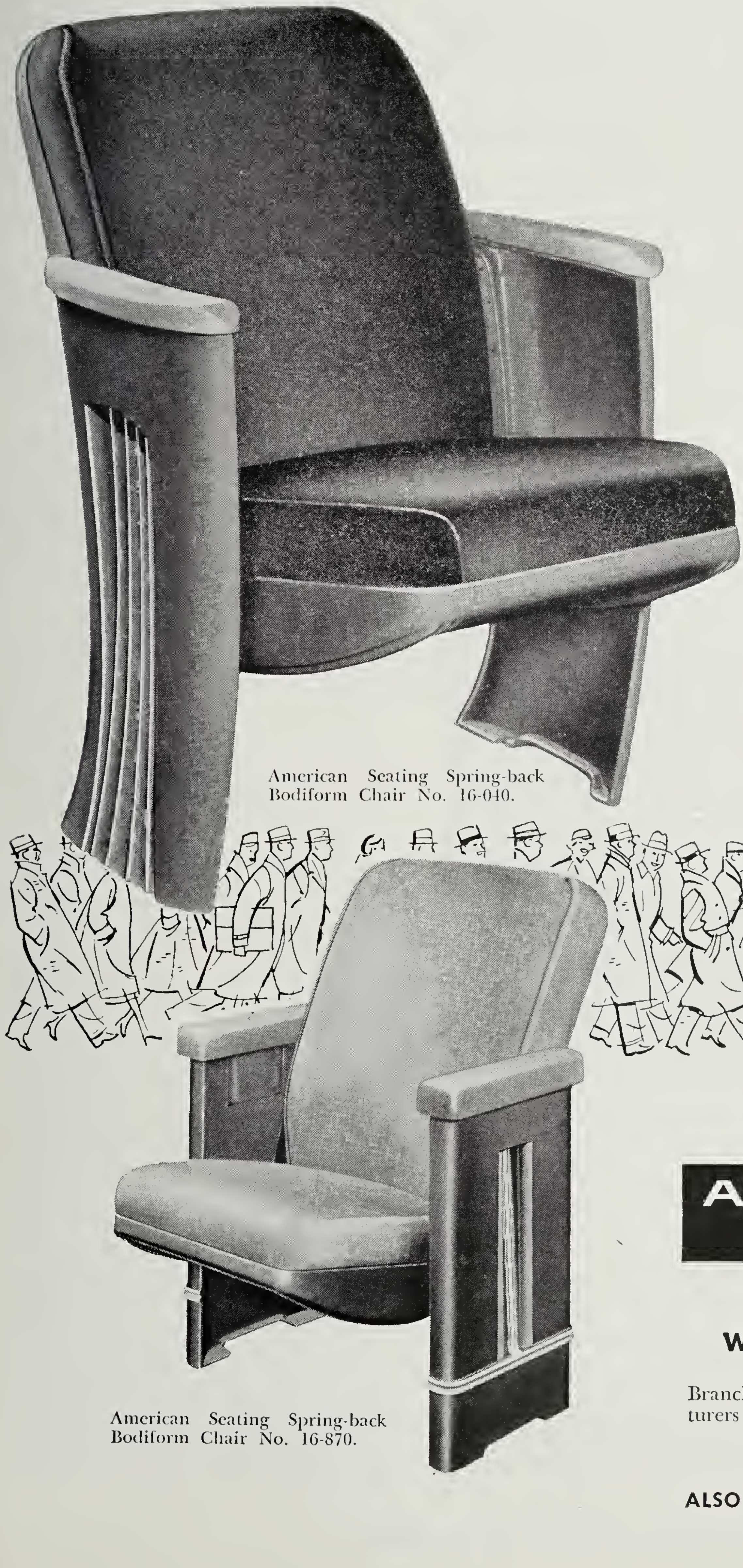
Attracting customers to your theatre is easier when you lure them with the comfort of American Seating Bodiform Theatre Chairs.

Full-upholstered spring-back Bodiform Chairs are scientifically designed to fit the contours of the human body. This means correct posture, restful comfort. The ¾-safetyfold spring-arch seats are full-upholstered, with full rubber pad. They permit controlled resiliency, allow more room for passing, easier housekeeping.

All Bodiform standards are of gray iron. For sturdiness and quiet, middles have turned-in feet, which eliminate stumbling.

American Seating offers the most complete line of theatre chairs on the market, with the greatest use-values in every price bracket. Call in an American Seating representative. Let him show you how Bodiform Theatre Chairs can bring you bigger box office through luxurious comfort to your patrons.



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Plans To Hold '57 Show With TOA And Allied Drawn Up By TESMA

NEW YORK—The Theatre Equipment and Supply Manufacturers Association, in addition to conducting the giant Trade Show held in the Coliseum last month, also held one of its stormiest and most exciting conventions.

Whether or not to continue the recent practice of holding trade shows jointly with national exhibitor organizations, brought heated arguments pro and con at the annual membership meeting of TESMA. Feeling strongly that since theatre supply dealers are the chief purchasers of equipment, a segment of the TESMA membership asked for a return to the old method of holding the trade show with the Theatre Equipment Dealers Association, and pass up what they feel is the costly joint effort with TOA or Allied. The first combined trade show was conducted in 1952 with National Allied.

After considerable debate something of a compromise was reached. The TESMA board of directors was authorized to continue negotiations with TOA, National Allied, and the National Association of Concessionaires to meet in convention and trade show at the American Hotel, Miami, Fla., in mid-November of 1957. According to executive secretary Merlin Lewis these negotiations have progressed to the point that formal invitations have been sent to the three organizations. NAC indicated that it will accept. TOA had previously agreed to the joint show next year. Allied is expected to give its answer very shortly.

However, it was also decided by the TESMA membership that a separate meeting with TEDA will be held at a mutually agreed upon time and place.

As it stands now the plan would be to have both major exhibitor organizations hold consecutive meetings, with the trade show spanning both conventions. In this way both theatre owner groups would be able to attend the trade show.

Another potential bone of contention, a Code of Advertising Ethics to police the advertising of equipment manufacturers, was averted when the general membership failed to take on any action on the proposal. The general feeling was that there was no real necessity for such a code at this time.

Election Results

The results of the mail balloting for vacancies on the board of directors of TESMA saw Arthur J. Hatch, president of Strong Electric Company, and Marty Wolf, sales manager of Altec Service Corporation elected to serve three-year terms.

Reelected for three-year terms were Clarence Ashcraft, Ashcraft Manufacturing Company, and M. H. Stevens, Bausch and Lomb Optical Corporation.

Merlin Lewis will continue as executive secretary of the organization.

New Chairman, Three Board Members Elected By TEDA

NEW YORK—The new chairman of the Theatre Equipment Dealers Association is J. Eldon Peek, of the Oklahome Theatre Supply Company, it was revealed at the annual TEDA membership meeting in the New York Coliseum. Peek replaces Tom Shearer, of the B. F. Shearer Company, Seattle.

Other results of the balloting saw L. M. Wutke, Los Angeles; Al Boudouris, Toledo; and M. E. Frosch, Minneapolis, elected as new board members.

Reelected to the board were W. A. Hodges, New Orleans; W. C. Carrell, Louisville, Ky., and E. H. Geissler, Atlanta.

Ray G. Colvin continues as executive director of TEDA.

Indoor-Outdoor Theatre Construction Started

ALL-WEATHER
DRIVE-IN THEATR
TO BE COMPLE
PRUDENTIAL

BABYLON, L. I.—An all-weather indoor-outdoor theatre, designed for a maximum capacity of 2,000 cars for the drive-in, and 1,300 patrons for the hard-top theatre, is under construction on the Sunrise highway, Amityville, L. I., by Prudential Theatres.

The two theatres on a single site is claimed to be a departure from anything ever attempted by movie exhibitors, and is the first of its type in the world. Prudential Theatre officials are aiming at a mid-March opening.

According to the designs created by architect Drew Eberson, the main structure will be air conditioned and heated, and will contain the cafeteria and concession area, and a restaurant on the upper deck with a view of the outdoor screen. There will also be a dining and viewing terrace immediately in front of the concession buildings.

The theatre is designed to take all new techniques of wide-screen production with the wide convertible screen. The outdoor screen will be 140 feet by 60 feet. The stadium-type enclosed theatre will be open the year 'round for matinee and evening performances in all types of weather; the drive-in will operate at all times with evening performances.

Shown at the ground breaking ceremonies, left to right, are Babylon Judge Charles Pfeifle, Lindenhurst Mayor Joseph Spellerberg, Fred Koontz of Prudential Theatres, Babylon supervisor Donald Muncy, Prudential district manager Harry Birkmier, Walter George of the West Babylon school board, and Noman Siskind, Copiague school administrator.

Carbon Arc's Secrets

(Continued from page PT-6)

neighborhood theatres and, if necessary, to conduct studies of Cinerama-type wide screens.

The Booth

The design of the auditorium's projection booth is the result of considerable experience and planning. It includes three "projection ports": one for 16mm. film, one for 35mm. film, and a spotlight-arc unit for slides. In the booth are two outlets, 500-ampere circuits, to supply power for standard and experimental arcs (home-type outlets provide about 30 amperes); buttons to raise or lower the screen by automatic remote control; and a control panel for a rack of photocells or "electric eyes" to measure brightness distribution over the surface of the screen.

A door of the booth opens directly to a large laboratory for basic research on carbon arcs. One of the most important problems under study involves two special instruments, a recording spectroradiometer and a recording spectrometer. These instruments are used to study the light of carbon arcs.

Carbon arcs represent modern applications of a principle discovered in an English laboratory more than 150 years ago. The carbon arc awaited the development of large-scale sources of electric power, and the first commercial arc light was displayed in Cleveland's Public Square in the summer of 1876. Today's commercial arc lights produce brightness intensities of from 350 to 1200 candles per square millimeter (a standard electric lamp produces at its frosted-glass surface about a sixth of a candlepower per square millimeter).

SMPTE Sound Award To Charles C. Davis

New York—Charles C. Davis, special projects engineer for Westrex Corporation, Hollywood, has been selected as the 1956 recipient of the Society of Motion Picture and Television Engineers' Samuel L. Warner Memorial Award. The medal was presented to Davis Oct. 9, during the Society's 80th semiannual convention at the Los Angeles Ambassador.

C. C. Davis

The Warner medal, which was first awarded in 1947, is given in recognition of outstanding achievement in sound motion-picture engineering. Davis was selected for his development work in sound recording systems including an improved film transport mechanism universally referred to as the Davis Drive, for which he received an Academy Award, and a multi-track magnetic board with extremely low crosstalk.

Davis joined the staff of Electrical Research Products, Inc., a subsidiary of the Western Electric Company in 1928 as a theatre installation engineer. He has been associated with Western Electric and its subsidiaries for the past 28 years, devoting his efforts to the development and improvement of sound recording and reproducing mechanisms.

He was recommended for this award by a committee under the chairmanship of William A. Mueller of Warner Brothers Pictures, and including Joseph E. Aiken, U. S. Naval Air Station, Lorin D. Grignon, 20th-Fox, John A. Maurer, J. M. Developments, Inc., and William B. Snow.

National Carbon Ups Two

New York—J. W. Scales has been named manager of the mid-eastern division of the carbon products sales department of National Carbon Company, a division of Union Carbide and Carbon Corporation. He will make his headquarters at National Carbon's Pittsburgh offices.

It was also announced that R. L. Westlake has been named manager of the central division of the carbon products sales department of National Carbon Company. He will make his headquarters at National Carbon's Chicago offices.

The 303 Drive-In

(*Continued from page PT-8*)

of the latest projection and sound systems as faithfully reproduced as top-quality equipment will allow. Motiograph AAA projectors are used, and the Ashcraft Super-Cinex arc lamps and three Ashcraft 160 ampere rectifiers supply the brilliant light source. A 750 watt Motiograph sound system produces the fine sound piped to the speakers.

In order to be able to operate 12 months out of the year, 1,000 in-car heaters have been supplied.

The 303 Drive-In is operated by the Skouras Theatres Corporation and owned by 303 Drive-In Theatre, Inc. It was designed by Leon Einhorn, well-known Albany architect.

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Equipment Manufacturers Select Their New 56-57 Executive Line-up

The newly elected board of directors of Theatre Equipment and Supply Manufacturers Association, Inc., are, standing, left to right: Martin J. Wolf, Altec Service Corp., new member; Clarence S. Ashcraft, C. S. Ashcraft Mfg. Co., re-elected; Larry Davee, Century Projector Corp.; Fred J. Wenzel, Wenzel Projector Co.; Arthur Hatch, Strong Electric Corp., new member; V. J. Nolan, National Carbon Co. Seated, left to right: Merlin Lewis, executive secretary; Oscar F. Neu, Neumade Products Corp., president emeritus; Lee Jones, president; Thomas LaVezzi, vice-president; Fred C. Matthews, Motiograph, Inc., former president; Ben H. Adler, Adler Silhouette Letter Co. Those missing are: J. A. Fetherston, Kollmorgen Optical Corp.; A. E. Meyer, International Projector Corp.; J. F. O'Brien, RCA; M. H. Stevens, Bausch & Lomb, re-elected; J. Robert Hoff, The Ballantyne Co.

Ideas Unlimited

(*Continued from page PT-5*)

stated, is that four inches of additional space are obtained without installing new seats; since the seats are the same distance apart as two 19 inch seats there is no disruption of the existing seating plan or sight lines; the final results have a great appeal, particularly to the younger theatre-goers.

Turning to a variety of subjects, Gage reported on how his circuit remodeled some theatre marquees by attaching panels to the fronts and sides and installing reflector lights to achieve a new, modern appearance at a minimum cost. Another suggestion was that theatre operators make sure that the lights used in the theatre coincide with the seasons—using warm colored lights, such as red during the winter and lights that give a cool effect in the summer months.

Discussing maintenance, Gage said that attention must be given seemingly small matters, such as removing chewing gum from seats and carpets properly and promptly, making sure that springs are properly tied when recovering chairs, and placing a number of thermometers throughout the theatre to check on proper heating.

High Fidelity

Almost a direct contrast to the Gage address, which concerned itself with specific suggestions and ideas, were the comments of the next speaker, the well-known theatre architect Ben Schlanger. Schlanger attempted to project into the next three or four years to discuss what he called "high fidelity" motion picture presentations.

Schlanger told the group that "in order to do the best you must have the best that science can provide." The public, Schlanger continued, has proved that it will pay for high fidelity performance and that the industry should take advantage of this situation. In Schlanger's opinion one of the ways of creating this high fidelity was for every theatre to make full use of the wide film systems. "The full wide film system," Schlanger said, "in average theatres will provide a marvelous picture."

Turning to auditorium design, Schlanger once again voiced his opinion that the ideal auditorium is one in which the viewer is made aware of nothing other than the picture. Long an advocate of "neutralized" settings for motion picture presentations, Schlanger informed the exhibitors that an example of this theatre of the future can be seen next spring in Williamsburg, Va., which will be opened to the public as part of a permanent historical display.

(*Continued on page PT-14*)

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Your soft drinks may be king-size . . .

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National Carbon Arc Sales Meeting Held

SKYTOP, PA.—The arc carbon department of National Carbon Company, a division of Union Carbide and Carbon Corporation, recently concluded its annual sales meeting here, at Skytop Lodge.

J. R. Johnstone, manager of carbon products sales, was in charge of the meeting, which was attended by division sales managers and members of the lighting carbon sales organization from throughout the country.

In opening the meeting, Johnstone emphasized the importance of National Carbon Company's extensive research and development program in making available new and improved arc carbon products to keep pace with the technology of the motion picture industry, saying that last month "National Carbon dedicated its new multi-million dollar research laboratories at Parma, O., where the most modern research tools available will be used in our continuing search for better light sources."

Johnstone called attention to the recent introduction of new and improved 10mm. and 11mm. high intensity projector carbons by National Carbon Company, and to the "Oscar" winning yellow flame carbons for motion picture production.

Doubles Expansion Plans

NEW YORK—Doubling the expansion plans it disclosed last April, National Carbon Company, a division of Union Carbide and Carbon Corporation, announced it will increase its annual productive capacity of carbon and graphite electrode products by more than 100 million pounds.

"Most of the 50 million pround capacity increase announced in April has been completed and is now in production," A. S. Johnson, president of National Carbon Company, said in revealing the new expansion plans.

Breuer Names Gen'l Sales Mgr.

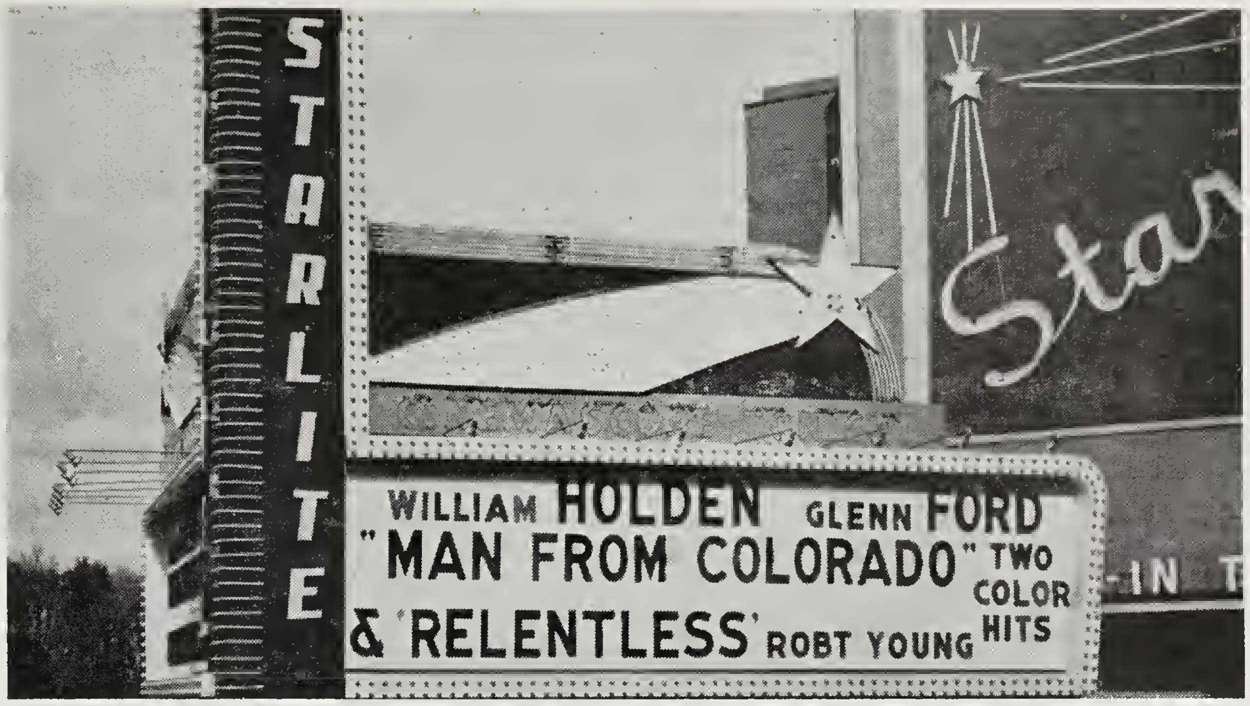
CHICAGO—President Adam Breuer, Breuer Electric Manufacturing Company, announced the appointment of Robert L. Kline as the company's new general sales manager. Kline will supervise all sales for the company's complete line of heavy duty and noiseless vacuum cleaners, floor scrubbing machines, portable electric blowers, and dust collectors.

Kline has, since 1949, been the Breuer regional sales manager for the west coast and the western provinces of Canada. New regional sales manager for the west coast will be Frank Young, formerly associated with Richter Engineering Company of Los Angeles.

Raytone Improves Screen Paint

NEW YORK — The standard drive-in screen paint prcduced by the Raytone Screen Corporation is now being made available in a heavier paste-like consistency especially for application with a roller, it was announced by Leonard Satz, company treasurer.

According to Satz, the heavier paint makes it possible to apply a denser coat thus reducing the amount of labor required to paint a screen, without limiting the efficiency of the screen coating. The weathering qualities are considered to be equal to that of standard paints.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Two Wagner Enduronamel panel assemblies, each measuring 25 feet in length, were used to obtain large changeable copy areas on the new attraction boards erected by the Cooper Sign Co., for the Starlite Drive-In, in Niagara Falls, N. Y. Seventeen and 10-inch red plastic letters, were also used.

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Engineers Give Top Honor To Dr. Goldsmith

New York—Dr. Alfred Norton Goldsmith, eminent motion picture and television consultant, has been selected by the Society of Motion Picture and Television Engineers as the 1956 recipient of its highest award, the Progress Medal. Dr. Goldsmith received this award during the Society's 80th convention at the Los Angeles Ambassador, October 9.

The Progress Medal was established in 1935 to honor outstanding achievement in motion picture, and later television, technology. Dr. Goldsmith was selected as this year's recipient "for his many contributions to the progress of sound motion picture and television engineering, particularly his early recognition of the importance of a tri-color kinescope and his concept of the means for its accomplishment." Dr. Goldsmith holds the patent on the aperture mask phosphortriad color kinescope tube.

Dr. Goldsmith has been active in research since he joined the General Electric Company in 1915. He was Director of Research of the Marconi Wireless Telegraph Company of America and of the Radio Corporation of America, of which he later became vice-president and general engineer. He presently serves as consultant to such companies as RCA, the National Broadcasting Company, and the Eastman Kodak Company.

SMPTE Medal Given Posthumously

The Society of Motion Picture and Television Engineers has awarded the David Sarnoff Gold Medal for 1956 to Robert E. Shelby, vice-president and chief engineer of the National Broadcasting Company until his death on Dec. 6, 1955. Presentation of the posthumous award was made to Mrs. Shelby yesterday during the Society's 80th convention at the Los Angeles Ambassador.

The Sarnoff Medal Award was established in 1951 "to give recognition to recent technical contributions to the art of television and to encourage the development of new techniques, new methods and new equipment which hold promise for the continued improvement of TV."

Nomination of Shelby for the Sarnoff award was made by a committee under the chairmanship of T. Central Veal of Eastman Kodak.

In 1955 the Sarnoff award went to Bernard D. Loughlin of the Hazeltine Corporation.

Ideas Unlimited

(Continued from page PT-12)

Pointing out some of the projection problems that still must be solved, the next panelist to speak was Loren Ryder, Paramount Pictures top technical man. "Today," Ryder said, "prints carry more pictorial intelligence than is being put on the screen." One of the major deterrents to reproducing all that is on the film is the heat problem and the elimination of buckling of the film, Ryder continued.

Turning to matters of more general, rather than technical nature, Ryder criticized the motion picture industry and compared it with the auto industry. Ryder said that the automobile industry stresses individual comforts and desires to create a mass market, but that the film industry is now merely providing mass entertainment, and has lost the feel of the individual.

Modernize—Standardize

"Modernization and standardization on an industry-wide level is my formula for the continued success of this industry." With this thought the next speaker, 20th-Fox technical chief, Earl Sponable, told the assemblage that the future of motion picture business is now in the hands of the exhibitors and the equipment people. Sponable stated that production developed sound 30 years ago to revive the industry, and that production also developed the wide screen systems a few years to do the rescue job once again. It is Sponable's contention that, "Today the solution will not come from the producers," and that the theatremen and those who make and supply the equipment used in theatres will have to make the next major contribution.

Sponable attacked the many theatres that he said are operating with obsolete equipment, and sloppy projection and sound practices. He said, "Today we can improve lenses, sound equipment and other projection and sound equipment greatly. The problem is getting these improvements into the theatre."

Questions and Answers

After the formal addresses the forum

The Motion Picture Industry's International Trade Show at the New York Coliseum was opened formally by TESMA's president Lee Jones (cutting the ribbon) and, left to right: Walter Reade, Jr., TOA's former president; Ernest Stellings, TOA's newly elected president; Jones, Donald Schine, Schine Theatres; Myron Blank, retiring TOA President and new Board Chairman; J. J. Rosenfield, assistant to the TOA president, holds the ribbon, right.

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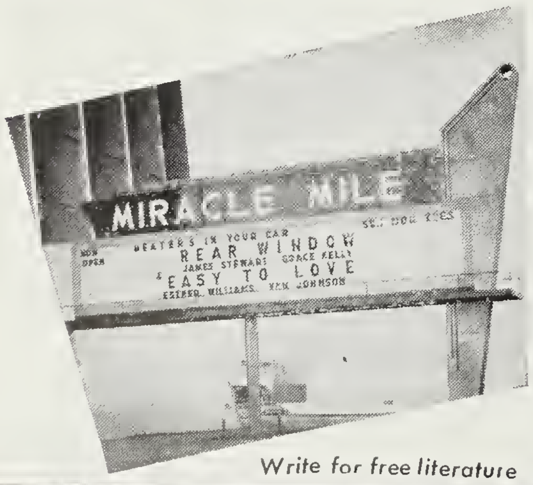

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was thrown open to questions from the floor. In response to a complaint about the difficulty of obtaining prints with magnetic sound tracks, Sponable explained that the magnetic prints were not getting enough play, with only 22½ per cent of the theatres being able to use stereophonic prints, and that it was economically impossible for 20th-Fox, at least, to increase the number of magnetic prints. However, Sponable reported that 20th-Fox is now making field tests on a combination magnetic-optical print, and expects to have them available in a short while. This announcement brought some comment from Ryder who voiced his disapproval of the combination prints, as he believed that they cut down on the efficiency of the optical track, which Ryder and Paramount have always insisted was the best for general theatre use.

A discussion of scratched and cut prints then developed. Agreeing that the situation is serious and costly, Don Hyndman, of Eastman Kodak, and Forum moderator, indicated that it was not as widespread as some may be led to believe. Hyndman said that his company purchases 150 to 175 tons of scrap film each month, and that after a cleaning approximately 80 per cent of this scrap film would be in good enough condition to be used in the theatre.

DRIVE-IN FORUM

In addition to the Equipment Forum, the convention also conducted a drive-in meeting, and although much of the discussion dealt with exploitation and concession matters, there were comments made which would be of interest to those interested in the physical operation of outdoor situations.

The chairman of the meeting, Joseph J. Rosenfield, said that today the drive-in is the most important part of exhibition, and that the day of sloppy presentations is over. Drive-in theatre operation, Rosenfield cautioned, now requires the full attention of the theatreman.

Jack Braunagel, who operates a number of drive-ins out of Arkansas, holds the belief that the drive-in has enough to entertain the entire family so that this form of film exhibition can successfully combat home television. Braunagel then went on to discuss the importance of "gimmicks" to attract and hold patronage, and the need to develop managers that are exploitation minded.

Douglas Amos, of Lockwood and Gordon Enterprises, Boston, gave an informative talk on various phases of drive-in construction. Some of the points covered by Amos included the importance of a topographical survey before a drive-in is built. Sight lines, particularly for the back ramps must be given serious consideration, and according to Amos at least 18 inches of clearance should be allowed. Turning to the important topic of drainage, it was suggested that the degree of pitch for proper drainage should be about 1/12 of an inch per foot. Amos also gave some data about surface materials, speaker maintenance, placement of concession buildings, and the need for proper lamphouse ventilation, which is sometimes neglected, Amos said.

Panel member Al Forman, of Portland, Ore., stressed the importance of providing proper safety facilities for drive-in patrons regardless of whether or not there are compulsory safety regulations in effect. Forman said that ample off-highway holding areas are very important. Once on the field, Forman continued, the management should see to it that the cars are safely guided to a ramp location and not allowed to drive aimlessly, thus increasing the danger of accidents.

Lighting Problems

An interesting discussion of drive-in screen lighting problems developed. William Kelley, of the Motion Picture Research Council, Hollywood, said that as yet there are no standards for drive-in screens as it is presently impossible to bring light levels up to where they should be. One solution, according to Kelley, might be the use of directional screens as opposed to the matte screens currently in use. However, no such screen has been put into use as yet. Another factor which hinders getting more light on drive-in screens is the effect of stray light, which is a much greater problem and more difficult to control in outdoor theatres.

Don Hyndman, of Eastman Kodak, said that a drive-in screen should, theoretically, be as bright as indoor screens, but that it is almost impossible to achieve this result. The film in use today, Hyndman said, can not do the job. At the present time, Hyndman continued, the majority of drive-ins are projecting the maximum amount of light that black and white film can stand. He explained that black and white film is made of silver deposits on a gelatine base, and that silver is a great conductor of heat. According to Hyndman, however, at the present time there is no practical or economical process available which could eliminate the use of silver, or make black and white film less susceptible to heat. "There is no answer at the present time," Hyndman concluded.

(*Continued on page PT-16*)

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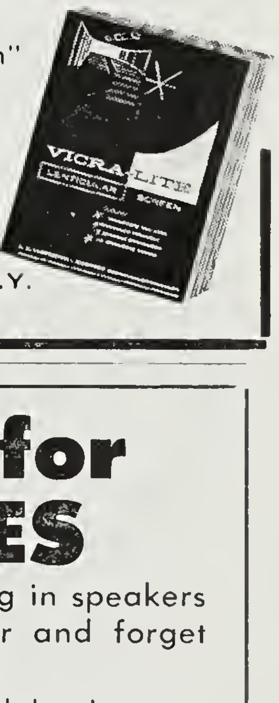

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Ennis Given New Dual Altec Assignment

Bert Ennis

New York—H. M. Bessey, executive vice-president of Altec Companies, Inc., announced a realignment of company publicity operations whereby Bert Ennis, in charge of publicity, will divide his time between the New York offices and the manufacturing plants of Altec Lansing Corporation on the west coast.

Coincident with the announcement it was stated that ground-breaking ceremonies have inaugurated construction of a third Altec Lansing manufacturing plant at Anaheim, Calif., occupying 15 acres, and affording more than 100,000 square feet of production space. Scheduled to open late in 1956, erection of the new plant is necessitated by the growing demand for Altec Lansing sound equipment in the commercial, industrial, entertainment, and high fidelity fields, and now produced in two factories, located in Beverly Hills, and Los Angeles.

Ennis left New York last week for the west coast, where he will establish liaison between Altec's east and west publicity activities. He joined Altec in 1953 to promote the introduction of stereophonic sound developed by Altec in conjunction with Cinerama and CinemaScope. He was formerly publicity executive for various major studios in Hollywood, where at one time he conducted a column for the Los Angeles Herald.

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Westinghouse Offers Manual

Bloomfield, N. J.—A new manual on short arc lamps which explains their application in searchlight, projection and optical service, has been announced by Westinghouse Electric Corporation.

The new booklet, according to W. B. Gero, manager of commercial engineering for the Westinghouse Lamp division, describes the various types of short-arc lamps—mercury, mercury-xenon—and lists their applications. The manual also contains diagrams of the various types of lamps and graphs of typical arc brightness curves. Complete technical data and operating instructions for short-arc lamps is included in the write-up.

The arc brightness of these light sources exceeds that of any other existing lamp, ranging up to 400 candlepower per square millimeter. They are designed for natural draft cooling and require no forced centilations, Gero explained.

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The new booklet, "Westinghouse Short-Arc Lamps," may be obtained by writing to the Westinghouse Lamp Division, Bloomfield, N. J.

Ideas Unlimited

(Continued from page PT-15)

Another problem of light on drive-in screens came under observation when some theatremen complained about the dark "mood" scenes found in many black and white films, which are almost impossible to see on drive-in screens.

Some of the panel members pointed out that the drive-in theatre, up until the present time, was not important enough to command special consideration, either in production or in the laboratory. However, with the growing importance of outdoor exhibition it is posible that changes will be made. William Kelley, of MPRC, reported that efforts are being made at the present time to develop a special thin density print for use in drive-ins, and that production men will keep drive-in problems in mind when using these "mood" scenes.

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SECTION 2
Vol. 56, No. 24

OCTOBER 10, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles far better reaction—81m.—see Dec. 14 issue Page 4069—(Technicolor)—(CinemaScope). (5531)

ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue Page 4089. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the duallers—66m.—see Jan. 25 issue Page 4089. (5532)

CALLING HOMICIDE—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149 (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—Far the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Garcey, Huntz Hall—Better than average Bowery Bays entry—61m.—see Jan. 11 issue Page 4085. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

FRIENDLY PERSUASION—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

INDESTRUCTIBLE MAN, THE—MD—Lan Chaney, Casey Adams, Marion Carr—Horror meller for the lawer half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue Page 4089—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue Page 4053. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

NAKED HILLS, THE—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(Pathe-Color). (5605)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Calor by DeLuxe)—(Made In The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue Page 4085—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue Page 4053—(SuperScope). (5528)

SCREAMING EAGLES—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail ta help program meller—80m.—see Dec. 14 issue Page 4069—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made In Spain). (5604)

TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—72m.—see Nov. 16 issue Page 4061. (5533)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

YAQUI DRUMS—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcia Henderson. (5620)

CRUEL TOWER, THE—John Ericson, Mari Blanchard. (5629)

DRAGOON WELLS MASSACRE—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys. (5623)

HIGH TERRACE—Dale Robertson, Lois Maxwell, Derek Bond.

HOLD THAT HYPNOTIST—Huntz Hall, Stanley Clements, Bowery Bays.

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made In France).

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Hardina—82m. (5619)

YIELD TO THE NIGHT—Diana Dors. (5635)

YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe—Leg.: B. (5622)

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue Page 4077. (5502)

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issuel Page 4077. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

Astor

DYNAMITERS, THE—MD—Wayne Marris, Patrick Holt, Sandra Dorne—Far the lower half—75m.—see May 30 Issue Page 4165—(Made in England).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings Included In cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films withaut a Legion af Decency rating are either found unobjectionable ar unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer far art and specialty spats—82m.—see Dec. 28 issue Page 4077—(Made in Germany)—(English dubbed).

MEN OF SHERWOOD FOREST—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Pragrammer has kiddle appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue Page 4165—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

UNINVITED, THE—Alex Nichol.

Buena Vista

(Walt Disney)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty af push—81m.—see July 25 issue Page 4189—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have ta be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Gaod Disney live action entry—75m.—see Jan. 11 issue Page 4085—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Basket—Reissue should do okay—94½m.—see Jan. 11 Issue Page 4086—(Technicolor)—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

SECRETS OF LIFE—True Life Adventure—(CinemaScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1955-56 Releases from 801;
1956-57 Releases from 101)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue Page 4097. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

CHA-CHA-CHA BOOM—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229. (114)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry af British Marines In action—97m.—see Feb. 22 issue Page 4109—(Color by Technicolor)—(English-made). (813)

COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 Issue Page 4045—(Technicolor)—(CinemaScope). (811)

CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory pragrammer—77m.—see Nov. 30 issue Page 4065. (816)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue Page 4089. (817)

GAMMA PEOPLE, THE—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild Impact far lower half—79m.—see Sept. 19 Issue Page 4225—(Filmed in England).

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

HE LAUGHED LAST—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 Issue Page 4230—(Technicolor)—Leg.: B. (105)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue Page 4065. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 Issue—Page 4086—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue—Page 4069. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue Page 4090—Leg. B—(Made In England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 Issue Page 4129—(Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Rondolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue Page 4065—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 Issue Page 4077—(Technicolor)—(CinemaScope). (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 Issue Page 4197. (106)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go In art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

ODONGO—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 Issue Page 4117. (835)

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 Issue Page 4069—Leg.: B—(Technicolor)—(CinemaScope). (826)

PORT AFRIQUE—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 Issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco).

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 1 4issue Page 4070—(English-made). (825)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue Page 4045—Leg.: B. (819)

REPRISAL—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

SILENT WORLD, THE—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

SPIN A DARK WEB—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue Page 4197. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166 — (Technicolor) — (CinemaScope) — (English-made). (829)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue Page 4045—Leg.: B. (824)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue Page 4053—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue—Page 4117. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue Page 4065. (818)

WEREWOLF, THE — MD — Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made In Africa).

DON'T KNOCK THE ROCK—Bill Haley and His Comets.

END AS A MAN—Ben Gazzara, James Olsen.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon — (Color) — (CinemaScope) — (Made In Trinidad).

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

INTERPOL—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy).

LADY IS WAITING, THE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

RHYTHM AND BLUES—Bill Haley and his Comets.

7th CAVALRY, THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made In England).

SHADOW ON THE WINDOW, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

STORY OF ESTHER COSTELLO, THE—Joan Crawford, Rosanno Brazzi—(Made in England).

TALL T, THE—Randolph Scott, Maureen O'Sullivan.

TOWN ON TRIAL—John Mills, Charles Coburn, Barbara Bates—(Made in England).

27TH DAY, THE—Valerie French, Gene Barry.

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

YOU CAN'T RUN AWAY FROM IT—Jack Lemmon, June Allyson—(Print by Technicolor).

WHITE SQUAW—David Brian, May Wynn.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue Page 4100—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER — AD — Edward Mulhaire, Miachael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue Page 4073—(Israeli-made)—(English language).

LADY-KILLERS, THE — C — Alec Guiness, Cecil Parker — Highly amusing import—94m.—see March 21 issue Page 4124—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry 94m.—see Dec. 28 issue Page 4081—(English-made).

SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue Page 4066—Leg.: B—(Italian-made)—(English titles).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue Page 4109—Leg.: B.

PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made).

IFE

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue Page 4090—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 Issue Page 4155—(Italian-made)—(English titles).

Lippert

(1954-55 releases from 5401)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue Page 4109—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons Lower half filler—78m.—see May 30 issue Page 4166—(English-made).

Metro

(1955-56 Releases from 602)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 Issue Page 4157—(Technicolor). (632)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict In India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made In Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue Page 4061—(Technicolor). (611)

BOOM TOWN—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 17 issue. (704)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 Issue Page 4157. (633)

DIANE—MD—Lana Turner, Pedro Armendariz. Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue Page 4078—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue Page 4097—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue Page 4061. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue Page 4054—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 ssue Page 4190—(Leg.: B—(Color by Technicolor—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor——Names should help carry reissue—105m.—see Nov. 16 issue Page 4061. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue Page 4078—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor).

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue Page 4078—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue Page 4110—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LUST FOR LIFE—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor).

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue Page 4097—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 Issue Page 4110—(Technicolor). (623)

OPPOSITE SEX, THE—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 Issue Page 4226—(CinemaScope)—(MetroColor). (705)

POWER AND THE PRIZE, THE—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue Page 4045—(Eastman Color)—(CinemaScope)—(Made in England). (607)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (629)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue Page 4086. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 Issue Page 4110. (619)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 Issue Page 4134—(Eastman Color)—(CinemaScope). (628)

TEA AND SYMPATHY—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(Metrocolor). (702)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 Issue Page 4054—Leg.: B Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue Page 4061—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue Page 4110—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should da okay as reissue—128m.—see Feb. 22 Issue Page 4110—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

CAPITAL OFFENSE—Leslie Nielsen, Coleen Miller.

DESIGNING WOMAN—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

EDGE OF THE CITY—John Cassavetes, Sidney Poitier, Kathleen Maguire.

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy—109m.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made In England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made In Mexico).

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made In Japan).

TEN THOUSAND BEDROOMS—Dean Martin, Eva Bartok, Anna Marie Alberghetti—(CinemaScope)—(Color).

VINTAGE, THE—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue Page 4090—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue Poge 4062—leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue Page 4098—(Color by Technicolor)—(Vista-Vision). (5512)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

MOUNTAIN, THE—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaiVsoin)—(Technicolor)—(Made in France). (5603)

PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue Page 4062—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 Issue Page 4046—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

VAGABOND KING, THE—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 Issue Page 4215—(Technicolor)—(VistaVision).

WAR AND PEACE—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 Issue Page 4215—(Technicolor)—(VistaVision)—(Filmed In Italy).

WHITE CHRISTMAS—CMU—Danny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5429)

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

DELICATE DELINQUENT, THE—Jerry Lewis, Darren McGavin—(VistaVision).

FEAR STRIKES OUT—Anthony Perkins, Karl Malden, Norma Moore.

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Haywood—Leg.: B—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Bryner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BACK FROM ETERNITY—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227.

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue Page 4047—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue Page 4158. (662)

BEYOND A REASONABLE DOUBT—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227.

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue Page 4110—(English-made). (609)

BRAVE ONE, THE—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue Page 4091—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue Page 4185. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hoyward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor). (610)

FIRST TRAVELING SALESLADY, THE—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, lighthearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)

FLYING LEATHERNECKS—MD—John Wayne, Robert Ryan, Janis Carter—War show reissue should do okay—102m.—see Sept. 5 issue Page 4215—(Technicolor). (761)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Gaod programmer has angles—10m.—see Jan. 25 issue Page 4091—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue Page 4185. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue Page 4186. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue Page 4167. (663)

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue Page 4158—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—Page 4066—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 Issue Page 4054—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue Page 4111. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue Page 4098—(English-made) (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue Page 4111—Leg.: B—(Technicolor)—(Superscope). (608)

TENSION AT TABLE ROCK—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue Page 4066—(Technicolor)—(Superscope). (603)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue Page 4135—(English-made).

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, Interesting meller—100m.—see May 16 Issue Page 4158—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color). (807)

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

DEATH OF A SCOUNDREL—George Sanders, Yvonne de Carlo, Victor Jory. (707)

FINGER OF GUILT—Richard Basehart, Mary Murphy, Constance Cummings—(English-made)—84m. (705)

GIRL MOST LIKELY, THE—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson—(Eastman Color).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

LADY AND THE PROWLER, THE—Diana Dors, Rod Steiger, Tom Tryon—(Color).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NO. 1—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made)—96m.

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CIRCUS GIRL—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germony, Ceylon, and India). (5506)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue Page 4098—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue Page 4078—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue Page 4111—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue Page 4070. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue Page 4070—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—Far the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue Page 4055. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. Page 4122. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Poge 4198—Leg.: B—(Trucolor)—(Noturama)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue Page 4071. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec 14 issue Page 4071—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue Page 4071—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

THUNDER OVER ARIZONA—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Pragram entry has angles—73m.—see Oct. 19 issue Page 4047. (5444)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue Page 4066 (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Morjie Millor, John Hudson—For the lower half—70m.—see March 7 issue Page 4118. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—see Moy 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ABOVE US THE WAVES—John Mills, John Gregson, Donold Sinden.

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blockmer—(TruColor)—(Naturama).

AFFAIR IN RENO—John Lund, Doris Singletan, John Archer.

CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).

DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—76m.—(Trucolor).

DUEL AT APACHE WELL—Anna Maria Alberghetti, Ben Cooper—(Wide screen).

HELL'S CROSSROADS—Stephen McNally, Peggie Castle—(Naturama).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman—70m.

SCANDAL, INC.—Robert Hutton, Paul Richards, Potricia Wright—79m.

STRANGE ADVENTURE, A—Joon Evans, Ben Cooper, Marla English—70m—Leg.: B. (5537)

TEARS FOR SIMON—David Farrar, David Knight, Julia Arnall—(Trucolor).

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor)—88m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imparted ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue Poge 4100—(Eastmon Color)—(English-mode)—(Minter).

LA STRADA—D—Anthony Quinn, Richard Basehart, Guilietta Masino—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art ond specialty spots or far the pragrom—80m.—see May 2 issue Page 4155.

TO BE REVIEWED OR IN PRODUCTION

DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry far program—88m.—Leg.: B—(Technicolor)—(Made In Egypt)—see June 27 issue Page 4182. (613)

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas—Realistic offering may appeal ta art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

BEST THINGS IN LIFE ARE FREE, THE—MU—Gordon MacRae, Don Doiley, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625

BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue Page 4098—(Color by DeLuxe)—(CinemaScope). (602)

BUFFALO BILL—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

BUS STOP—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service shaw reissue—105m.—see Aug. 8 issue Page 4198 (665)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue Page 4047—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue Page 4067—(Color by DeLuxe)—(CinemaScope). (528)

HALLS OF MONTEZUMA—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemoScope-55). (615)

LAST WAGON, THE—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by Deluxe)—(CinemaScope). (619)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree Narth, Rtia Moreno—Highly amusing comedy—99m.—see Jon. 11 issue Page 4086—Leg.: B—(Calor by DeLuxe)—(CinemaScope). (601)

LOVER BOY—CD—Gerard Philipe, Valerie Habson, Joan Greenwaod—Spicy theme and names shauld help this at art house boxaffice—85m.—see Nov. 30 issue—Page 4067—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Merisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Rabert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue Page 4111—(Color by DeLuxe)—(CinemaScope).

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Ansco Color)—(Made In Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hediak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made autdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldana Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue Page 4079—(Color by DeLuxe)—(CinemaScope). (529)

RAWHIDE—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcack versian of mystery best-seller should do akay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick).

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provacative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

THIRD MAN, THE—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m. see Oct. 17 issue.

23 PACES TO BAKER STREET—MYD—Van Jahnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue Page 4055—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).

BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).

BLACK WHIP—Hugh Marlowe, Coleen Gray, Struther Martin—(CinemaScope).

BOY ON A DOLPHIN—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55).

GIRL CAN'T HELP IT, THE—Tom Ewell, Jayne Mansfield, (CinemaScope)—(Color by DeLuxe).

HEAVEN KNOWS MR. ALLISON—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made In Tobago).

ISLAND IN THE SUN—James Mason, Joan Fontaine, Dorothy Dandridge.

LOVE ME TENDER—Richard Egan, Debra Paget, Elvis Presley—(CinemoScope).

OASIS—Michele Morgan, Cornell Borchers—(CinemoScope)—(Made in Europe).

OUTLAWS ARE IN TOWN, THE—Robert Arthur, Kathy Nolan, Rex Reason.

SEAWIFE—Richard Burton, Jaan Collins—(Color)—(CinemaScope)—(Made In Jamaica).

STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard (RegalScope)—76m.

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

THREE BRAVE MEN—Ray Milland, Ernest Borgnine, Diane Jergens—(CinemaScope).

TRUE STORY OF JESSE JAMES, THE—Robert Wagner, Jeffrey Hunter, Hope Lange—(Color)—(CinemaScope).

WOMEN OF PITCAIRN ISLAND—James Craig, John Smith, Lynn Bari, Arleen Whelan—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Farsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—See July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

ATTACK—D—Jack Palance, Eddie Albert, William Smithers—Pawerful war film should stimulate favorable word of mauth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale actian film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdaor offering lends itself to explaitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

BOSS, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue Page 4112—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue Page 4123—(Bel Air).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

FLIGHT TO HONG KONG—MD—Rory Calhoun, Barbora Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234. (Sabre).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudsan—Okay lower half entry—78m.—see Oct. 19 issue Page 4047—Leg.: B—(Technicolor)—(Bel-Air).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue Page 4079—(Sunrise).

GUN BROTHERS—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue Page 4071—(Swiss-made)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

HUK!—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue Page 4079—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue Page 4099—(Crown).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavar—83m.—see May 30 issue Page 4168—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value far adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Canfused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue Page 4091—(Eastman Color)—(English-made)—(Wilcox).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with pawer—119m.—see Dec. 28 issue Page 4079—Leg.: B—(Preminger).

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue Page 4047—(Goldwyn, Jr.).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue Page 4112—(Leg.: B—(Color by DeLuxe)—(Wilder).

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

SINS OF THE BORGIAS—HISD—Martine Carol, Pedra Armendariz—Best suited for explaitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair pragrammer hos some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay pragrammer—88m.—see Dec. 28 issue Page 4080—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue Page 4091—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue Page 4099—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lawer half—73m.—see Dec. 14 issue Page 4072—(Fame).

TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 Issue Page 4160—(Black and white with some color sequences)—(Greene).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

BACHELOR PARTY, THE—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).

BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

BLACK STOCKINGS—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

BUCKSKIN LADY, THE—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).

CRIME OF PUNISHMENT—Barbara Stanwyck, Sterling Hayden—(Goldstein).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden—(Grand).

FOUR BOYS AND A GUN—William Hinnant, Diana Herbert—(Security).

GUN THE MAN DOWN—James Arness, Angle Dicklson Robert Wilke—(Morrison-McLaglen).

HALLIDAY BRAND, THE—Joseph Cotton, Viveca Linfors, Betsy Blair—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker—(Color by DeLuxe)—(CinemaScope)—(Russ Field).

MAN FROM DEL RIO—Anthony Quinn, Katy Jurado—(Jacks).

MEN IN WAR—Robert Ryan, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

QUARTERMASS II—Brian Donlevy, Sidney James, John Longden—(Hinds).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer—(CinemaScope)—(Technicolor)—(Bel-Air).

RUNNING TARGET—Doris Dowling, Arthur Franz, Richard Reeves (Color by DeLuxe)—(CinemaScope)—(Canyon).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).

SHOWDOWN CREEK—John Derek, John Smith, Carolyn Craig—(Goldstein).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

TIGER BY THE TAIL—Larry Parks, Constance Smith—(Canyon).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601;
1956-57 releases from 5701)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 Issue Page 4055—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spat—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 Issue Page 4119—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue Page 4080—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snawden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191 (5625)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue Page 4050. (5603)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names shauld help reissue—74½m.—see Nov. 16 issue Page 4062. (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdaor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)

KILLERS, THE—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227.

KISS THE BLOOD OFF MY HANDS—MD—Jaan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue Page 4062. (681)

LADY GODIVA—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue Page 4050—(Print by Technicolor). (5601)

LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Gaod meller reissue—89m.—see July 25 issue Page 4192. (5685)

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—86m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)

PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)

RAW EDGE—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Goad western—81m.—see Feb. 22 issue—Page 4112—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue Page 4062—Leg.: B. (5604)

SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

SHOWDOWN AT ABILENE—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

SLEEPING CITY, THE—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227.

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdaor meller-84m.—see Dec. 14 issue Page 4072—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue Page 4072. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names shauld help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Gaod harror exploitation Item—80m.—see Nav. 16 issue Page 4063. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue Page 4091. (5610)

TOUCH AND GO—CD—Jack Hawkins, Margaret Johnston Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy far family trade—88m.—see May 2 Issue Page 4151—(Print by Technicolor). (5624)

UNGUARDED MOMENT, THE—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 Issue Page 4217—(Print by Technicolor). (5701)

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morraw—Satisfactary fight drama shauld please action fans—82m.—see Feb. 8 issue Page 4099. (5612)

WRITTEN ON THE WIND—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry far adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

CURUCU, BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

DEADLY MANTIS, THE—Craig Stevens, Alix Talton.

EVERYTHING BUT THE TRUTH—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland—(CinemaScope).

FOUR GIRLS IN TOWN—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

LIGHT TOUCH, THE—Jack Hawkins, Margaret Johnston—(Technicolor)—(Rank)—(English-made).

LIVING END, THE—John Saxon, Sal Mineo.

MAN AFRAID—George Nader, Tim Hovey, Phyllis Thaxter.

MISTER CORY—Tony Curtis, Martha Hyer—(CinemaScope)—(Technicolor).

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

NIGHT PASSAGE—James Stewart, Audie Murphy, Dianne Foster—(Technicolor).

NIGHT RUNNER, THE—Ray Danton, Colleen Miller, Willis Bouchey.

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell—(CinemaScope).

Warners

(1955-56 releases from 501;
1956-57 releases from 601)

AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the pragram—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving Import will appeal most to women—101m.—see June 27 issue—Page 4182—(German-made)—(Dubbed in English). (519)

BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)

BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdaor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue Page 4072—(WarnerColor)—(CinemaScope). (507)

CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)

DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)

DISTANT DRUMS—MD—Gary Cooper, Marl Aldon—Reissue shauld do akay—101m.—see May 30 issue—Page 4169. (523)

GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales far the family trade—95m.—see May 2 issue Page 4152. (517)

HELEN OF TROY—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue Page 4080—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue Page 4081—(WarnerColor)—(CinemaScope). (509)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue Page 4050—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

LIFE OF EMILE ZOLA, THE—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 Issue Page 4087. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles —86m.—see Jan. 11 issue Page 4087—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue Page 4099. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue Page 4112. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue Page 4055—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue Page 4113—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO — AD — Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles —85m.—see June 27 issue Page 4182—(WarnerColor) —(CinemaScope). (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m. —see July 25 issue Page 4192—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue Page 4056—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers —86m.—see March 7 issue Page 4119. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue Page 4067. (508)

TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.

FLESH MERCHANT, THE—MD—Fast bucak stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227.

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood —(WarnerColor)—(CinemaScope).

MELVILLE GOODWIN, U. S. A.—Susan Hayward, Kirk Douglas, Paul Stewart.

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SLEEPING PRINCE, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color) —(CinemaScope).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue Page 4056—(Pathe Color) —(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue Page 4063—(American Releasing).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue Page 4102—(Realart).

CODE OF THE UNDERWORLD—MD—Jòhn Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler —68m.—see April 18 issue Page 4137—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 Issue Page 4194 filmed in Puerto Rico)—(Tudor).

DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only —55m.—see Jan. 25 issue Page 4092—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue Page 4102—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169—(American Releasing).

FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227 —(Sonney).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 Issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(Pathe Color)—(American Releasing).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color) —(Filmed In Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue Page 4102—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue Page 4125—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m. —see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope)—(American Releasing).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue Page 4081—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue Page 4103—(American Releasing).

SILENT FEAR—D—Andrea King—Lower half entry—66m. —see Feb. 8 issue Page 4103—(Gibraltar).

SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue Page 4103—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue Page 4073—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 isseu Page 4100—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue Page 4113—(Brenner).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots —155m.—see March 21 issue Page 4124—(Technicolor) —(VistaVision)—(Lopert).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. Feb. 8 issue Page 4100—(Italian-made)—(English titles)—(Carroll).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue Page 4050—(French-made)—(English narration)—(Lewis).

BORIS GODUNOV—OPD—Operatic Import for art and specialty houses—108m.—see Feb. 22 Issue Page 4113 — (Magicolor) — (Russian-made) — (English titles) — (Artkino).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 Issue Page 4200— —(Janus).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue Page 4101—(Sovvolor) — (Russian made) — (English titles) — (Artkino).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Page 4073—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Import for the art spots—102m.—see Nov. 30 issue Page 4063—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m. —see Feb. 8 issue Page 4101—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue Page 4113 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER — C — Edwige Feuillere — Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue Page 4125—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 Issue Page 4087—Leg.: C —(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue Page 4101—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue Page 4074—(French-made)—(English titles and narration)—(Ellis).

PHANTON HORSE, THE—Well-made Import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue Page 4087—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses —116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed In English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue Page 4074—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue Page 4102—(German-made)—(English titles)—(Casino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue Page 4102 —(Mexican-made)—(Spanish-language)—(English titles) —(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue Page 4114—(Japanese-made)—(English narration by Paul Dubrow)—(Brenner).

TIGER'S CLAW—D—Inferior Import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed In English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica, —Highly amusing import—95m.—see Jan. 25 issue Page 4092—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m. —see Nov. 30 issue Page 4074—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4208, 4209, and 4210 of MOTION PICTURE EXHIBITOR, the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie	F	17m.	4221

1956-57 (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1421	(Sept. 20)	Clunked in the Clink		16m.	
1422	(Oct. 18)	When the Wife's Away		17m.	

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

1956-57 (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1431	(Oct. 11)	Scooper Dooper		18m.	

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(............)	Wonder of New Orleans			
	(............)	Wonder of Washington			

SERIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	15ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	4221
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

1956-57 (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1401	(Sept. 6)	Hot Stuff		16m.	
1402	(Oct. 4)	Scheming Schemers			

ONE REEL

CANDID MICROPHONES (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

1956-57 (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1551	(Sept. 20)	Series 3, No. 3		10½m.	

CAVALCADE OF BROADWAY (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1951	(Sept. 6)	Cafe Society		11m.	

COLOR FAVORITES (15)

(Technicolor)
(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

1956-57 (15)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1601	(Sept. 6)	Leave Us Chase It		6½m.	
1602	(Oct. 4)	Topsy Turkey		6½m.	

CINEMASCOPE MAGOOS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo	G	6½m.	4221
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1751	(Sept. 13)	Trail Blazer Magoo		6m.	
1752	(Oct. 18)	Magoo's Problem Child			

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime In Hollywood	G	10½m.	4224
8859	(June 14)	Mr. Rhythm's Haliday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Lang	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Play	F	9m.	4224
8807	(May 24)	Nassau Holiday	F	9½m.	4183
8808	(June 21)	Rodeo Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1801	(Oct. 25)	Asphalt Playground			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept.28)	Polka Dot Puss (T-J)	F	8m.	4236
W-862	(Oct. 5)	The Bear And the Bean (B-B)	G	7m.	4235
W-863	(Oct. 26)	Heavenly Puss (T-J)	F	8m.	4235
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You	G	7m.	4235
S16-2	(Sept. 21)	Sock-A-Bye Kitty	G	7m.	4236
S16-3	(Sept. 21)	Casper's Spree Under The Sea	E	8m.	4235
S16-4	(Sept. 21)	One Quack Mind	F	7m.	4235
S16-5	(Sept. 21)	Mice Paradise	G	7m.	4235
S16-6	(Sept. 21)	Once Upon A Rhyme	G	8m.	4235
S16-7	(Sept. 28)	Hold The Lion Please	G	7m.	4235
S16-8	(Setp. 28)	Land Of Last Watches	G	9m.	4235
S16-9	(Sept. 28)	To Boo Or Not To Boo	G	7m.	4236
S16-10	(Sept. 28)	As The Crow Lies	F	6m.	4235
S16-11	(Sept. 28)	Slip Us Some Redskin	G	7m.	4236
S-16-12	(Sept. 28)	Boo Scout	G	8m.	4235

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman	G	6m.	

NOVELTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo	F	6m.	

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P16-1	(Oct. 19)	Sir Irving And Jeames		7m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 16)	Assault And Flattery	G	6m.	
E15-8	(Aug. 10)	Insect To Injury	G	6m.	

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E16-1	(Oct. 12)	Parlez Vous Woo		6m.	
E16-2	(Nov. 16)	I Don't Scare			

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m.	
V15-4	(Oct. 5)	VistaVision Visits Austria		11½m.	

RKO

TWO REEL

RKO-PATHE SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73101	(Sept. 7)	Alert Today, Alive Tomorrow		15½m.	

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73901	(Dec. 7)	Football Highlights			
73801	(Apr. 12)	Basketball Highlights			

ONE REEL

SCREENLINERS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74201	(Sept. 14)	The Dikes			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	4224
74302	(Aug. 31)	Ice Climbers		8m.	
74303	(Sept. 28)	Canoeman's Holiday		8m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble		7m.	
74104	(Oct. 5)	The Parloined Pup		7m.	

WILDLIFE ALBUM (2)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73001	(Nov. 23)	World In a Marsh			

Republic

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		SERIALS (4)			
	(.............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(.............)	King of the Rocket Men (Reissue)	G	12ep.	4208
	(Oct. 15)	Federal Operator 99 (Reissue)		12ep.	

20th Century-Fox

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		ONE REEL CINEMASCOPE (Color)			
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)	G	9m.	4224
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)	F	9m.	4224
7607	(June)	Cowboys Of The Maremma (DeLuxe)	F	9m.	4224
		TWO REEL CINEMASCOPE COLOR SPECIALS			
7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177
		One Reel CINEMASCOPE TERRYTOONS (Technicolor) 1955-56			
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love	G	7m.	4221
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	
		TERRYTOONS (Technicolor) 1955-56			
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies	F	7m.	4224
		(Technicolor)			
		TERRYTONE TOPPER REISSUES (Technicolor)			
5605	(May)	The Wolf's Pardon	G	7m.	4224
5606	(June)	Felix The Fox	G	7m.	4221
5607	(July)	The Lyin' Lion	G	7m.	4221
5608	(Aug.)	Paint Pot Symphony	G	7m.	4224
5609	(Sept.)	The Kitten Sitter	F	7m.	4221
5610	(Oct.)	Flying Cups And Saucers	F	7m.	4221
5611	(Nov.)	One Note Tony	G	7m.	4221
5612	(Dec.)	Mystery In the Moonlight	F	7m.	4221

Universal-International

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel SPECIAL			
2640	(Aug.)	A Time Out of War	G	22m.	4207
		MUSICAL FEATURETTES (12)			
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Coal And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(July 23)	Mirth And Melody	F	15m.	4235
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
2661	(Sept. 24)	Mr. Black Magic	G	16m.	4235
		SPECIAL CINEMASCOPE FEATURETTES (Technicolor)			
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203
		COLOR PARADES			
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203
		WALTER LANTZ CARTUNES (Technicolor)			
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	4177
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Aug. 27)	Arts And Flowers			
2622	(Sept. 24)	Calling All Cuckoos	G	6m.	4235
2623	(Oct. 22)	Niagara Fools	G	6m.	4235
		WALTER LANTZ CARTUNES (6) (Reissue)			
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4171
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171
		VARIETY VIEWS			
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(June 25)	West Point Of The South	G	9m.	4211
2695	(July 23)	Everybody Dances			
2696	(Aug. 20)	Screwball Sports			
2697	(Sept. 24)	Brooklyn Goes to San Francisco	G	9½m.	4236

Warners

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Two Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171
		WARNERCOLOR SCOPE GEMS 1956-57			
4101	(Oct. 6)	South Of The Himalayas			
4102	(Dec. 29)	The Legend of El Dorado			
		SPECIALS (WarnerColor)			
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155
		1956-57			
4001	(Sept. 8)	East Is East			
4002	(Dec. 22)	All For Fun			
		COLOR SPECIALS (10)			
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby	G	17m.	4228
3009	(Aug. 25)	Miracle In The Caribbean	G	17m.	4228
3010	(July 28)	Trailin' West			
		CLASSICS OF THE SCREEN (6)			
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye			
		One Reel			
		ANAMORPHIC SPECIALS (WarnerColor)			
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			
		BLUE RIBBON HIT PARADES (13) (Reissue) (Technicolor)			
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	A Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208
		1956-57			
4301	(Sept. 15)	Mouse Mazurka			
4302	(Oct. 20)	Paying The Piper			
4303	(Nov. 17)	Daffy's Duck Hunt			
		BUGS BUNNY SPECIALS (8) (Technicolor)			
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part	F	7m.	4235
3729	(July 21)	Barbary Coast Bunny			
3730	(Aug. 18)	Half-Fare Hare			
		1956-57			
4723	(Sept. 15)	A Star Is Bored			
4724	(Oct. 27)	Wideo Rabbit			
		JOE McDOAKES COMEDIES (6)			
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work			
		MELODY MASTER BANDS REISSUES (6)			
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211
		MERRIE MELODIES (22) (Technicolor)			
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest	F	7m.	4236
3719	(June 23)	Tugboat Granny	G	7m.	4228
3720	(July 7)	Stupor Duck	F	7m.	4228
3721	(Aug. 4)	Rocket-Bye Baby	G	7m.	4228
3722	(Aug. 25)	Raw! Raw! Rooster!			
		1956-57			
4701	(Sept. 1)	Slap Hoppy Mouse			
4702	(Sept. 29)	Deduce, You Say!			
4703	(Oct. 13)	Yankee Dood It			
4704	(Nov. 10)	There They Go-Go-Go			
4705	(Nov. 24)	Two Crows From Tacos			
		THE SPORTS PARADE (10) (Technicolor)			
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish	G	9m.	4228
		WARNER SPECIALS (7)			
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face			
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			
		WARNERCOLOR SPECIALS 1956-57			
4401	(Oct. 27)	Playtime Pals			
		WARNERCOLOR SCOPE GEMS			
4501	(Sept. 22)	Crossroads Of The World			
4501	(Nov. 3)	Magic In The Sun			

Miscellaneous

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
		Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE

A.A.

Thunderstorm
(Spanish-made)
Linda Christian,
Carlos Thompson

Magnificent Roughnecks
Jack Carson,
Mickey Rooney,
Nancy Gates

Three For Jamie Dawn
Richard Carlson,
Laraine Day,
Ricardo Montalban

The First Texan
(CS—TC)
Joel McCrea,
Felicia Farr

Navy Wife
Joan Bennett,
Gary Merrill,
Shirley Yamaguchi

No Place To Hide
(DC)
David Brian,
Marsha Hunt

Hold Back The Night
John Payne,
Mona Freeman

The Naked Hills
(Pathe Color)
David Wayne,
Marcia Henderson

COLUMBIA

He Laughed Last
(TC)
Frankie Laine,
Lucy Marlow

Storm Center
Bette Davis,
Brian Keith,
Kim Hunter

1984
Edmond O'Brien
Michael Redgrave,
Jan Sterling

Miami Expose
Lee J. Cobb,
Patricia Medina

The Solid Gold Cadillac
Judy Holliday,
Paul Douglas

Port Afrique
(TC)
Pier Angeli,
Phil Carey

Spin A Dark Web
Faith Domergue,
Lee Patterson

Cha-ChaCha Boom!
Perez Prado and
Orch.,
Mary Kaye Trio

M.G.M.

Bhowani Junction
(CS-EC)
Ava Gardner,
Stewart Granger

The Catered Affair
Bette Davis,
Ernest Borgnine

Annie Get Your Gun
(RE-TC)
Betty Hutton

The Fastest Gun Alive
Glenn Ford,
Broderick Crawford,
Jeanne Crain

Somebody Up There Likes Me
Paul Newman,
Pier Angeli

These Wilder Years
James Cagney,
Barbara Stanwyck

Lust For Life
(CS-Metrocolor)
Kirk Douglas,
Anthony Quinn

Tea And Sympathy
(CS-Metrocolor)
Deborah Kerr,
John Kerr

PARAMOUNT

The Leather Saint
(VV)
Paul Douglas,
John Derek

That Certain Feeling
(VV-TC)
Bob Hope,
Eva Marie Saint

The Proud And Profane
(VV)
William Holden,
Deborah Kerr

Pardners
(VV-TC)
Dean Martin,
Jerry Lewis

The Vagabond King
(VV-TC)
Kathryn Grayson,
Oreste

War And Peace
(VV-TC)
Audrey Hepburn,
Henry Fonda,
Mel Ferrer
(Made in Italy)

The Mountain
(VV-TC)
Robert Wagner,
Spencer Tracy,
Claire Trevor
(Made in France)

R.K.O.

Murder On Approval
(English-made)
Tom Conway

King Kong
(RE)

I Walked With A Zombi
(RE)

Citizen Kane
(RE)

The First Traveling Saleslady
(SS-EC)
Ginger Rogers,
Barry Nelson
Carol Channing

The Flying Leathernecks
(RE)
John Wayne,
Robert Ryan,
Don Taylor

Beyond A Reasonable Doubt
Dana Andrews,
Joan Fontaine

Back From Eternity
Anita Ekberg,
Robert Ryan

REPUBLIC

Circus Girl
(Trucolor)
(European made)

Zanzabuku
(Trucolor)

The Maverick Queen
(Trucolor-
Naturama)
Barbara Stanwyck,
Barry Sullivan

A Strange Adventure
Joan Evans,
Ben Cooper,
Marla English

Thunder Over Arizona
(Naturama-
Trucolor)
Skip Homeier,
Kristine Miller

Lisbon
(Naturama-
Trucolor)
(Made in Portugal)
Ray Milland,
Maureen O'Hara

Dakota Incident
(Trucolor)
Linda Darnell,
Dale Robertson,
John Lund

20th-FOX

Bus Stop
(CS-DC)
Marilyn Monroe,
Don Murray

Halls Of Montezuma
(RE)
Richard Widmark

Crash Dive
(RE)
Tyrone Power

Rebecca
(Selznick)
(RE)
Joan Fontaine,
Laurence Olivier

The Last Wagon
(CS-DC)
Richard Widmark,
Felicia Farr

The Best Things In Life Are Free
(CS-DC)
Gordon MacRae,
Dan Dailey,
Sheree North,
Ernest Borgnine

Between Heaven And Hell
(CS-DC)
Robert Wagner,
Terry Moore

U.A.

Run For The Sun
(SS-EC)
(Russ-Field)
Richard Widmark,
Jane Greer

Bandido
(CS-EC)
(Bandido)
Robert Mitchum,
Ursula Theiss,
Gilbert Roland

Gun Brothers
(Grand)
Buster Crabbe,
Ann Robinson

Attack
(Aldrich)
Jack Palance,
Eddie Albert,
Robert Strauss

The Boss
(Seltzer)
John Payne,
Doe Avedon

Flight To Hong Kong
(Sabre)
Rory Calhoun,
Barbara Rush

Man From Del Rio
(Jacks)
Anthony Quinn,
Katy Jurado

UNIVERSAL

Shakedown
(RE)
Howard Duff

Walk The Proud Land
(CS-TC)
Audie Murphy,
Anne Bancroft

Raw Edge
(TC)
Rory Calhoun,
Yvonne De Carlo

I've Lived Before
Jack Mahoney,
Ann Harding

Edge Of Hell
Hugo Haas,
Francesca de Scaffa

Pillars Of The Sky
(CS-TC)
Jeff Chandler,
Dorothy Malone

The Killers
(RE)
Burt Lancaster,
Ava Gardner

The Sleeping City
(RE)
Richard Conte,
Coleen Gray

WARNERS

Distant Drums
(RE)
Gary Cooper

Dallas
(RE)
Gary Cooper

Moby Dick
(TC)
Gregory Peck,
Richard Basehart
(Special
Engagements)

Seven Men From Now
(WC)
Randolph Scott,
Gail Russell

The Burning Hills
(CS-WC)
Tab Hunter,
Natalie Wood

A Cry In The Night
Edmond O'Brien,
Natalie Wood

The Bad Seed
Nancy Kelly,
Patty McCormack,
Henry Jones,
Eileen Heckert

The Amazon Trader
(WC)
John Sutton,
Marie Fernanda

MISC.

The Three Outlaws
(SS)
(Associated)
Neville Brand,
Alan Hale

Lovers And Lollipops
(Trans-Lux)
Lori March,
Gerald O'Laughlin,
Cathy Dunn

Fantasia
(RE-TC)
(Disney)
(Buena-Vista)

Davy Crockett & The River Pirates
(TC)
(Buena Vista)
Fess Parker,
Buddy Ebsen,
Jeff York

Female Jungle
(American
Releasing)
Lawrence Tierney,
Jayne Mansfield

The Wild Dakotas
(Associated)
Bill Williams
Coleen Gray

PROMISED FOR EARLY RELEASE

A.A.

Canyon River
(CS-DC)
Geo. Montgomery,
Marcia Henderson

Strange Intruder
Ida Lupino,
Edmund Purdom,
Ann Hardino

Fighting Trouble
The Bowery Boys

Calling Homicide
Bill Elliott

Yaqui Drums
Rod Cameron,
Mary Castle

The Cruel Tower
John Ericson,
Mari Blanchard

High Terrace
Dale Robertson,
Lois Maxwell,
Derek Bond

The Blonde Sinner
Diana Dors
(English-made)

Friendly Persuasion
(TC)
Gary Cooper,
Dorothy McGuire,
Marjorie Main

COLUMBIA

You Can't Run Away From It
(TC)
Jack Lemmon,
June Allyson

Odongo
(CS-TC)
Rhonda Fleming,
Macdonald Carey,
Juma
(Made in Africa)

Reprisal
(TC)
Guy Madison,
Felicia Farr

White Squaw
David Brian,
May Wynn

M.G.M.

The Opposite Sex
(CS-Metrocolor)
June Allyson,
Ann Sheridan,
Dolores Gray

The Power And The Prize
(CS)
Robert Taylor,
Elizabeth Mueller

The Iron Petticoat
(VV-TC)
Bob Hope,
Katherine Hepburn
(English-made)

Julie
Doris Day,
Barry Sullivan,
Louis Jourdan,
Frank Lovejoy

Boom Town
(RE)
Spencer Tracy,
Clark Gable

PARAMOUNT

The Search For Bridey Murphy
(VV)
Teresa Wright,
Louis Hayward

Hollywood Or Bust
Dean Martin,
Jerry Lewis

Cecil B. DeMille's The Ten Commandments
(VV-TC)
(Made In Egypt)

R.K.O.

Finger Of Guilt
Richard Basehart,
Mary Murphy
(English made)

Tension At Black Rock
(TC)
Cameron Mitchell,
Richard Egan,
Dorothy Malone

The Brave One
(CS-TC)
Michel Ray

Death Of A Scoundrel
George Sanders,
Yvonne De Carlo

REPUBLIC

Daniel Boone, Trail Blazer
(Trucolor)
Bruce Bennett,
Lon Chaney, Jr.
Faron Young

A Woman's Devotion
(Trucolor)
Ralph Meeker,
Janice Rule,
Paul Henried

The Man Is Armed
Dane Clark,
May Wynn

Tears For Simon
(Trucolor)
David Farrar,
Julie Arnall

Above Us The Waves
John Mills

Scandal, Inc.
Robert Hutton,
Paul Richards,
Patricia Wright

20th-FOX

Stagecoach To Fury
(RegalScope)
Forrest Tucker,
Mari Blanchard

The Third Man
(RE)
Valli,
Joseph Cotten,
Orson Welles

Teenage Rebel
(CS)
Ginger Rogers,
Michael Rennie

Love Me Tender
(CS-DC)
Richard Egan,
Debra Paget,
Elvis Presley

The Outlaws Are In Town
(RegalScope)
Robert Arthur,
Kathy Nolan

Anastasia
(CS-DC)
(Made in Europe)
Ingrid Bergman,
Helen Hayes,
Yul Brynner

U.A.

Running Target
(Canyon)
(CS-DC)
Doris Dowling,
Arthur Franz,
Richard Reeves

Men In War
(Security)
Robert Ryan,
Aldo Ray

Sharkfigters
(Goldwyn, Jr.)
(CS-TC)
Victor Mature,
Kareen Steele

Revolt At Fort Laramie
(Bel-Air)
(CS-TC)
John Benner,
Frances Helm

Tiger By The Tail
(Canyon)
Larry Parks,
Constance Smith

The King And Four Queens
(Russ-Feld)
(CS-DC)
Clark Gable,
Eleanor Parker

UNIVERSAL

Showdown At Abilene
(TC)
Jock Mahoney,
Martha Hyer

The Unguarded Moment
(TC)
Esther Williams,
George Nader

The Mole People
John Agar,
Cynthia Patrick

Curucu, Beast Of The Amazon
(Color)
John Bromfield,
Beverly Garland
(Made in Brazil)

WARNERS

Toward The Unknown
(WC)
William Holden,
Lloyd Nolan,
Virginia Leith

Giant
(WC)
Elizabeth Taylor,
Rock Hudson,
James Dean

Baby Doll
Karl Malden,
Carroll Baker,
Eli Wallach

The Wrong Man
Henry Fonda,
Vara Miles

The Girl He Left Behind
(CS-WC)
Tab Hunter,
Natalie Wood

MISC.

The Oklahoma Woman
(American
Releasing)
Richard Denning,
Peggie Castle

Jedda The Uncivilized
(EC)
(DCA)
(Australian-made)

Frontier Gambler
(Associated)
John Bromfield,
Colleen Gray,
Kent Taylor

La Strada
(Trans-Lux)
Anthony Quinn,
Richard Basehart,
Giuletta Masina
(Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

ACTION! SPECTACLE! THE WAY THE FANS LOVE

SAVAGE GUERRILLA WARFARE...FILMED ON LOCATION IN THE PHILIPPINES!

HUK!

SEE! THE SEA OF FIRE!

SEE! THE SAVAGE TORCH ATTACK!

SEE! THE FANTASTIC "HUK SHOOT"!

SEE! THE REBEL ARMADA!

SEE! THE BEACH-HEAD AMBUSH!

SEE! UNDERWATER DEATH STRUGGLE!

"SHOULD BRING STRONG BUSINESS IN THE ACTION SPOTS!"...Boxoffice

GEORGE MONTGOMERY · MONA FREEMAN "HUK!"

THRU

MOTION PICTURE EXHIBITOR

OCTOBER 17, 1956 VOLUME 56 NUMBER 25
IN TWO SECTIONS • THIS IS SECTION ONE

"About Scratched Or Damaged Prints"

editorial

Poll Chairmen Named By COMPO

(page 9)

MPAA Explores Business Aids

(page 10)

AND FEATURING: EXTRA PROFITS

James P. Clark, president, Clark Film Service, is expanding his operations as he recently announced that his firm was taking over all back-room work for RKO.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

GREAT DAY ← Doris, that is! WHEN "JULIE" COMES!

TENSION . . . from beginning to end!” —*Film Daily*

“**ACTION** . . . hair-raising conclusion!”

—*M. P. Herald*

“**CHILLING** . . . nail-biting climax!”

—*Boxoffice*

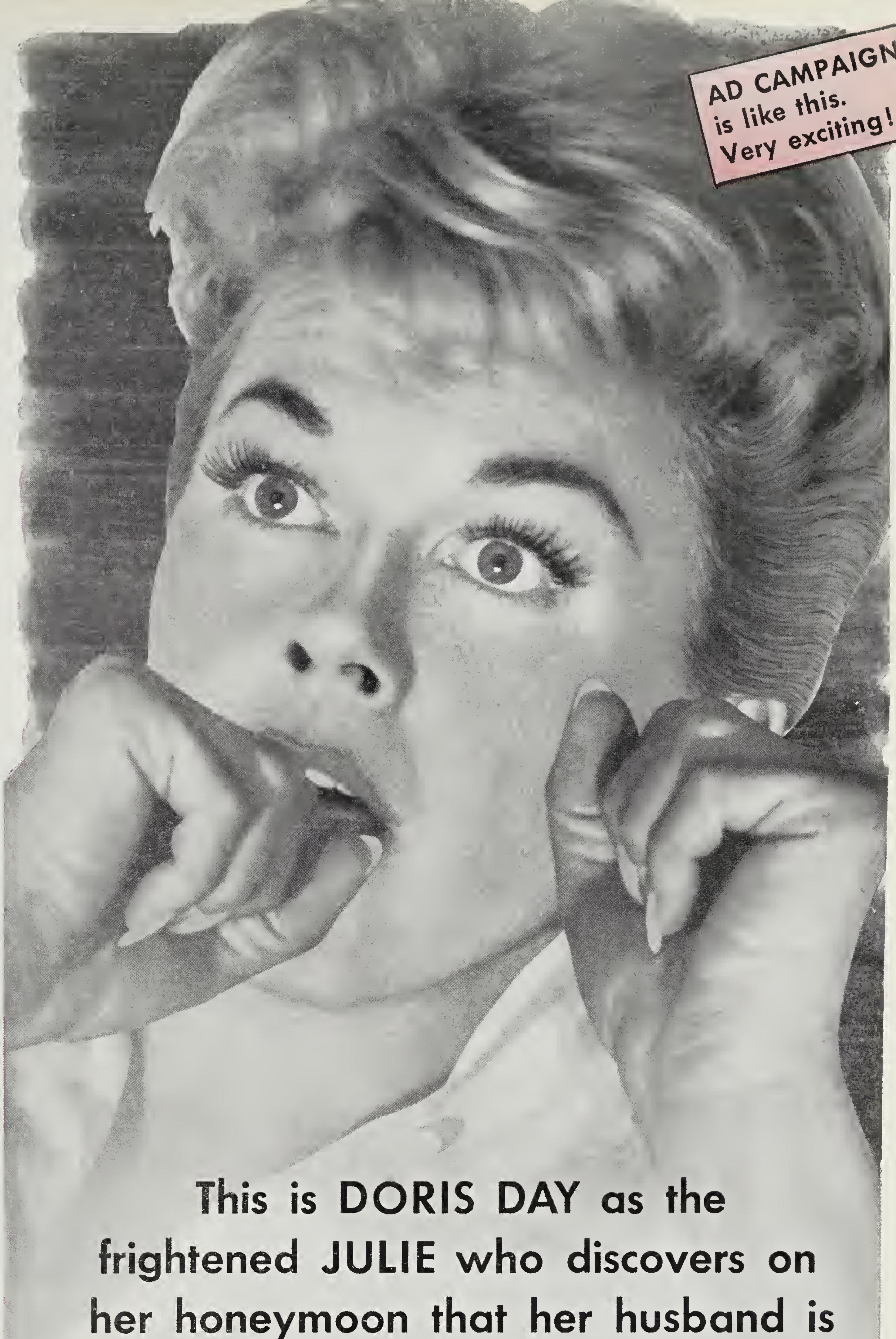
“**GRIPPING** . . . most hair-raising climax ever filmed!”

—*Showmen's T. R.*

“**THRILLER** . . . guaranteed for edge-of-seat attention!” —*M. P. Daily*

“**SUSPENSE** . . . any picture you can think of would be hard put to match 'Julie's' 95 minutes of suspense.”

—*Philip K. Scheuer,*
L. A. Times



AD CAMPAIGN
is like this.
Very exciting!

This is DORIS DAY as the frightened JULIE who discovers on her honeymoon that her husband is a killer—and SHE is the next victim!

M-G-M presents

DORIS DAY · LOUIS JOURDAN
BARRY SULLIVAN · FRANK LOVEJOY

A MASTERPIECE OF SUSPENSE!

JULIE

An ARWIN Production · Written and Directed by ANDREW L. STONE
Produced by MARTIN MELCHER · An M-G-M RELEASE

HERE! COMPLETE! YOUR ADVERTISIN

SAVE THESE PAGES AND USE!

START WITH TEASER #1

DON'T TALK about "Teenage Rebel" IN FRONT OF TEENAGERS!

There are some things better left unsaid...others that can be spoken of in whispers only! 24 hours after you see it WE CHALLENGE YOU TO STOP TALKING ABOUT IT!

"You wanted to get rid of me... so you could be alone with that woman!"
20th CENTURY-FOX presents
TEENAGE REBEL
CINEMASCOPE

THEN RUN TEASER #2

A GROWN-UP MOTION PICTURE for grown-up emotions!

If you're sixteen, you're old enough to understand it. If you're a parent with a guilty conscience, you'd better stay away. 24 hours after you see it WE CHALLENGE YOU TO STOP TALKING ABOUT IT!

"You wanted to get rid of me... so you could be alone with that woman!"
20th CENTURY-FOX presents
TEENAGE REBEL
CINEMASCOPE

THEN RUN TEASER #3

EVERY DAUGHTER should see "Teenage Rebel"– Every parent must!

Its story is so completely personal– it belongs to you intimately. It hits so close to home– WE DO NOT RECOMMEND IT FOR PARENTS WITH A GUILTY CONSCIENCE.

"You wanted to get rid of me... so you could be alone with that woman!"
20th CENTURY-FOX presents
TEENAGE REBEL
CINEMASCOPE

THEN RUN TEASER #4

WE CHALLENGE YOU to stop talking about "Teenage Rebel" 24 hours after you see it!

It is not easy to forget the things this grown-up motion picture says and shows. IT'S RECOMMENDED FOR EVERYBODY–except parents with a guilty conscience!

"You wanted to get rid of me... so you could be alone with that woman!"
20th CENTURY-FOX presents
TEENAGE REBEL
CINEMASCOPE

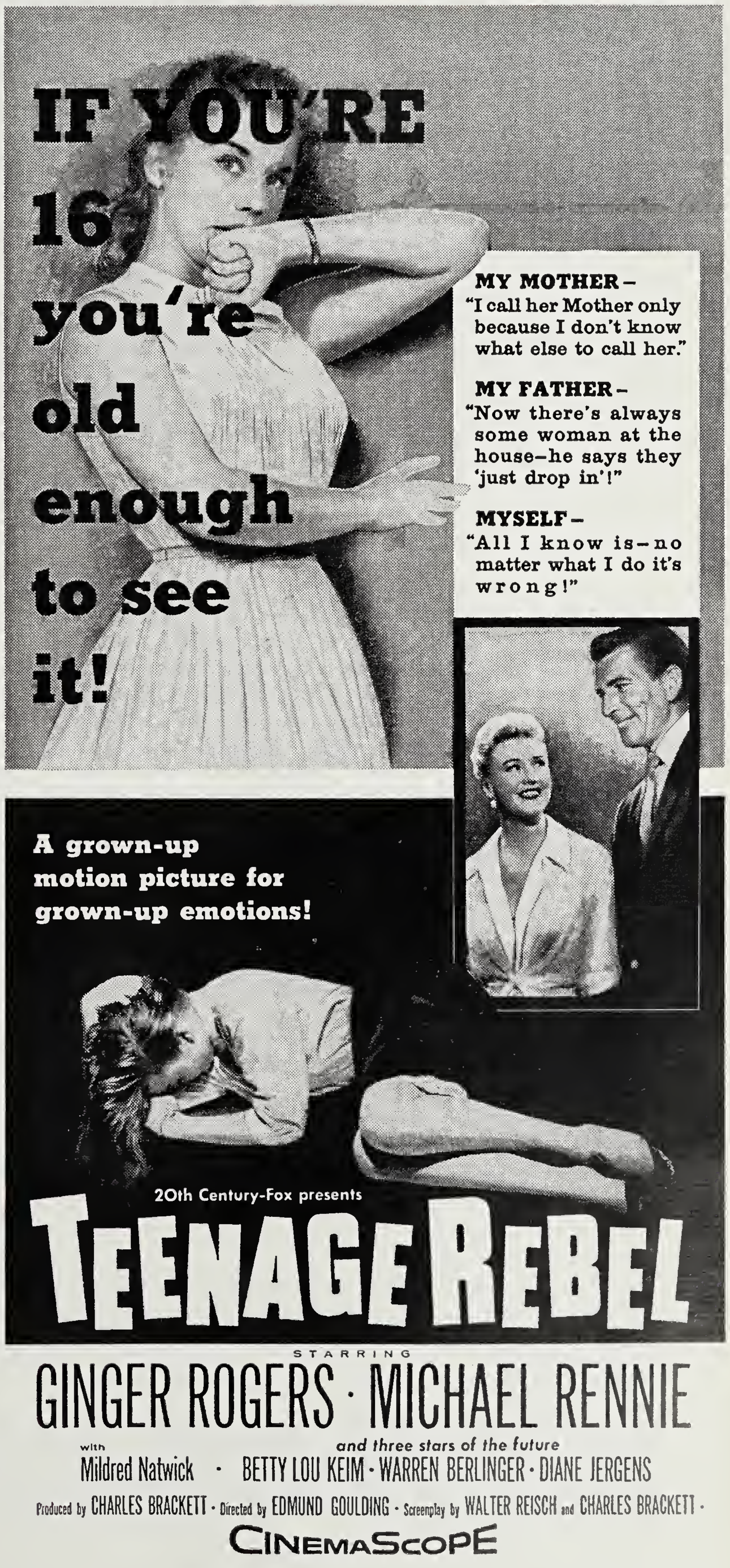
CAMPAIGN FOR TEENAGE REBEL

These are the powerful ads to pre-sell

THE NEXT SENSATION OF THE INDUSTRY!

EACH OF THE TEASER ADS IS AVAILABLE IN BOTH 3-COLUMN AND 2-COLUMN SIZE:
3 cols. x 9 inches 2 cols. x 9½ inches

FOLLOW WITH YOUR OPENING-DAY AD:



IF YOU'RE 16 you're old enough to see it!

MY MOTHER –
"I call her Mother only because I don't know what else to call her."

MY FATHER –
"Now there's always some woman at the house–he says they 'just drop in'!"

MYSELF –
"All I know is–no matter what I do it's wrong!"

A grown-up motion picture for grown-up emotions!

20th Century-Fox presents

TEENAGE REBEL

STARRING

GINGER ROGERS · MICHAEL RENNIE

with Mildred Natwick · and three stars of the future BETTY LOU KEIM · WARREN BERLINGER · DIANE JERGENS

Produced by CHARLES BRACKETT · Directed by EDMUND GOULDING · Screenplay by WALTER REISCH and CHARLES BRACKETT ·

CINEMASCOPE

See these ads actual size and the other great ads in the Press Book ...order mats from NSS!

MOTION PICTURE

EXHIBITOR

Member Audit Bureau of Circulations

OCTOBER 17, 1956
VOLUME 56 NUMBER 25

ABOUT SCRATCHED OR DAMAGED PRINTS

A current reference in the Service Bulletin of the I.T.O. of Ohio, states that several of their members recently have been billed by distributors for scratched prints. In this connection, we wonder how many theatremen are aware of the obligation they assume under the License Agreement common to most exhibition contracts?

Do you know, for example, that failure to immediately report the receipt of a scratched or damaged print, regardless of whether that print has been delivered by a preceding theatre or has been received directly from the film exchange where it can be presumed that it was inspected, makes you liable for its replacement cost?

No? Well just read carefully these actual quotes.

The theatre's obligation is to return all prints *"in the same condition as when received, reasonable wear and tear excluded."*

However, several lines down it says: *"Exhibitor shall pay the cost of replacement for each linear foot of any print, lost, stolen, destroyed or injured in the interval between the delivery to and the return thereof by Exhibitor . . ."* And: *"Exhibitor shall immediately notify Distributor's exchange by telegram of the loss, theft or destruction of, or damage or injury to, any print. If any print shall be received from Exhibitor by Distributor, or by any subsequent exhibitor, in a damaged or destroyed condition, it shall be deemed to have been so damaged or destroyed by Exhibitor, unless the latter, immediately prior to the first public exhibition thereof shall have telegraphed Distributor that same was received in a damaged or destroyed condition, and setting forth fully the facts of such damage or destruction."*

Of course this would require a special inspection and checking by the projectionist prior to the first show, which is not always practical. We presume that distributors will accept the first show, and the scratches or blemishes that become obvious during the first show, as evidence that the print was damaged upon receipt. But that telegram about the scratches or blemishes that show up shouldn't be delayed "until tomorrow," and shouldn't wait for the executive of the theatre to arrive. Each projectionist should be under orders to send it himself if no one else is present. One day, such a wire is going to save a lot of trouble and money!

And, while we're on the subject, we wonder how many theatres carry insurance against fire, theft or damage to prints from the time they leave the distributors' hands until they are returned to them? Sure the carrier has insurance! But what about that occasional show that is baggage checked? Or carried by the manager? And what if the carrier has a big loss that his insurance won't cover?

No! We're not selling insurance. We're just talking shop to 10,000 theatre subscribers.

LET'S FACE OUR RESPONSIBILITIES

An initialed review, displayed on the amusement page of THE DENVER POST on Saturday, Sept. 29, is certain to cause reputable men, who have devoted their lives and abilities to the growth and success of this industry, to pause and think.

Let us quote it for you.

The two column, 30-point, boldface head reads: *"Crude Tasteless Film Stars Sex, Gorillas."*

And here is the text:

"'Untamed Mistress' is a crude, tasteless—and sometimes offensive—motion picture concerned primarily with sex and gorillas.

"It does not belong in a theatre to which children are admitted, certainly, and perhaps it should not have public showings at all. The film opened at the Tabor Theatre Friday.

"Members of the cast apparently are rank amateurs. The story has nothing to recommend it. The photography ranges from bad to worse, and the editing makes a hodge-podge of film strips obviously made at widely different times and places.

"If movie theatres are reduced to showing such films as 'Untamed Mistress,' perhaps they should give up the effort to compete with television.—B.T."

On this same Saturday in Denver, the same amusement page listed such top quality, well made, and high class features as: "BUS STOP," "THE BAD SEED," "THE KING AND I," "TEA AND SYMPATHY," "ATTACK," and others. Here were tremendous investments in talent and creative ability. Here were the best professional accomplishments of a great industry. But in the mind of "B.T.," and in the minds of his Denver Post readers, the bawdy "UNTAMED MISTRESS," probably made "up an alley" and aimed at the fast buck, is charged to our industry, and contaminates our more worthy products.

There is no denying the fact that such fast buck attractions, the several nudist pictures, and the innumerable burlesque movies, if advertised "for adults only" and charged for at high admission prices can turn in big grosses. Dusk-to-dawn shows in drive-ins, from all reports, pander to the same moronic fringe and can turn in big grosses, too. Come to think of it, shady hotels and motels probably turn in bigger grosses than the regular kind.

Unfortunately, the various moralist groups seem to hide their heads and play ostrich on such pictures and such practices, even though they may clobber pictures like "THE MOON IS BLUE" which at least has good taste. Civic censorship seems to be a thing of the past The good judgment of the theatreman, and his feeling of responsibility to the families in his community, seem to be the only deterrents to an expansion of such pictures in the nation's theatres.

Certain it is that professional Hollywood producers, who make our normal theatre fare, can't be charged with such quickies. Neither can they control them or influence them in any way. Only theatremen can make fast buck pictures unprofitable by denying them playing time, and can exercise social sanctions by regarding those who do play them as second-class industry citizens.

The responsibility is squarely on the back of the theatre industry.

AN INVESTMENT IN THE FUTURE

We like the recently quoted statement by Charles B. Moss, operator of the plush Times Square Criterion Theatre, when he was questioned about a proposed $100,000 remodeling project that would require closing for one full month. Said Mr. Moss:

"I'm as realistic as the next guy, but I feel it's an investment in the future and absolutely necessary, even though the Criterion is only 20 years old, and the newest theatre on Broadway. We are in direct competition with free entertainment such as TV so we must make our theatres as attractive as possible. Once the customers are in them we can regenerate, I think, the movie-going habit we've been talking about so long, not only because of the fine films on hand but because of the comfortable surroundings in which they can be seen. This combination, I'm reasonably sure, can get people to leave their homes and go to movie theatres."

Back in the issue of Aug. 15, we greeted Uncle Sam's tax cut on admissions of 90 cents and less, with the suggestion that the added income should be reinvested in the physical theatre plant. Using virtually the same words as Mr. Moss, we referred to "our collective future" and said:

"Let's put that $51,000,000 where it will do us all the most good! Let's start the biggest modernizing program that this industry has ever seen! Let's wow the public with good theatres, as well as with good pictures!"

Mr. Moss is giving physical form to his convictions. Many a theatre owner, wandering through the recent TOA-TESMA convention equipment exhibits, must have resolved to do likewise!

What about you?

A SUGGESTION FOR PUBLIC RELATIONS

We are indebted to Jack Beresin, president of A.B.C. Vending Company, for the reminder that this is the season when, in most sections of the country, the annual Community Chest, or United Campaign drive is launched.

While theatres and theatremen are respected as hard workers in most of the recognized drives and campaigns that are a part of modern Americana, many of them border on the sectarian, political, or foreign, in their beneficiaries. The Community Chest, by contrast, has much to recommend it. Its beneficiaries are local and all monies are spent locally. Its dollars are not directed to any one race, color, creed, or political group, but to all of the people. And all of the people are the theatre's potential patrons.

The Community Chest therefore should command theatremen's attention as a prime opportunity for community cooperation and for solid public relations. The theatreman should be in the middle of it, with his theatre as the place of local public assemblage; with his brains as the trained promotional showman of his area; and with his dollars as a constructive local businessman.

Charity, like most other theatre matters, should begin at home!

GRIN OF THE WEEK

Intimates often wonder whether "making with the gag," or being one of the most active and hard working of the United Artists' "partners," is the favorite pastime of MAX E. YOUNGSTEIN. Visitors to his office can expect a seemingly endless series of "routines" reminiscent of Olsen and Johnson, complete with props and collaborators.

Most recently Max had a five cent pistachio nut vending machine placed in a prominent spot where even the casual visitor must observe it. His explanation is: "I figure if exhibitors can pick up an extra buck this way, I certainly ought to be able to. Please bring plenty of nickels!"

Proof that the pistachio nut consumption at U.A. is due to increase is in a sign attached to the vendor, reading: "NOTICE TO U.A. EMPLOYEES! This machine owned and operated by MAX E. YOUNGSTEIN DIVERSIFICATION ENTERPRISES, INC. Your patronage will not necessarily influence any advancement or security in your job at U.A. HOWEVER, it is important to remember that Mr. Youngstein is a vice-president of the company, and in touch with all department heads."

Jay Emanuel

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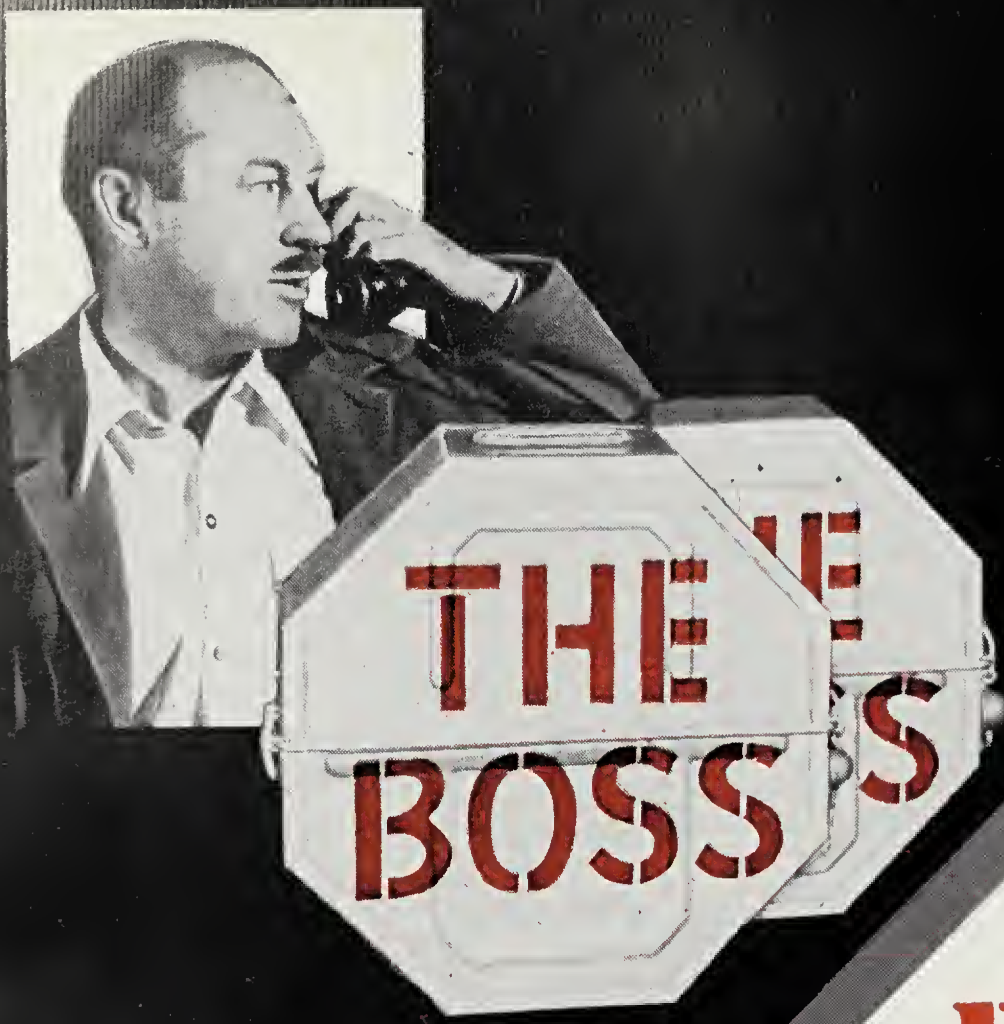

DYNAMITE!

"This is DREW PEARSON speaking: In front of me are cans of celluloid dynamite. They contain a motion picture called 'The Boss.' Certain powerful interests, whose names would amaze you, have tried to prevent you from seeing this picture. They were afraid to let you know its shocking story. I helped expose the story upon which 'The Boss' is based. I know this corruption did take place. 'The Boss' is the uncut, uncensored version of a story that rocked this nation to its very foundations. I predict this picture will create the year's biggest screen sensation."

THE PRIVATE LIFE OF A PUBLIC ENEMY WHO ALMOST NAMED HIS OWN PRESIDENT!

JOHN PAYNE as THE BOSS co-starring WILLIAM BISHOP · GLORIA McGHEE and also starring DOE AVEDON

with ROY ROBERTS · RHYS WILLIAMS · GIL LAMB · Story and Screenplay by BEN L. PERRY · Directed by BYRON HASKIN · Associate Producer WALTER SELTZER

Produced by FRANK N. SELTZER · A Seltzer Films-Window Productions, Inc. Presentation

BROADWAY GROSSES

(As of this Monday)

"Giant" Towers Over Broadway

New York—The Columbus Day three-day week-end boosted returns in most of the Broadway first runs, with Warners' "Giant" proving to be a giant indeed at its Roxy opening.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Toward The Unknown" (Warners). Paramount ($45,000)*—Third week looked like $30,000.

"Giant" (Warners). Roxy ($40,000)—Giant opening resulted in $113,000 for Thursday through Sunday, with $165,000 expected on the first week. Ice show on stage.

"Tea And Sympathy" (MGM). Radio City Music Hall ($144,000)—Thursday through Sunday reported at $102,000, with the third week anticipated at $146,000. Usual stage show.

"War And Peace" (Paramount). Capitol ($49,000)—Eighth week estimated at $40,000.

"Pillars Of The Sky" (U-I). Globe ($14,800)—Opening session expected to hit $13,000.

"Attack" (UA). Mayfair ($15,000)—Fourth week was due to reach the average, $15,000.

"The Bad Seed" (Warners). Astor ($29,000)—Fifth week shaping up to $23,000.

"The Best Things In Life Are Free" (20th-Fox). Victoria ($20,400)—Third week sure of $22,000.

"Between Heaven And Hell" (20th-Fox). Loew's State ($28,700)—Opening week heading toward $23,000.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

Columbia Earnings Drop

New York—In a financial report issued last week it was revealed that earnings of Columbia Pictures for the year ended June 30 were $2,670,000. For the previous 12 months, earnings were $4,949,000.

Last year's earnings were equal to $2.28 per common share, compared with $4.40 the year before. In both instances this was on the basis of 1,067,327 outstanding shares of stock.

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(The Pink Review Section)

Feature Reviews on: "You Can't Run Away From It" (Columbia); "Julie" (MGM); "The Search For Bridey Murphy" (Paramount); "The Ten Commandments" (Paramount); "Finger Of Guilt" (RKO); "Between Heaven And Hell" (20th-Fox); "Stagecoach To Fury" (20th-Fox); "Man From Del Rio" (United Artists); "Giant" (Warners); "The Violent Years" (Phoenix).

AB-PT's Goldenson, NT's Rhoden Chair Second Audience Award Poll

VOTERS
REGISTER HERE
vote

Miss Universe of 1957, U-I's lovely starlet Carol Morris, Ottumwa, Iowa, urges you to register now and then vote on Nov. 6.

New York—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., and Elmer C. Rhoden, president of National Theatres, have consented to act as co-chairmen of the motion picture industry's second annual Audience Awards campaign, in which the public will vote for the best picture of the year, the best performances, and the most promising new players.

Announcement of the two industry leaders' acceptance of the posts was made by Sam Pinanski and Robert W. Coyne, members of the governing committee of the Council of Motion Picture Organizations, sponsor of the campaign.

Rhoden acted as chairman of the last year's Audience Awards campaign, in which 6,500 theatres participated and more than 16,000,000 votes were cast by the public. It is expected that nearly 10,000 theatres will take part in this year's election, which will be held during the 10 days from Christmas Day to January 3. The public vote this year is expected to be more than double last year's vote.

Statuettes were presented to each of last year's five winners at a dinner-dance in Beverly Hills that was attended by most of the leading film personalities of Hollywood. The presentation of trophies will be made this year on or about Jan. 22, but the nature of the function at which the presentation will be made has not yet been determined.

To minimize confusion and disinterest, companies have been asked to limit entrants to their top films and actors.

Siegel "Approached" By Loew's

Hollywood—Producer Sol C. Siegel last week confirmed reports that he had been "approached" in reference to the Loew's, Inc., presidency, from which Arthur M. Loew recently announced his resignation effective Nov. 15.

Siegel stated that he was "flattered by the presentation; but there is a problem regarding my independent production company and my obligations to it. All negotiations are in abeyance pending further talks."

The board of Loew's is expected to announce the identity of the new president at its meeting today (Oct. 17).

The NEW YORK Scene

By Mel Konecoff

IT'S AMAZING how everyone was either in conference or out of the office for "a few minutes" last week. We would imagine it was pure coincidence that the World Series was being played.

The fact that this classic was taking place didn't deter the Amusement Division of the National Conference from holding a luncheon session at the Waldorf Astoria attended by leaders of the industry. Of course, the fact that there was a large-sized television screen on hand before and after lunch sort of speeded and coordinated matters. It did such a good job of speeding and coordinating that the session turned out to be the shortest on record for this type of gathering.

J. Robert Rubin, general chairman, called the meeting to order. The set was turned off. Rubin thought this year's campaign was very good, collecting a total of $147,639.48 as compared to 1955 when $125,272.15 was raised. He thought co-chairmen William Heineman, United Artists, and Spyros S. Skouras, Skouras Theatres, did such a good job that they should be held over. Emanuel Frisch so moved, noting that it was good form to keep a winning team, and they were awarded the position unanimously. Exhibitor Harry Brandt urged full cooperation. Rubin had special words of praise for the publicity committee comprised of United Artists volunteers and he singled out in particular Al Tamarin, Jonas Arnold, and Burt Sloane.

Skouras accepted on behalf of himself and the absent Heineman (we know where he was), and the meeting was adjourned.

Back on went the TV set. Somehow, no one rushed like mad to get back to business.

Broken down, the comparative figures between this year and 1955 follow: home offices 1955—$18,844.97, 1956—$22,324.20; exhibitors 1955—$55,309.45, 1956—$72,045.93; exchanges 1955—$11,278.25, 1956—$5,993.75; supplies and services 1955—$11,278.25, 1956—$9,166.60; radio and TV 1955—$5,255, 1956—$4,550; Hollywood 1955—$24,071.50, 1956—$27,265.

Industryites connected with the drive were confident that this year would top those of previous years in monies collected.

(Continued on page 13)

MPAA Board To Explore Business Builders

Skouras Asks Extension Of Proposed Program To Include Foreign Market; Market Analysis Approved

New York—The MPAA board last week decided to call a "meeting at the summit" on Oct. 18 to explore and act upon the business-building recommendations contained in a report drafted by the MPAA ad-publicity directors committee, chairmanned by Jerry Pickman, vice-president, Paramount Film Distributing Corporation.

Spyros P. Skouras, 20th-Fox president, suggested that if a business-building program is to be adopted and pressed, it should not be confined to the domestic market but should be broadened beyond the board's membership.

Consequently, the all-day meeting at the organization's headquarters will be attended by all company presidents, all domestic and foreign distribution heads, and all domestic and foreign ad-publicity chiefs.

The meeting will be preceded by individual company conferences attended by the five principal executives who will participate in the MPAA meeting.

Two Pickman subcommittee proposals are said to have found MPAA board favor. These call for a market analysis and for a Hollywood press conference.

Accordingly, J. Stevens Stock, market analyst, who has been making a preliminary study for the association's research committee, will attend the Oct. 18 meeting, which will be presided over by MPAA vice-president Kenneth Clark, who was also chairman of last week's board meeting.

Code Committee Meets

New York—Geoffrey Shurlock, administrator of the MPAA's Production Code, arrived from the west coast last week for a meeting of the subcommittee of the MPAA board's Code "watchdog committee."

MPAA vice-president Kenneth Clark is chairman of the subcommittee, whose other members are Robert J. Rubin, Paramount; Ray Bell, Columbia; and Paul Quinn, RKO.

UTOO Convention Set

Oklahoma City—E. R. Slocum, executive director, United Theatre Owners of Oklahoma, announced last week that the group's second annual convention will be held at the Biltmore Hotel on March 6-7.

The concluding banquet, however, will be in the Persian Room of the Skirvin Tower Hotel.

A trade show is planned in connection with the meeting.

SCTOA Names Cummins

Los Angeles—The Southern California Theatre Owners Association last week announced the appointment of Oscar R. Cummins, prominent Beverly Hills attorney, as general counsel for the group.

Allied Leaders Plan For Annual Convention

DALLAS—Colonel H. A. Cole, to whom the Nov. 27-28-29 National Allied convention at the Statler Hilton Hotel here will be dedicated, and Julius Gordon and Bob Morrell met last week to perfect plans for the meeting and the organization's fall board meeting immediately preceding on Nov. 25-26.

The attitude of the film company heads toward the proposal for a top-level conference on "the state of the industry" and the stand of COMPO leaders on the "reforms" the National Allied board "has specified as requisite to Allied's return to membership" will head the list of subjects on the agenda.

The 1957 spring meeting of the National Allied board will be held in Detroit in connection with the annual convention of Allied Theatres of Michigan, it was stated.

Balaban And Rosen Named Charity Execs

New York—Charles B. Moss, division chairman, Federation of Jewish Philanthropies, announced last week at a luncheon of motion picture and amusement industry leaders at the Sheraton Astor that Barney Balaban, president, Paramount, and Samuel Rosen, executive vice-president, Stanley Warner, will be co-chairmen of the 1956-57 campaign.

Associate chairmen are Leo Jaffee, Columbia; Leon Goldberg, United Artists; and Harold Rinzler. Moss urged all out support of these leaders in this year's campaign.

He was introduced by Adolph Schimel, vice-president, secretary and general counsel, Universal, and immediate past chairman of the division. Schimel reported that 620,000 New Yorkers of all races and creeds receive medical, child care, community center, and educational help from the 116 agencies receiving support from the annual Federation drive.

The goal of this year's campaign is $18,100,000.

Smalley Veteran Mourned

Cooperstown, N. Y.—Harry Lee Gilladette, 64, district manager, Smalley Theatres Circuit until his retirement two years ago, died here last fortnight. He had been in ill health for the past two years, and has been a patient at the Bida Nursing Home, Oxford, since February.

He first became associated with the late William C. Smalley, founder of the theatre chain, in 1916, and except for a few years when he was in the printing business here, had been associated with the organization ever since. He had served as manager in nearly all the theatres in the organization at one time or another.

He is survived by his wife, a daughter, two sons, and six grandchildren.

20th-Fox, Warners Merger Still Rumor

Washington — Department of Justice spokesmen last week said there "might be an anti-trust problem" in reported plans of Warner Brothers and 20th Century-Fox to merge studio production facilities and foreign distribution.

No confirmation of the merger rumors were forthcoming from the film companies, but it was pointed out at 20th-Fox that the company's Westwood studio property has so increased in value in recent years that it is only a question of time until it becomes patently uneconomic to employ the property as a studio site.

Obvious economies are in prospect for both companies should it be found possible to accommodate 20th-Fox at the Warner lot.

Both parties regard the joint use of studio facilities as a business matter with no legal problems involved. They admitted, however, that government approval would be needed before joint distribution abroad could be undertaken.

Rumors involving the merger of studio facilities by other major companies have also been circulating recently.

Friedlob, Producer, Dies

Hollywood—Funeral services for Bert Friedlob, RKO producer who died at his Beverly Hills home, were conducted last week by Rabbi Maxwell Dubin at Wilshire Boulevard Temple.

Death from cancer followed a five months illness during which Friedlob twice underwent surgery.

Born in Peoria, Ill., Friedlob was a newspaperman on the New York Morning Telegraph before entering the entertainment field in 1949 in association with Tay Garnett, with whom Friedlob set up Thor Productions. Following several years as an independent producer, Friedlob produced "Beyond A Reasonable Doubt," for RKO release.

Friedlob is survived by two daughters and a son, children by Eleanor Parker, from whom he was divorced two years ago; his mother; and a brother.

Farnum Heads SEG

Hollywood — Franklin Farnum was unanimously elected president of the Screen Extras Guild last week by the board of directors. He succeeds Richard H. Gordon, who died on Sept. 20.

Farnum, who had been first vice-president of the Guild since 1948, was succeeded in that post by Jeffrey Sayre, one of the Guild's founders, who had been its treasurer since its inception in 1945.

Other appointments have Kenner G. Kemp, recording secretary, succeeding Sayle as treasurer; Paul Cristo, member of the board, becoming recording secretary; and John Pedrini being appointed to the board. Emil Mancine was appointed sergeant-at-arms.

The officers and board members chosen by the board will serve until the Guild's next election in May.

NT's Zabel Retires With 31 Years Service

Los Angeles—Retirement of Edwin F. Zabel, vice-president, National Theatres, Inc., and general manager, Fox West Coast Theatres, was regretfully announced last week by President Elmer C. Rhoden.

Rhoden said, "Zabel's experience and counsel have been of great value to our company, his leadership has been a stimulus to the men who have worked with him, and his friendship through the years has been treasured by all of us."

Zabel said he reached his decision to retire most reluctantly. "I will deeply miss the many, many friends who have helped me and with whom I have been associated during my 31 years with National. But the demands of my family, my desire to take an extended rest, and my need for more time to look after my real estate interests left me no alternative."

F. H. Ricketson, Jr., general manager of operations for National, also paid high tribute to Zabel. Zabel joined the Fox West Coast organization almost 31 years ago as a doorman at the Manchester, and moved two years later to the home office accounting department; in 1932, he became assistant to the late President Charles P. Skouras.

In 1936, he was transferred to New York in the film buying department, and when National's home offices were moved to Los Angeles in 1942, he returned to head up the film buying department. In 1954, he was named general manager of Fox West Coast. Zabel's retirement will become effective Nov. 1.

It was also announced that the firm's corporate name would continue to be National Theatres, Inc.

Pioneer Committees Named

New York—Selection of the dinner committees for the Motion Picture Pioneers' 18th annual dinner honoring veteran showman R. J. O'Donnell, to be held Nov. 30 at the Waldorf Astoria Hotel, was announced last week.

Headed by Sol Schwartz, general chairman of the dinner, the committees consist of the following members, Ned E. Depinet, George Dembow, and Marvin Kirsch, co-chairmen; Raymond Willie and Harry Mandel, coordinators; Charles A. Alicoate, new members; Jake Starr, decorations; Chester B. Bahn, trade papers; Harry J. Takiff, dinner treasurer; and Herb Berg, publicity.

Wide Playoff For "Rififi"

New York—Richard Davis, head, United Motion Picture Organization, releasing "Rififi," French film now at the Fine Arts, announced last week that an English language version of the film will go into general release at 77 theatres in the metropolitan area, including major circuit houses.

NT Declares Dividend

Los Angeles—At a meeting last week, the board of directors of National Theatres, Inc., declared a quarterly dividend of 12½ cents per share on the outstanding common stock of the corporation. The dividend is payable Nov. 1 to stockholders of record at the close of business on Oct. 18.

Screen Actors Guild Mulls Rights In Sale Of Post '48 Films To TV

New York—George Chandler, Screen Actors Guild treasurer, last week stated that he and John L. Dales, SAG national executive secretary, had met with Arthur Krim and Seymour Peyser, United Artists; and with Matty Fox, C and C Television Corporation, concerning what rights SAG has in selling post-1948 films to TV.

Chandler said that "nothing definite has been formulated, but we will return to Hollywood and present our findings to the SAG board." It is expected they will appoint an executive committee to deal with Fox.

Chandler stated that Fox and C and C TV have acquired 74 post-1948 features in the RKO library of 742 films; also that Fox wants to sell the rights to these films for immediate fall telecasting but is holding back pending a study of union rights involved.

United Artists has 39 feature films, most of them produced after 1948, available to television, Chandler continued, adding that "the situations between Fox and UA are totally different."

The C and C TV product was produced by a company still considered a major firm in the industry, Chandler said, while the UA films were turned out by many independent producers, a majority of whom are no longer active in production.

Whatever formula is worked out between SAG and Fox "will most likely be used as the basis for other post-1948 film sales to TV for the whole industry," Chandler said, adding that at present there is only a "Monogram formula" which covers post-1948 films. This plan, he explained, was worked out a number of years ago when Allied Artists sold some low budget films to television, and "the formula can not be applied to the current crop of product which is being offered to television."

"You Can't Run Away From It"

Dick Powell has produced and directed a sure-fire hit in this sprightly Columbia comedy.

June Allyson is excellent and is guaranteed to steal your heart with a spirited dance routine. Young Jack Lemmon proves again that he is one of the screen's best new stars, particularly in the field of light comedy.

Columbia, apparently making an agreeable habit out of success, has another Technicolor-CinemaScope winner. There are plenty of laughs and some fine musical interludes.

Yes indeed, this is real audience-pleasing entertainment, "You Can't Run Away From It."

—JAY EMANUEL.

Supreme Court Acts On Two Industry Cases

Washington—The Supreme Court, which began its 1956-57 term, last week acted on only two cases affecting the industry.

The high court refused to reconsider its June decision that children are equally entitled with the widow of a copyright owner to renew the copyright and grant licenses and share in the proceeds under the copyright. This upheld a decision of the Ninth Circuit Court of Appeals in a case involving the ownership of the song copyrights of the late George C. DeSylva.

The court also refused to review a lower court decision barring a lawyer from representing a plaintiff in a treble damage suit against the majors on the ground that the lawyer had previously been employed by Sargoy and Stein. The lower courts held this gave the lawyer a special knowledge of the operations of the majors and barred him from being involved in suits against them.

Comerford's O'Leary Retires

Scranton, Pa.—J. J. O'Leary, Comerford Theatres vice-president and director, has retired after 30 years with the corporation, it was announced early this week by Frank C. Walker, chief executive of the Comerford interests. O'Leary will remain with the corporation in a consultant capacity.

Active in both industry and civic affairs during his years of industry service, O'Leary, in addition to membership in many community organizations in this city, is also a member of the Motion Picture Pioneers.

Pery Leaves Columbia

New York—Lacy W. Kastner, president, Columbia International, announced last week that Nick Pery has resigned as vice-president and European director of the company effective Nov. 9.

With the company for 22 years, Pery is going to enter independent motion picture production.

Phila. Group Seeks Krieger

Philadelphia—The Theatre and Amusement Association of Philadelphia was reported last week as having appointed a committee to negotiate with Lester Krieger to become secretary of the group on a full time basis at a salary of $12,000 per year.

Krieger, former assistant zone head, Stanley Warner Theatres, who resigned several months ago to go to the west coast, is reported to have already accepted the offer. His extensive industry background makes him well qualified for the post, local observers believe.

It's "Oscar Morgan Week"

New York—Paramount is currently celebrating "Oscar Morgan Week" in honor of the short subjects sales manager's 42 years with the company.

An integral part of Paramount's "Salute to George Weltner" sales drive, "Oscar Morgan Week" will be marked by intensified activity by the field sales force on behalf of the product which comes under Morgan's supervision, short subjects, Paramount News, and special VistaVision subjects.

Kreuzer Succeeds Frayne As Head, SMPTE; Engineers' Place Stressed

LOS ANGELES—Barton Kreuzer, director of product planning for Radio Corporation of America, Camden, N. J., was elected president of the Society of Motion Picture and Television Engineers for 1957-58 last week at the 80th semi-annual convention of the group at the Hotel Ambassador here. He succeeds John G. Frayne, Westrex Corporation.

Also elected for two-year terms starting Jan. 1, 1957, were executive vice-president, Norwood L. Simmons, chief engineer, west coast division, Eastman Kodak; editorial vice-president, Glenn E. Matthews, research, Kodak; convention vice-president, G. Carleton Hunt, president, General Film Laboratories; and secretary, Wilton R. Holm, technical associate, E. I. duPont de Nemours.

The engineering, financial, and sections vice-presidents and the treasurer were elected last year to serve two-year terms.

Kreuzer joined RCA in 1928 and has been in his present position since 1954. He is a Fellow of the SMPTE and has previously been treasurer of the Society, financial vice-president, and executive vice-president and chairman of the executive committee.

Frayne Asks Studio Voice For Industry Engineers

Frayne, in his address to the convention, said that in the interests of further technological progress for the motion picture industry, engineers should be given a greater voice and influence in studio management circles. This "might prevent the hasty adoption of new and untried ideas without first subjecting them to rigorous test and field trial," he said.

He also stated that the practice of "having a competent and experienced motion picture engineer direct and coordinate all technical developments in every major motion picture studio" should be extended and encouraged. The duties of this man and his staff would be the "development and testing of all new integrated motion picture systems that cut across all lines of motion picture technology regardless of rigid departmental boundaries."

Frayne continued, "The film industry, with a few exceptions, has been lacking in giving support to this kind of activity, relying too heavily on the equipment suppliers to provide the necessary engineering know-how. The efforts of suppliers should be supplemented by the studios if a coordinated engineering program is to result."

According to the SMPTE immediate past-president, experimentation in film techniques is "waning" at the present time. He said that the industry had entered a "period of critical evaluation of the many innovations of the past three years" and is "tendng to re-emphasize the standard 35mm. medium with whatever embellishments can be retained without adding further to ultimate projection and print cost."

He said this was a period of "self-analysis" and that the need for it was brought about by economical reasons, citing the "increased costs of production and distribution of the many versions of prints demanded by the specialized processes." The resulting confusion and the increased cost to the theatre owner to provide equipment to play any and all of the films offered to him have proved to be a powerful deterrent to their general adoption. One can imagine, for example, the reaction of a theatre owner to playing 35mm., 55mm., and 70mm. in a single booth, with the added complexity of four-track and six-track magnetic stero, optical and Perspecta sound, plus screen aspect ratios varying from the old standard 1.33 to 2.55."

20th-Fox Gets "Pacific"; To Be Made In Todd-AO

HOLLYWOOD—Twentieth Century-Fox announced last fortnight that "South Pacific" will be brought to the screen by its stage creators, Richard Rodgers, Oscar Hammerstein II, and Joshua Logan. Filming will be in Todd-AO with co-financing and release by 20th-Fox.

As part of the deal, 20th-Fox will also assume general theatrical distribution in the U. S. and in foreign markets of the CinemaScope version of Rodgers and Hammerstein's "Oklahoma!" first picture to have been filmed in Todd-AO. The distribution of "Oklahoma!" in Todd-AO is being maintained by Magna Theatres Corporation.

Frayne concluded by saying that another reason for the "present need to pause and take stock" was the industry's departure from a long adopted standard to a multiplicity of practices, set, in many cases, by arbitrary, unilateral action. He said engineers and executives of the industry should have evaluated the long range effects more carefully before introducing each of the new techniques.

Sidney Asks Changes In Studio Equipment

George Sidney, head, Screen Directors Guild, suggested in his address at the convention that "if engineers will reduce in size all studio equipment, time will be saved which can be devoted more profitably to improving the quality of product; if engineers devise practical directional sound equipment for use in production, similar gains can be achieved; that a device to reduce or minimize cable from shooting stages would simplify production practices; stage lights could be made smaller with benefit; reduction of heat levels from present high temperatures would make quality production easier and be easier on all studio workers; intra-studio standardization production procedures would eliminate confusion when working crewmen move from one studio to another, experiencing new methods everywhere; settlement should be reached on a uniform method for looping dialogue, now done differently in each studio."

MGM Sales Heads Gather In Chicago

CHICAGO—MGM's U. S. and Canadian sales managers are currently attending a sales meeting at the Blackstone Hotel. Charles M. Reagan, Loew's vice-president and general sales manager, is conducting the sessions, a highlight of which was the attendance yesterday (Oct. 16) of Arthur M. Loew, president of the company. The sales organization's plans for marketing forthcoming new product, including "The Teahouse Of The August Moon," as well as independent productions to be released by MGM, are being discussed.

Scheduled to attend from the home office also were Edward M. Saunders, assistant general sales manager; John P. Byrne, eastern sales manager; and Mike Simons, director of customer relations. From the field were to come Hillis Cass, general sales manager for Canada, Toronto; John J. Maloney, central division sales manager, Pittsburgh; Burtus Bishop, Jr., midwest sales manager, Chicago; George A. Hickey, west coast sales manager, Los Angeles; and John S. Allen, southwestern sales manager, Dallas. Herman Ripps, assistant eastern sales manager, New York, also was to attend. Representing Rudolph Berger, southern division sales manager, whose headquarters are at Washington and who is presently ill, was to be Lou Formato, Philadelphia district manager, pinch-hitting for Berger until his recovery.

Following this meeting, Formato was to conduct a meeting of southern personnel in Washington, also for Berger.

U-I Personnel Shifted

NEW YORK—The establishment of Universal-International's own branch operations in Colombia and realignments and additions in overseas personnel were announced last week by the company's foreign general manager, Americo Aboaf.

Ramon Garcia, who has been in charge of U-I's Cuban office since 1939, will head U-I's new Colombia operation with headquarters in Bogota. Under the previous arrangement, U-I product was distributed and exhibited by the franchise holder, Cine Colombia, S.A. Under the new set-up, the U-I office will deal directly with the local exhibitors with the strong possibility that Cine Colombia will continue to exhibit a portion of the U-I product shown there.

Arnaldo Berenger has been appointed to take over the U-I managership in Cuba. Berenger was manager for Republic Pictures in Chile from 1948 to 1955. and manager for that company in Cuba from 1955 until August of this year.

The appointment of Alvin Cassel as manager in Singapore and supervisor for Indonesia and Siam, replacing Wally Orr who has resigned, was also announced by Aboaf. Cassel joins U-I after previous assignments as manager for MGM.

Columbia Dividend Set

NEW YORK—Columbia announced last week that the board of directors declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable on Nov. 15 to stockholders of record Nov. 1.

SBA, Exhibs Study Use Of Federal Loans

New York—It was learned last week that Theatre Owners of America and the Independent Theatre Owners Association are both studying the rules and directives of the Small Business Administration and how they could be applied for theatres seeking governmental loans for mortgage purposes.

The SBA authorization of loans to theatres "for modernization, equipment, repair or operation" does not provide for lending money for mortgage purposes.

TOA and ITOA "will seek to educate the SBA as to the needs of the motion picture exhibitor." The consensus is that while the SBA ruling "took theatres off the blacklist" it "did not go far enough" in covering theatre needs.

An SBA official added that "the only kind of mortgage which we might refinance is if refinancing is incidental to the overall loan and is to get clear title to the collateral." Federal funds can be requested for three purposes, business construction, conversion, or expansion; financing the acquisition of equipment, machinery, supplies, other necessary items; and for the acquisition of working capital.

U-I Healthy Abroad

New York—Americo Aboaf, vice-president and general sales manager, Universal-International, stated last week at a press conference that "It's business as usual" in South Africa for his company with "no change" noted. He was just back from a South African trip.

Universal, he said, is "unaffected" by 20th-Fox's absorption of John Schlesinger's African Theatres, Ltd., of some 140 houses, and distribution organization. U-I has a long-term franchise deal with Schlesinger, Aboaf pointed out.

He also divulged that Universal has picked up the Japanese newsreel license that Warner Brothers recently relinquished upon dissolution of Warner-Pathe News. Universal, he noted, is operating its newsreel "fully in the black" overseas.

Elsewhere on the foreign scene, Aboaf said there were no theatre attendance problems in Italy, France, or Germany.

Ohio Allied To Hear Emanuel, MPE Publisher

COLUMBUS, O.—Bob Wile, executive secretary, Independent Theatre Owners of Ohio, informed members last week that the group's annual convention on Nov. 13-14 at the Deshler-Hilton here will be devoted almost entirely to one subject, film, with authorities on the subject discussing all phases of the question, including operating policies.

Wile also announced that an invitation to speak at the meeting had been accepted by Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, who will discuss his views as stated in his editorials and answer questions from the floor. Emanuel spoke last year at the annual meeting of the Indiana Allied unit.

Small Business Administration

Regional and Branch Offices

Editor's Note: For the first time, theatres are eligible for Federal loans through the Small Business Administration. This listing of branch and regional offices should be a part of every theatreman's reference library.

REGION I—Boston, Mass.
131 State Street
Boston 9, Mass.

REGION II—New York, N. Y.
1790 Broadway
New York 19, N. Y.
Branch Offices: Syracuse, N. Y., and Hartford, Conn.
Chimes Building
500 South Salina Street
Syracuse, N. Y.
70 Arch Street
Hartford, Conn.

REGION III—Philadelphia, Pa.
Jefferson Building
1015 Chestnut Street
Philadelphia 7, Pa.
Branch Office: Pittsburgh, Pa.
Fulton Building
107 Sixth Street
Pittsburgh 22, Pa.

REGION IV—Richmond, Va.
900 North Lombardy Street
Richmond 20, Va.
Branch Offices: Baltimore, Md.; Charleston, W. Va.; and Charlotte, N. C.
Calvert Building
Fayette and St. Paul Sts.
Baltimore, Md.
Embleton Building
922 Quarrier Street
Charleston, W. Va.
Independence Building
102 West Trade Street
Charlotte, N. C.

REGION V—Atlanta, Ga.
Peachtree-Seventh Building
50 Seventh Street NE
Atlanta 23, Ga.
Branch Offices: Birmingham, Ala.; Memphis, Tenn.; and Miami, Fla.
704 North 22nd Street
Birmingham, Ala.
Falls Building
22 North Front Street
Memphis, Tenn.

REGION V—Continued
Pacific Building
327 Northeast First Avenue
Miami 32, Fla.

REGION VI—Cleveland, Ohio
Federal Reserve Bank Bldg.
713 Superior Avenue
Cleveland 1, Ohio
Branch Office: Louisville, Ky.
Federal Building
Sixth and Broadway
Louisville 2, Ky.

REGION VII—Chicago, Ill.
226 West Jackson Blvd.
Chicago 6, Ill.
Branch Offices: Indianapolis, Ind.; Madison, Wis.; and Davenport, Iowa
Federal Building
Indianapolis, Ind.
Woolworth Building
105 Monona Avenue
Madison, Wis.
Putnam Building
215 Main Street
Davenport, Iowa

REGION VIII—Minneapolis, Minn.
Metropolitan Building
Second Ave. at Third St.
Minneapolis 1, Minn.

REGION IX—Kansas City, Mo.
Federal Office Building
911 Walnut Street
Kansas City 6, Mo.
Branch Offices: Omaha, Nebr.; St. Louis, Mo.; and Wichita, Kans.
Federal Office Building
15th and Dodge Streets
Omaha, Nebr.
New Federal Building
1114 Market Street
St. Louis 1, Mo.
Bitting Building
107 North Market Street
Wichita, Kans.

REGION X—Dallas, Tex.
1114 Commerce Street
Dallas 2, Tex.

REGION X—Continued
Branch Offices: Houston, Tex.; New Orleans, La.; Oklahoma City, Okla.; and Little Rock, Ark.
Federal Office Building
Fannin and Franklin Sts.
Houston 14, Tex.
Masonic Temple Building
333 St. Charles Street
New Orleans 12, La.
Bankers Service Life Bldg.
114 North Broadway
Oklahoma 2, Okla.
U. S. O. Building
217 Main Street
Little Rock, Ark.

REGION XI—Denver, Colo.
New Custom House
19th and Stout Streets
Denver 2, Colo.

REGION XII—San Francisco, Cal.
Flood Building
870 Market Street
San Francisco 2, Cal.

REGION XIII—Seattle, Wash.
Burke Building
905 Second Avenue
Seattle, Wash.
Branch Offices: Helena, Mont., and Portland, Ore.
Federal Office Building
North Park Avenue and West Lawrence Street
Helena, Mont.
Old U. S. Court House
520 Southwest Morrison St.
Portland 4, Ore.

REGION XIV—Los Angeles, Cal.
Western Pacific Building
1031 South Broadway
Los Angeles 15, Cal.

REGION XV—Detroit, Mich.
U. S. Post Office and Court House
231 West Lafayette Blvd.
Detroit 26, Mich.

The New York Scene

(*Continued from page 9*)

TALK AROUND: They're whispering that Theatre Owners of America is looking for an executive director, which makes sense. They could use one. Especially one with savvy on dealing with the press. We were sorry to see Claude Mundo leave that organization suddenly. He impressed us as capable, courteous, and a man of potential.

THE METROPOLITAN SCENE: School editors interviewed Betty Lou Keim, star of 20th-Fox's forthcoming "Teenage Rebel," and while she's in town on a promotion routine she will tour the leading disc jockey shows and other TV and radio programs. . . . George Nelson, veteran motion picture and TV publicist and former newsman, has joined the national public relations firm of Cleary, Strauss and Irwin as vice-president in charge of eastern operations. He was with UA recently. . . . Gene Pleshette, managing director of the Brooklyn Paramount, has been invited to lecture on the industry before "The School of Opportunity." He has performed similarly at Long Island University as well as at NYU. . . . Colliers touches on entertainment with a piece by Ingrid Bergman explaining all (?) and one on Elvis and Pat Boone.

BIG DOINGS: "Giant" premiered last week with a huge splash at the Roxy. Those in attendance read like "Who's Who," with all the media well represented including a large delegation of out-of-town newsmen. There was TV coverage and special footage taken for Ed Sullivan's show. There was full radio coverage. There was the red carpet, the flashlights popping, top industry people nodding approval, etc.

It reminded one of the old days when openings were a production unto themselves.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 68

George Nonamaker
Editor

Beat Pre-Xmas Slump Via Merchant Tieup

Philadelphia—In plenty of time for other exhibitors to try it this year, Otto Settele, Seemore, Seymour, Wis., this week wins SHOWMANSHIP SWEEPSTAKES $100 for his outline on how to beat the pre-Christmas slump.

WINNING ENTRY

HOW TO BEAT PRE-XMAS DOLDRUMS

Submitted by Otto Settele
Seemore, Seymour, Wis.
460 seats • 50 cents top admission
Small town and rural patronage.

Here's an easy way to make pre-Christmas week the biggest grosser of the year.

To insure a visit from Santa Claus in December you should start planning early. Right now isn't a bit too soon.

Our plan is neither new nor is it novel; but with proper handling it can make the traditionally poorest week of the year in our industry into a mighty profitable six or seven days. In addition you will find you have done a bang up job of public relations by putting a large group of merchants in favor of your theatre.

Results achieved should speak for themselves. We rang up the biggest grossing week of the year, 225 per cent of normal week; the biggest concession week of the year, 150 per cent of normal week; and the heaviest week of the year in attendance, 210 per cent of a normal week, and 500 per cent of previous pre-Christmas weeks. Our five-day attendance, Monday to Friday, was over 1,800, all very happy patrons as there was no admission charge, the local merchants footing the bill.

To play to full houses, paid in advance, during the usual pre-Christmas week slump was very gratifying, to say the least. And here's how we did it! Forty merchants were sold on a combination Christmas-New Year's free movie week promotion to stimulate early holiday shopping. The package deal cost each merchant $12.00; and for this each was supplied with a standard size window card and 100 guest tickets which were distributed to Christmas shoppers. He also received screen mention for his place of business following the usual Christmas greeting trailer and again following the New Year's greeting trailer, for a total of two weeks' screen advertising.

The window cards were of Christmas design and extended season's greetings from the friendly merchant inside and offered free guest tickets to Christmas shoppers. On the bottom half of the card were listed the attractions that could be seen free of charge with the guest tickets. The pictures dated for this week were all low rental product, but merchant and shopper alike could see that they were not slough product either. Tickets issued to the merchants were equally divided among the three changes of program.

For the privilege of screen advertising plus three movie programs over a five-day period, the 40 merchants paid the theatre a total of $480, and as a consequence just under 4,000 tickets were distributed throughout the area.

People were tickled pink at receiving the guest tickets, and the merchants felt like real sports in issuing them. Everyone had nice things to say about both the theatre and the merchants for their generosity.

Every advantage was taken to publicize the promotion through the usual channels, newspaper, program, trailer, etc., but once the promotion started it advertised itself as any good thing will.

Not to be overlooked is the important factor of satisfying the ever important neighboring merchants by showing them a theatre full of patrons and impressing upon them the importance of the local theatre without telling them in so many words. To be self satisfied is far more lasting; and when he is approached with a new promotion, he will be a more willing participant.

RUNNER-UP NUMBER 1

COOPERATION WITH TV STATION PAYS OFF

Submitted by Bill Duggan
Florida, West Palm Beach, Fla.
871 seats • 95 cents top admission
General patronage.

Complete cooperation with our local NBC, VHF television station WJNO-TV paid off with the following campaign:

Sixteen surrounding incorporated communities of Palm Beach and surrounding counties were invited to hold contests to select a contestant for "Miss WJNO-TV." Fourteen towns held contests and entered their winners in our contest. This was excellent free publicity in our entire movie patron area.

The big contest was kicked off with an hour long TV show featuring the contestants in bathing suits, song sketches, "The Doodler," a local artist who draws excellent caricatures, judges and the theatre manager. This TV show was liberally sprinkled with film clips of the current Florida Theatre movie.

After the TV show, the girls were taken to the Florida Theatre and presented on stage at the nine p.m. show. The audience applauded and the winner of that evening was selected by applause meter. The girls in bathing suits as they left the stage had large baskets of promoted flowers, which were distributed to the members of the audience. This went over big.

The three succeeding weeks, the TV show at seven p.m. was for one-half hour. Each Wednesday, the girls then appeared on the Florida theatre stage.

The TV station gave us a generous number of screen clips and free spots during the four-week period at no charge.

Motion picture films were taken at the theatre each Wednesday night and shown on TV the following week. Our patrons went for this gimmick.

The winning girl was selected by votes to the TV station or theatre by mail. Valuable prizes were promoted and awarded to the winner. The votes were by mail due to the girls all being from out of town with the exception of one West Palm Beach girl..

This was a four-week promotion in a winter tourist resort that paid off very well during one of our perennial slow months. Each Wednesday night was way above average and the only cost to the theatre was for one stage hand for each of the four stage shows.

Contestants are urged to watch carefully expiration dates of the offers from the film companies on SHOWMANSHIP SWEEPSTAKES awards.

RUNNER-UP NUMBER 2

SILVER DOLLAR PROMOTION

Submitted by Lee E. Fraser
Bloomfield, Birmingham, Mich.
975 seats • 80 cents top admission
General patronage.

Here's a "silver dollar promotion idea" we worked out on "Meet Me In Las Vegas," but which can be worked on any film having a gambling background. Our stunt was accepted with favor by the Chamber of Commerce Retail Merchants and had the full cooperation of the Birmingham National Bank, which made sure that an ample supply of silver dollars was available.

We set off the promotion with a barrage of publicity utilizing such phrases as "Lucky Silver Dollars For Birmingham Shoppers," followed by "Get Your Lucky Silver Dollars Now!" "You May Be A Lucky Silver Dollar Holder." "Loads Of Gifts and Free Movie Tickets to Birmingham Shoppers," etc. These punch lines were conveyed to the public by heralds, newspaper, and lobby posters giving full particulars of the promotion.

The posters in the lobby bordered a six-sheet and colored still settings on the feature and served as a background for the large display of gifts, each having a retail value of $5.00 and up, which were given away; and each gift displayed being accompanied by a credit card bearing the name of the sponsor. Gifts comprised a varied assortment of standard value and

The story of
a man like SHANE
with the suspense
of HIGH NOON
with real plot,
real dialogue
and real people . . .
A new and different
kind of motion picture
attraction for any
theatre's best playing time

RKO RADIO PICTURES PRESENTS

"TENSION AT TABLE ROCK"

STARRING

RICHARD EGAN
DOROTHY MALONE
CAMERON MITCHELL

Screen Play by WINSTON MILLER
Produced by SAM WIESENTHAL
Directed by CHARLES MARQUIS WARREN
Music by DIMITRI TIOMKIN

TECHNICOLOR®

RKO RADIO PICTURES

ANOTHER PROFIT SHOW FROM THE NEW RKO

usefulness, such as several food baskets, gift certificates, a complete hair styling, dinner for two in a quiet, refined restaurant, etc.

The theme of the promotion was the awarding of a gift of two tickets to the Bloomfield Theatre to shoppers who were stopped on the streets in the shopping areas by a young lady who asked if they were in possession of a silver dollar. The silver dollars were merely shown—NOT surrendered. The idea caught on and many shoppers began making sure they had a silver dollar if and when stopped. Several other girls augmented the first girl after two days. If persons stopped had a silver dollar, they were not only given free tickets to the theatre; but a certificate good for a free gift at the theatre as well. The local newspaper carried a story on the promotion, which alerted many to obtain a silver dollar.

Give-aways started the Wednesday prior to playdate and continued up to day before opening.

One week prior to play date, silver dollars were available at our box office, which fact was advertised by announcement cards on each side of the boxoffice, while on front glass of the boxoffice nine silver dollars were posted. Over 300 were sold or requested in change in ticket purchases; and stores reported numerous requests for others.

The promotion in effect was a big success in terms of public relations by the interest it created with the general public and the merchants, who were greatly impressed by customer reaction to the publicity directed at the local shoppers, and by ourselves by virtue of an above average attendance due to the great deal of interest stimulated toward the feature we were showing.

RUNNER-UP NUMBER 3

SELLING SCREEN OPERA

Submitted by Sam Horwitz
Harbor, Brooklyn, N. Y.

1170 seats • 79 cents top admission
General patronage.

To publicize the film version of "Aida," my campaign was a little different than that used for the usual musical or exploitation type feature. We had to find the people who liked opera, as this feature has practically no dialogue; but is the entire opera presented on film. So we went after the opera lovers in our area and out of our area and this is how we did it.

A tieup with a local taxi company resulted in bumper strips on all of their cabs 10 days in advance of playdate; a one-frame trailer was used in four other Interboro Circuit houses to cross-sell the picture in advance; and gratis plugs were obtained over local Italian radio station during its opera broadcast via a contest with albums and guest tickets for listeners naming the artists appearing in the picture.

Window cards were spotted in Italian restaurants, barber shops, shoemakers' stores, etc., and sold the opera in proper areas.

Special displays were set up through the cooperation of the head librarian. These displays consisted of program souvenir book, stills, herald, and 8x10 tieup card; school tieups were made with high schools, junior high schools, parochial and grammar schools. Displays were used on bulletin boards and in music classes. Students who showed school cards at boxoffice were admitted at a discount price. Notice of this fact brought many entire classes, quite a few teachers.

One of the most important phases of the campaign was the contacting of music societies, Italian organizations, classical record dealers and concert halls. This was done by the medium of personal letters and telephone calls to the proper heads of these groups. Three thousand letters were mimeographed and mailed to music lovers whose names were acquired from contacting these groups.

Three record shops had window displays on the "Aida" albums, stills and tie-up card carrying copy, "Hear the album, see the picture." These were planned two weeks in advance.

Five thousand two-fold heralds were distributed house to house in the Italian areas. These carried critical reviews, show times, other pertinent information.

One of our local banks plays music throughout the day and cooperated by playing music from "Aida" over its recording system in advance and during the showing of the picture. A 14x22 card by the entrance carried proper tiein copy.

In addition to utilizing all of our regular mediums, we placed ads in the Italian-American newspaper, "Il Progresso," day before opening and opening day.

RUNNER-UP NUMBER 4

GET HOT WITH ROCK 'N' ROLL

Submitted by M. L. Waller, Jr.
Dixie-Lee Drive-In, Lenoir City, Tenn.

300 cars • 50 cents top admission
Rural patronage.

This is the case of stirring up a lot of interest and enthusiasm, especially among our teenagers on Columbia's "Rock Around The Clock" in the small rural town of Lenoir City, Tenn., population 8,000, where I am practically boxed in between two large drive-ins at the suburbs of Knoxville, and two drive-ins approximately four to eight miles respectively east of me in Louden, Tenn.

We set our campaign around the music and advertised Bill Haley and his Comets heavily. This type of music is all the rage with teen-agers, so we purchased all the latest Haley records we could get and also that of other top rock and roll artists. These recordings were played on our sound truck wherever we would stop in the different communities to put out our heralds, 2500 of which were distributed in addition to our weekly programs. We put them in every automobile we could find before play dates.

Our local jeweler was contacted and he was glad to place an ad on one side of the locally printed heralds. He paid half the expense and also gave me 10 nice favors consisting of earrings and strings of imitation pearls for prizes in the rock and roll dance contest which was a feature of our promotion.

This contest was held at our intermission break in front of the snack bar on the patio. We parked the sound truck near the snack bar and played the records for the teenagers to dance; and the stunt created more enthusiasm and stimulated business more than anything held at the drive-in for three years. The winners were given season passes; and all contestants received some passes, which, naturally, pleased them all.

Snack bar business was well above average for both nights; and we found many couples who attended the show on Sunday night back again on Monday night just to watch the Rock and Roll Dance Contest. Nearly every one stayed for the contest held at intermission, leaving their cars and walking to the snack bar and sitting on the benches we had prepared for them.

Beauty Tieup For "Opposite Sex"

New York—MGM announced recently that a big local level contest had been set with Helene Curtis beauty salons for "The Opposite Sex." Permanent waves and locally promoted products will serve as prizes.

Helene Curtis will publicize the promotion to their dealers via letters and window posters. Prizes will be won by voting for favorite stars' hair styles on a prepared ballot to be placed in boxes at the cooperating beauty shop or theatre.

$1,350.00
IN
SHOWMANSHIP
PRIZE MONEY
THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

UNITED ARTISTS

$750.00 on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

NEWS OF THE TERRITORIES . . .

Boston Exhibs Discuss TOA Promotion Plan

BOSTON—In line with the discussions at the TOA annual convention in New York on the Business Builder Campaign, Samuel Pinanski, COMPO triumvirate member and American Theatres president, called together district managers and their publicists of downtown theatres in Boston to present the COMPO plan.

Pinanski gave them a full report of the discussions of the public relations committee in New York and asked the Boston group to consider the suggestions on a local level. A second meeting was to be held in the ATC offices shortly for the group to bring its ideas together for further discussion.

Those present were Paul Levi, ATC; Hy Fine and Jack Saef, New England Theatres; Nat Golden and Ben Domingo, RKO Keith Theatres; Charles Kurtzman and Earl Fasick, Loew's Theatres; Dan Finn and Louis Krasnow, Astor; James King, Boston; and Harry Feinstein, who came in from New Haven for the meeting.

Albany

The Walter Reade circuit's Community, Kingston, N. Y., held the northern New York State premiere of Paramount's "War And Peace" on a two-shows-per-day basis. . . . Jules Perlmutter was admitting free the striking workers of the West Virginia Pulp and Paper Company in his State, Mechanicsville, N. Y. . . . MGM veteran salesman Arthur Horn was reported critically ill in a local hospital. . . . The Capitol, Elizabethtown, N. Y., was destroyed by fire. It has been operated by Dave Rosenbaum for some years. . . . The Lyceum, Champlain, N. Y., was reopened by Bill Kennedy. . . . Sylvan Leff is building a drive-in at Pittsfield, Mass. . . . John Brousseau, manager, Stanley Warner Delaware, doubled at the second run Madison during the vacation of Oscar J. Perrin, Sr. . . . Bill Shirley, former Schenectady, N. Y., exhibitor, was here to publicize United Artists' "Attack." . . . A corporation has been formed by exhibitors Neil Hellman and Alan V. Iselin, together with Sanford A. Bookstein, to operate motels in this area.

Atlanta

William M. Sphect, 59, veteran salesman and booker with various exchanges, died after a long illness. . . . Allied Artists branch manager J. E. Hobbs returned from a company sales meeting held in Chicago. . . . The zoning committee of the Aldermanic Board approved construction of the city's first Negro patronage drive-in, to be located on Simpson Road, by Bailey Theatres. . . . Mitchell Theatre Enterprises, Hartselle, Ala., owned by Hubert Mitchell, recently reopened the completely renovated Strand there, which has been renamed the Rodeo. The grand opening featured a western stage show in conjunction with Warners' "Seven Men From Now."

Seen discussing the recent benefit of Trans Lux's "La Strada" for the Massachusetts Society for Multiple Sclerosis at the Kenmore, Boston, were Sidney Ginsberg, exploitation and advertising manager, Trans Lux Distributing Corporation; Louis Richmond, owner, Kenmore; and Edward Ruff, Edward Ruff Associates, New England distributor for Trans-Lux Films.

Boston

The special screening for wives of exhibitors arranged by Warners of "Toward The Unknown" was attended by about 30 ladies in the Metro screening room. Hostesses at the luncheon preceding the film were Mrs. Ralph Iannuzzi and Mrs. William Kumins. . . . Henri Schwartzberg, American Theatres, and Mrs. Frances Sokolsky conducted the program for the Sentry Lodge of B'nai B'rith, the theatrical unit, when the speaker was Earl Bunting, vice-chairman, President Eisenhower's Committee on Employment of the Physically Handicapped. The meeting was held in the ATC building. . . . Charles E. Kurtzman, northeast division manager, Loew's Theatres, is chairman for the 1956 Thanksgiving Crusade for Retarded Children. The kick-off dinner, in the form of a testimonial for Walter Brown, president, Boston Garden, will be in the Hotel Somerset on Nov. 17. . . . Bucky Harris, U-I publicist, is hard at work on two forthcoming releases, "Unguarded Moment," Keith Memorial, and "Written On The Wind," undated at the moment. . . . Although Cecil B. DeMille's "The Ten Commandments" doesn't open until Nov. 20 in the Astor, a preview was held last week for the press, exhibitors, and invited guests.

Film Row Employees Installed By Legion

BOSTON—Albert Goldman, projectionist, Beacon Hill, is to be installed as commander of the Lt. A. Vernon Macaulay Post 270, Theatrical Post of the American Legion, on Nov. 20 at Blinstrub's Village. A member of the Post for 10 years, Goldman has served on the executive committee, the house committee, and as junior and senior vice-commander. A former employee of the Joe Cifre Equipment Company, he is a member of Local 182, IATSE.

Others in the film district to be installed that evening are Abe Barry, Columbia booker, as a member of the executive committee, and Cyril McGerigle, RKO booker, as the post chaplain.

Clark Film Service Expands Facilities

ALBANY—Expanding business for Clark's National Film Service will bring a transfer of its local base from 1064 Broadway to a building under construction on Shaker Road, two blocks distant, it was learned recently. The inspection and shipping services for four major and several minor distributors will be conducted in the new structure after Jan. 1. Special loading facilities are being provided, as well as a modern layout, including wall racks for print cases instead of the traditional vaults.

Thomas Barry, former head booker and office manager in the 20th-Fox exchange, directs the Clark operation, with a staff recruited from the discontinued back rooms of Paramount, RKO, United Artists, and Republic. Thomas Lark, general sales manager for Clark National, signed a lease for 10,000 square feet in the new building.

NEW HAMPSHIRE NEWS—In cooperation with a Portsmouth music store and a radio station, the Civic is giving a free ticket to persons who name the "Hit Tune of the Week. . . . Starway Drive-In, Dover-Rochester, is giving a free gallon of gas to each car as a regular fall policy. . . . Claremont Drive-In is now closed Monday through Thursday. . . . The Jax, Colebrook, is on its winter schedule of one show each night, starting at eight, with a matinee on Saturday at 2:30 p.m.

PROVIDENCE, R. I., NEWS—John J. Monahan, 75, ticket-office employee, Newport, R. I., died recently in Newport Hospital. . . . E. M. Loew's Providence Drive-In presenting Jim Mendes and his WICE Recording Show on stage as part of a series of Sunday evening entertainments, supplementing the usual film fare. . . . Local newspapers continue to accord more free space to television and radio than motion pictures. Edward M. Fay, an executive at the Majestic, recently voiced his dissatisfaction with this condition, and suggested that the subject be given consideration by the Theatre Owners of America. . . . Advance tickets are on sale for a monster midnight Hallowe'en show at Loew's State, managed by Bill Trambukis. It is aimed at reducing night mischief.

Buffalo

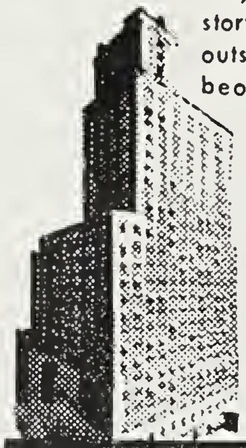
James Mitchell, Olympic manager, Watertown, N. Y., recently conducted a big campaign for 20th-Fox's "Bus Stop," one feature of which was a contest for the title Miss Bus Stop. . . . The safe of the Broadway, a Basil community house, was looted of some $50. . . . Cecil B. DeMille will be here Oct. 22 to attend an interview luncheon on behalf of his Paramount release, "The Ten Commandments." Century managing director Robert T. Murphy arranged an invitation preview of the film for this week in Dipson's Amherst, prior to its Century run. . . . The downtown building which once housed the old and renowned Strand will be razed shortly to make way for a retail store.

Basil's Lafayette Sees Possible Legit Use

BUFFALO—George H. Mackenna, managing director of Basil's Lafayette, returned from the TOA convention in New York city with announcements of interest to patrons of the Basil flagship and to mourners of the late legitimate Erlanger. Mackenna's first good news was his acquisition for early showing of Allied Artists' "Friendly Persuasion." As a second result of his trip, New York producers of stage theatricals are advised that Buffalo has a theatre available for their product if they wish to negotiate. As the one independently and Buffalo-operated theatre, declares Mackenna, the Lafayette can, on reasonable notice, switch from movies to a traveling legitimate show.

The Lafayette, built for stage extravaganzas, has more space behind its proscenium than most theatres, including most Broadway playhouses. It can store its CinemaScope screen, impossible in most cases, and switch from films to plays and back again with the greatest of ease. Its capacity of 3,000, twice that of most legitimate houses, makes it attractive, profitwise, to road productions, especially musicals, Mackenna thinks.

"The hard fact we couldn't get around in New York," said Mackenna, "was the fewer, though obviously finer and longer-running, films in prospect. Essentially, we're in show business. Not to go overboard, I think we could do with five tiptop stage productions. They would have to be good." Summing up New York conclusions, Mackenna said, "We're coming to fewer theatres or more films. Or such terrifically superior films that long runs take up the slack."



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Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $9.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York
Oscar Wintrab, Managing Director

FILMACK ANNOUNCES
A NEW
TEASERETTE TRAILER

IMMEDIATE SERVICE!

3 frames with photos, copy and off-stage voice

Used by many large circuits

$1.75 each

NO CONTRACTS
NO RETURNS

FILMACK 1327 S. WABASH CHICAGO 5, ILL.

U-I Chief Booker Feted On His Chi Retirement

CHICAGO—"You will never retire from our hearts" was the theme of a large farewell party tendered by the Universal exchange to Walter Hyland, 66, chief booker, who had a 42-year service record.

Large placards, embossed with "Good Luck, Good Health, Walter" and with "Westward Ho, Walter, and May the Luck of the Irish Attend you," were autographed by hundreds of his friends, and several gifts were bestowed upon him.

The affair was in charge of Lou Berman, branch manager, and Ben Katz, publicist and promotion chief.

Chicago

Secretary of State Carpentier, downstate theatre owner, is reminding the voters, through large billboard space, that he is up for reelection. . . . Jack Albertson was appointed Vogue manager, succeeding Hal Malone, who resigned because of poor health. . . . Mr. and Mrs. Virgil Pogue reopened the Arcade, Gas City, Ind., which they bought from Jerry Heinlin. . . . Recently visiting Variety Club were Jerome Weiss and Larry Cohen, Miami, Fla.; Byron W. Dowty, Pittsburgh; Eddie Sons, Memphis; and Earl Hawkins, Dayton, O. . . . W. J. Rodell and Son have reopened the Alvin, Athens, Ill. . . . Almost a third of the 71 pictures scanned by the Chicago Police Censor Board in September, were foreign. Seven cuts were made, but none was rejected. Two were marked for adults. . . . City movie tax collections of $91,118 in September indicated that attendance was below that of the same month a year ago, when the take was $121,545.

Selwyn Goodman was named Austin manager. . . . Jack Springer was appointed assistant to I. Zorkin, manager, Schoenstadt Theatres. . . . Heavy winds caused damage to the Hi-Vue Drive-In, Avilla, Ind., which was estimated at $15,000. . . . Abner Smith was added to the Uptown managerial staff. . . . Frisina Amusement Company plans to build a 300-car drive-in near Lawrenceville, Ill., it was announced by H. E. Stevens, Avalon manager. . . . A second term as president, Colosseum of Motion Picture Salesmen, was accorded Ray Axelrod, of Warners. . . . Burglars entered the concession building of the Bel-Air Drive-In, Joliet, Ill., and looted the safe of more than $900. . . . When "The Ten Commandments" opens in the McVickers Nov. 12, Todd-AO projection equipment installed for "Oklahoma!" will not be used. Instead, the former projection booth will again be put in action.

Charity Drive Expected To Exceed Chi Quota

CHICAGO—The enthusiasm which prevailed at the kick-off luncheon of the amusement division of the Community Fund suggested that the $93,000 quota will be raised without difficulty. Chairman Jack Kirsch, chief barker, Variety Club, reminded the large commitee that the motion picture group has always been active in the community charity endeavor. Robert S. Engelman, business executive giving time to the drive, stated that when the needy are helped, they become better patrons. The Community Fund goal is $10,400,000, to provide for 167 agencies.

Cincinnati

New local Colosseum officers are president, Robert Coleman, RKO, succeeding Ross Williams, UA; vice-president, Charles Schroeder, UA; and secretary-treasurer, Ray Russo, 20th-Fox. Delegates to the national convention in St. Louis next month are Coleman and Russo. . . . Robert Doppes, U-I salesman, has an unexpected trophy, the head and antlers of a four-point buck deer, killed by his car on a mountain curve in Kentucky. . . . Mrs. Herman Hunt, president, Ladies Auxiliary, Variety Club, presided at a board meeting to plan for the Auxiliary election in November. With Mrs. Saul Greenberg as chairman, Auxiliary members were hostesses at a Consumers Conference session at the University of Cincinnati. . . . Max Melbauer, owner, Belmont Auto Drive-In, Dayton, O., has installed larger car heaters, preparatory to remaining open through the winter. . . . Harold Hofert, formerly with Safer Films, is now West Virginia salesman, UA, succeeding Frank Decker, who died recently. . . . Local 20th-Fox exchange employees were first-place winners in a company sales drive. . . . Margaret Woodruff, Columbia head booker, and provence chairman, Delta Theta Tau Sorority, was a special guest of the Indianapolis chapter. . . . Morris Hail is a new Paramount ledger clerk. . . . James S. Abrose, Warners branch manager, became the grandfather of a boy. . . . Variety Club members attended a midnight sneak preview at the Twin Drive-In.

COLUMBUS, O., NEWS—Mrs. Lily Hofheimer, 80, mother of Lee J. Hofheimer, former local theatre owner, died. . . . Charles Sugarman, World, scored a booking strike by playing Paramount's "The Vagabond King" in a first run. . . . Al McClain, Dispatch editorial staff, has been substituting for Samuel T. Wilson, theatre editor, who has been visiting Hollywood studios. . . . Northern, North Side neighborhood house and one of the oldest theatres in Columbus, will be torn down to make way for the Goodale Expressway. The theatre, formerly operated by the Miles Circuit, has been dark for several years. . . . Governor Frank J. Lausche proclaimed Doris Day Week Oct. 8-14 in honor of the star of MGM's "Julie," which had its world premiere in the Albee, Cincinnati. . . . Jay Emanuel, publisher of THE MOTION PICTURE EXHIBTOR, will be a speaker at the annual convention of the Independent Theatre Owners of Ohio to be held Nov. 13-14 at the Deshler-Hilton Hotel here, it was announced by secretary Robert Wile.

Cleveland

"This Is Cinerama" opens in the Palace on Nov. 14, making this the 19th city to offer the attraction. Max Mink will continue as Palace manager. . . . Funeral services were held last fortnight for Mrs. Gussie Schumann, widow of Dave Schu-

Stamp Giveaway Plan Draws Mixed Reaction

Columbus, O.—Trading stamps in "ordinary giveaway" plans do not attract new patrons and hence "mean little" to theatres, according to Robert Wile, secretary, Independent Theatre Owners of Ohio. Wile said the stamps boost business for supermarkets "because families must eat." However, he said, supermarkets are finding that the stamp plan begins to lose interest when competitors also issue stamps. "People don't have to go to the theatre and giving away stamps doesn't create a desire to see a particular picture," Wile said.

Wile said a variation of the stamp plan was presented at the recent Theatre Owners of America convention. "Stamps issued at the rate of one for each ten cents worth of merchandise are redeemed by theatres at the rate of 50 cents worth of admissions for 420 stamps. If the admission is less than 50 cents, the theatre gives change in cash. The theatres receive 50 cents from the stamp company with every book. Variations of this plan can be arranged, but basically it gets infrequent moviegoers who will accept a free admission in lieu of some purchase worth 50 cents."

Wile advised exhibitors to inquire about which stamps are being given away in the greatest volume in their areas.

Empire Distribution Firm Formed Under R. R. O'Donnell

DALLAS—Empire Pictures Distributing Company, Inc., has been formed here, with Robert R. O'Donnell as president and Herman Beiersdorf as vice-president. O'Donnell is new to the distribution field, coming here from his former post of general manager, Tom Sumners Theatres, San Antonio.

Empire has franchise rights for Lippert, Filmakers, and American Releasing Corporation, among other companies. The original personnel of the Beiersdorf exchange will be retained for the Empire operation.

mann, former executive of the now defunct Ohio Amusement Company. . . . David Sandler, president, Sandler Manufacturing Company, has arranged with Dominant Theatre Equipment Company, Vancouver, to handle northwestern sales of his Inferno in-car heaters. . . . Arlyn Schultz, Allied Artists, was in Mt. Sinai Hospital for minor surgery. . . . Paul Gusdanovic, circuit owner, was recuperating at home from an illness which had caused brief hospitalization.

Foster Hill has taken over the Rockford, Rockford, O. . . . In Fremond, O., the Strand is closed again. Last month, Leonard Jefferson took a try at it, but called it quits after four weeks. . . . Ernie Rugsten stays on as manager, Palace, Akron, O., following transfer of the house from Ted Gamble and associates to the Smith Management Company, Boston. . . . Ben Nadler, Film Building manager, was on the sick list. . . . MGM still had not announced a replacement for salesman Jerry McGowan, whose resignation became effective last fortnight. The Salesmen's Club gave him a farewell luncheon in the Shanghai Restaurant.

Dallas

Sixteen members of the local WOMPI chapter attended the recent convention in Atlanta, headed by Grace Folsom, president. Rosa Browning was alternate and election chairman. The others in attendance included Verlin Osborne, Billie Webb, Rosemary White, Treva Gould, Bess Whitaker, Adeline Franklin, Lorena Cullimore, Blanche Boyle, Ruth Neff, and Mable Guinan. . . . Allied Artists moved into its new offices at 2204 Commerce Street. J. A. Prichard is district manager and W. E. Finch is branch manager. The new exchange is air conditioned and modern in every detail. . . . Exhibitor Pictures, Inc., headed by Robert M. Hartgrove, has moved into the vacated quarters of Allied Artists at 304 South Harwood Street. Conrad Dreher is booker; Ruth Sipler is secretary; and J. A. Wortham is bookkeeper and cashier. . . . A new 20x44 foot screen has been installed in the Village, operated by Interstate, according to Alec Barr, manager. . . . Robert M. Hartgrove has announced the sale of the White Rock Drive-In to V. E. Hamm. An interest in the ozoner will be held by M. E. Hamm, who will be manager. . . . Bob Hope and Jane Russell were here to headline a show for the Women's Adoption International Fund, which was organized by Miss Russell. . . . Anthony V. Philbin, office manager, MGM, suffered a heart attack. . . . The Personnel of RKO is settled in new offices on the third floor of the Merchandise Mart Building. . . . Felicia Farr was in town in conjunction with the promotion of "Reprisal." . . . Sam Berry, National Theatre Supply executive, is back at his desk following an illness which had him hospitalized. . . . Prior to the opening of Paramount's "War And Peace" in the Palace, Oct. 25, Alexandra Lvovna Tolstoy, daughter of the author, was to arrive here for a one-day visit. Her appearance was sponsored by the Dallas Council of World Affairs, in behalf of the Tolstoy Foundation. Robert Bixler, Paramount exploitation representative was handling the visit.

A. J. "Gus" Haerdter, associated with Robb and Rowley Theatres, Palestine, Tex., retired after 58 industry years.

Don't Vote Until you have
Seen The BOSS
RKO
Orpheum
Wednesday

A cigar-chomping "politician," flanked by stuffed elephant and donkey, capitalized on interest in national election campaign to spotlight the recent opening of UA's "The Boss," Orpheum, Des Moines. Timely stunt was created by UA fieldman Abe Bernstein.

Denver

With drive-ins cutting operating time, the A-Best ozoner, on the outskirts of Denver, is closing excepting for Saturday, Sunday, and holidays. It will continue Saturday children's matinees, utilizing the setup of an indoor section seating 502, from where walk-ins can view the screen at night through a big front window. . . . Bruce Miller has sold the Villa, Spearfish, S. D., to the Mile High Company, which operates the Mile High Drive-In, Lead, S. D. . . . Jean Gerbase, Western Service and Supply secretary, was elected a WOMPI vice-president at the Atlanta convention. She was the first president of the local chapter. . . . The Bailey Distributing Company has taken over 20 Zane Gray westerns for the Denver and Salt Lake City areas. . . . Wanda King, U-I boxoffice report girl, resigned. . . . Hal Fuller, Dimension Pictures owner, was in from his Salt Lake City headquarters.

Des Moines

Guy Madison, accompanied by his wife, Shiela, made personal appearances here in connection with his latest film, "Reprisal." Theona Bryant, Marjorie Hellen, and Betty Uitti were here in connection with "The Opposite Sex." . . . Tri-States Theatre Corporation has asked the City Council to eliminate the theatre license levy, which the circuit described as discriminatory. The license fees amount to $425 a year for the five Tri-State theatres in Des Moines. . . . Kermit Carr, buyer and booker, Tri-States, has resigned from the circuit to become general manager, R. D. Goldberg Theatres, Omaha. Carr has been with Tri-States for 27 years. . . . The City Council at Lamoni, Ia., gave first reading to a measure abolishing the city ordinance which prohibits the showing of Sunday movies. . . . Iowa United Theatre Company sold the Lincoln, Des Moines, to Bob Fridley. . . . Roy Streit, Pocahontas, Ia., has leased the Ritz, Rolfe, Ia. . . . The theatre at Traer, Ia., has been purchased by the Masonic Lodge and the building will be used as a Masonic Temple. . . . J. Louis Smith has been named manager, Iowa, Jefferson, Ia. . . . E. R. Gibbs has reopened the Strand, Marengo, Ia.

Houston

The Almeda, Interstate neighborhood theatre, is to be converted into a Fred Astaire Dance Studio, it was announced by Al Lever, the circuit's city manager. . . . Rory Calhoun, Dolores Donlon, and producer Victor Orsatti were in the Metropolitan for the premiere showing of "Flight To Hong Kong." . . . A special screening was held of 20th-Fox's "The Last Wagon." . . . Tommy Northup, Interstate city office, resigned to return to school at the University of Houston. Lucille Gremillion, formerly at the Wayside, will replace him. . . . Margie Hanel has been promoted from the booking department, 20th-Fox to secretary to Henry Harrell, branch manager.

H. M. Cohen, owner, Dowling, who died in the spring, is reported to have left a $3,000,000 estate. . . . The Centre, owned by Johnny Long and closed for the past eight months, has been reopened. Reed Whatley, manager, North Houston,

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In connection with the recent opening of U-I's "Walk The Proud Land," Roger Sherman, New Haven, Irving Hillman, center, manager, swore in Alex Schimel, left, U-I's New Haven branch manager, as a member of the Hammonassett Tribe of Red Men. Performing the ceremony is an executive of the tribe.

was former manager and will be switched over. . . . Bill Keith, 20th-Fox office manager, has reported that Universal-International has purchased a lot for an exchange here. . . . A special showing was held here of a new screen process being developed by Deepscreen Corporation, Max E. Redburn, president. The new process is reported to permit any kind of picture to appear similar to 3-D, or deep screen. . . . Bob Mann, salesman, Columbia, is back on the job following a minor operation.

Indianapolis

Variety Club, Tent 10, has swung into a full schedule of fall activities. A series of Monday night stage parties has been inaugurated together with a series of dance instructions by Blanche and Les Traverse, Fred Astaire Dance Studio. A Hallowe'en dance party has been set for Oct. 27, a Bingo party for Nov. 9, and Las Vegas Night for Nov. 24.

Jacksonville

Ted Chapeau, WJHP-TV and radio headliner, who is president, Jacksonville Fair Association, sponsored by the Variety Club and the Chamber of Commerce, said that the Oct. 25-Nov. 3 fair in the Gator Bowl will feature a Southeastern Motorboat Display, occupying 30,000 square feet of space. . . . Norma Sarra, daughter of FST vice-president LaMar Sarra, has been elected secretary-treasurer, University of Florida freshman class. . . . Horace Denning, district supervisor, Dixie Drive-In Theatres, and a group of his Florida and Georgia managers met here at the Atlantic Drive-In to launch an Oct. 12-Dec. 8 exploitation and boxoffice drive named in honor of Harris Robinson, circuit president. . . . Don Yarbrough, 20th-Fox publicist, Atlanta, supervised a survey during the opening day of "The Best Things In Life Are Free" to ascertain what advertising medium or combination of media had led patrons to the boxoffice to see the picture. . . . Norm Levinson, MGM press representative, left to confer with Emery Austin at the home office in New York. . . . Glen Lambert, industry pioneer, was called to Washington, to produce motion picture short subjects for the U. S. Information Service. . . . In Haines City, Fla., to discuss coming feature pictures with officials of Floyd Theatres were Byron Adams, United Artists branch manager, and Marty Kutner, Columbia branch manager. . . . Here as a guest of the Variety Club was Paul Bruun, newspaper movie critic from Miami Beach, Fla. . . . Local bookers were treated to a Friday afternoon social gathering in the offices of Warners.

First Minn. Censor Act Affects One House

MINNEAPOLIS—The city of West St. Paul has passed the first motion picture censorship ordinance in Minnesota history. The measure, however, affects only one theatre, the West Twins.

According to the ordinance, a police commission would receive the titles of films to be shown seven days in advance, plus information about each film. One member of the commission would view the film before it is screened at the West Twins. The commission would then rule on whether or not the picture should be shown. The ordinance sets no standards to determine which films would be allowed.

The censorship trouble started in August, when a petition signed by 42 residents of the St. Paul suburb objected to the showing of a Finnish film, "The Witch," because of nudity. As a result, Mayor Sperl wrote a letter ordering the West Twins to discontinue showing "The Slasher," which followed "The Witch." Then, last fortnight, the city council of West St. Paul voted five to one to enact a censorship law.

Kansas City

One of the world's largest drive-in screens, 90 by 145 feet, has been installed in the Heart Drive-In. Brooks Noah and Dick Wiles are owners, Hank Wigman is manager. . . . The Tower begins the showing of "Oklahoma!" this week. . . . Fox Midwest Theatres is reopening the Esquire, which has been closed about a year and a half. . . . The Esquire will take the place of the Tower in the Fox first-run unit. . . . The Summit, closed about two months, has reopened.

Milwaukee

Marcus Theatres announced plans to convert the Varsity, Appleton, Wis., to an art policy. . . . Frank McWilliams, Portage, Wis., exhibitor, was reported critically ill. . . . Douglas Conine, former Marcus circuit manager, was named Standard Circuit Beloit, Wis., manager, succeeding John Falco, resigned. . . . H. A. Rolbiecki has repurchased his interest in the Vogue, Arcadia, Wis.

Minneapolis

Alex Perkins reopened his Lyric, LeCenter, Minn. . . . John H. Dibos, stepfather of LeRoy Miller, U-I branch manager, died. . . . Corrine Goodman, former secretary, U-I, died. . . . Sam Hart, Columbia exploiteer, was in for "The Solid Gold Cadillac" which opened in the Orpheum here and in St. Paul. . . . Herbert Buschman, United Artists branch manager, returned from a sales meeting in Omaha. . . . Roland Yatskoske is the new booking clerk, Paramount, replacing Dorothy Higgins, resigned.

Perakos Circuit Names Promotion Test Winner

HARTFORD, CONN.—John D'Amato, Palace, New Britain, Conn., was named winner of the Perakos Theatre Associates Summer Promotion Competition at the annual fall meeting held here last fortnight. He and Mrs. D'Amato will have an all-expenses paid weekend in New York.

Peter Perakos, Sr., president of the independent circuit, told 20 executives present that, "Certainly television and other entertainment media have made inroads on theatre attendance, but I still have tremendous faith in the exhibition of motion pictures and believe that the coming years will bring the industry's greatest era." He outlined 1956-57 releases, and pointed to a need for "fresh faces in front of the cameras."

"But above all," Perakos declared, "we must ourselves assert confidence in the medium of motion pictures and continually remind the public of the incomparable pleasures offered only through the motion picture theatre. Someone once said, 'There are 100,000 reasons for failure but no excuses,' and this commentary could well be applied to the present situation in our industry. If we fail, we have only ourselves to blame!" Sperie Perakos, general manager, presided.

Eddie Stoller, UA salesman, was recuperating from a recent operation. . . . S. B. Rahn, former manager, Grand, Mankato, Minn., has been named manager, Chief, Red Wing, Minn., a Woolworth circuit house, succeeding John Ruddy, resigned. . . . The Bell, Belgarde, Minn., operated for many years by Kenneth Thompson, has been sold to Thomas Casey, Bowdle, S. D. . . . H. A. Rolbiecki has repurchased his interest in the Vogue, Arcadia, Wis., from John Leland and has returned from Florida to resume management of the house. . . . Duane Nelson has been named manager, Plainfield, Plainfield, Wis. . . . Monday night shows have been discontinued at the Riata, Wall, S. D. . . . Mathias Sembauer, former operator, Monty, Montgomery, Minn., died at University Hospital here following sugery. . . . Forty Flandreau, S. D., businessmen are sponsoring shows on Wednesday in the Crystal there.

New Haven

The National Film Service building in Hamden, Conn., is in early construction stages. The excavation has been made and forms were to be set for the foundation. . . . Film Employees Local B-41 had a social gathering at Kayseys. The group plans another meeting at Waverly Inn, Cheshire, Conn., on Oct. 22. . . . Former Warners branch manager Max Birnbaum has left for Florida, where he will make his permanent home. . . . Al Pickus, Stratford, Conn., celebrated the opening of his new King Size Refreshery by giving free popcorn in the afternoon to the kiddies and 100 orchids to women and 100 cigars to men in the evening show.

HARTFORD, CONN., NEWS—Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn., has been appointed to the Film Committee of the Yale University Alumni Board, responsible for production of alumni films. . . . William Landers, Norwalk, Conn., city manager, Stanley Warner, introduced Eileen Heckart, star of Warners' "The Bad Seed," from the stage of the SW Palace there. Miss Heckart and family live in Norwalk. . . . Norman Bialek, Sampson-Spodick-Bialeck Theatres, and president, Allied Theatre Owners of Connecticut, left on a European trip to look over foreign product for the S-S-B houses, which are art situations. . . . Joseph C. Miklos, manager, Stanley Warner Embassy, New Britain, Conn., has been named retail division captain, New Britain Community Chest Campaign.

New Orleans

Frank Smith reopened the Grand, Grand Isle, La., following repairs. . . . Milton Dureau, president, Masterpiece Pictures, was recovering from surgery in Mercy Hospital. . . . Robert Bromberg, nephew and one of the heirs of the late Arthur Bromberg, Allied Artists Southern Exchanges owner, died at Birmingham, Ala. . . . The Highway 90 Drive-In is being dismantled to make way for the new Paramount Plaza Shopping Center. Recently, it was owned and operated by the Solomon Circuit. . . . The Rebel, Greenwood, Miss., was reopened following complete renovation by the new owner, Mrs. Elizabeth Rogers, who had managed the house for the former owners, William Prewitt, Jr., and G. T. Davis. . . . C. A. Achee, Jr., National Theatre Supply field representative, attended a company southern sales meeting in Memphis. . . . R. E. Hook, circuit operator, is up for reelection as Mayor of Aliceville, Ala. . . . The recently-formed American National Films, Inc., started shooting its first production, "Bayou," at Lafitte, La.

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Br. Mgr.: Ray Trampe. Sales: Edward Krofta. Cashier: Hozel Bevel. Emerg. Phone: Blue Mound 8-0428.

ASTOR, 1032 N. 6th St.—BRoadway 3-5345
Br. Mgr.: C. D. Koehler. Emerg. Phone: HOpkins 6-2794.

COLUMBIA, 1133 N. 8th St.—BRoadway 1-3351
Br. Mgr.: Harry Oshan. Office Mgr.: Dave Chopmon. Emerg. Phone: EDgewood 2-6117.

METRO-GOLDWYN-MAYER, 736 W. State St.—BRoadway 1-4024
Br. Mgr.: John G. Kemptgen. Office Mgr.: A. J. Kenney. Sales: Harry Schlar, Jas. Ascher. Booker: Hildo Albrecht. Field Exp.: Louis Orlove. Emerg. Phone: None.

PARAMOUNT, 1121 N. 8th St.—BRoadway 1-7340
Br. Mgr.: Ward Pennington. Sls. Mgr.: Gearge DeVine. Office Mgr.: John Stack. Sales: Matt Donohue. Booker: Joe Petrusek. Cashier: Persis H. Naab. Emerg. Phone: HOpkins 6-3825.

RKO, 732 W. State St.—BRoadway 1-4445
Br. Mgr.: Morrie Anderson. Office Mgr.: Wolter Blaney. Sales: Buzz Herbert. Emerg. Phone: HIlltop 2-0847.

REPUBLIC, 1030 N. 8th St.—BRoadway 1-1876
Br. Mgr.: Jock Frackman. Sales: Edward Gavin. Booker: Jahn Botes. Emerg. Phone: BRoadway 6-7267.

SCREEN GUILD, 706 W. State St.—BRoadway 3-6922
Br. Mgr.: Wm. Benjomin. Office Mgr.: V. F. DeLorenza. Cashier: Gay Wagemon. Emerg. Phone: BRoadway 2-9632.

20TH CENTURY-FOX, 1016 N. 8th St.—BRoadway 1-5710
Br. Mgr.: Jack Lorentz. Office Mgr.: Ray Schultz. Sales: Geo. Edgerton, Meyer Kahn. Shipper: Harry Riskin. Emerg. Phone: EDgewood 2-6270.

UNITED ARTISTS, 1137 N. 8th St.—BRoadway 1-6529
Br. Mgr.: J. H. Imhaff. Office Mgr.: K. F. Siem. Sales: N. H. Pravencher, J. F. Dionne. Bookers: K. F. Siem, Al Jahncke. Cashier: E. Ohm. Emerg. Phone: LIncoln 3-0922.

UNIVERSAL-INTERNATIONAL, 720 W. State St.—BRoadway 1-4080
Br. Mgr.: M. P. Halloran. Office Mgr.: Poul Zimmermon. Sales: Sid Turer, Jerry Kramer. Bookers: Richord Kotz, Poul Schober. Cashier: Ann Vishing. Emerg. Phone: None.

WARNERS, 1022 N. 8th St.—BRoadway 1-7550
Br. Mgr.: J. M. Wechsler. Office Mgr.: Geo. Hutcheon Sales: J. Kaiser, Wm. Lange. Bookers: A. Kalinski, L. Hubert. Cashier: G. Kahn. Emerg. Phone: SPring 4-1883.

• *Supply Dealers*

C. J. BREWSTER, 1025 W. Wells St.—BRoadway 2-1917

VIC MANHARDT CO., 1705 W. Clybourn St.—DIvision 2-8344
Emerg. Phone: Blue Mound 8-4935.

NATIONAL THEATRE SUPPLY, 1027 N. 8th St.—BRoadway 1-7333
Emerg. Phone: HIlltop 5-7479.

RAY SMITH CO., 710 W. State St.—BRoadway 1-2100
Emerg. Phone: FRanklin 4-3744.

THEATRE EQUIP. & SUPPLY CO., 3067 S. 13th St.—BRoadway 6-0123
Emerg. Phone: EDgewood 2-4686.

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NATIONAL SCREEN SERVICE, 812 N. 11th St.—BRoadway 1-7540
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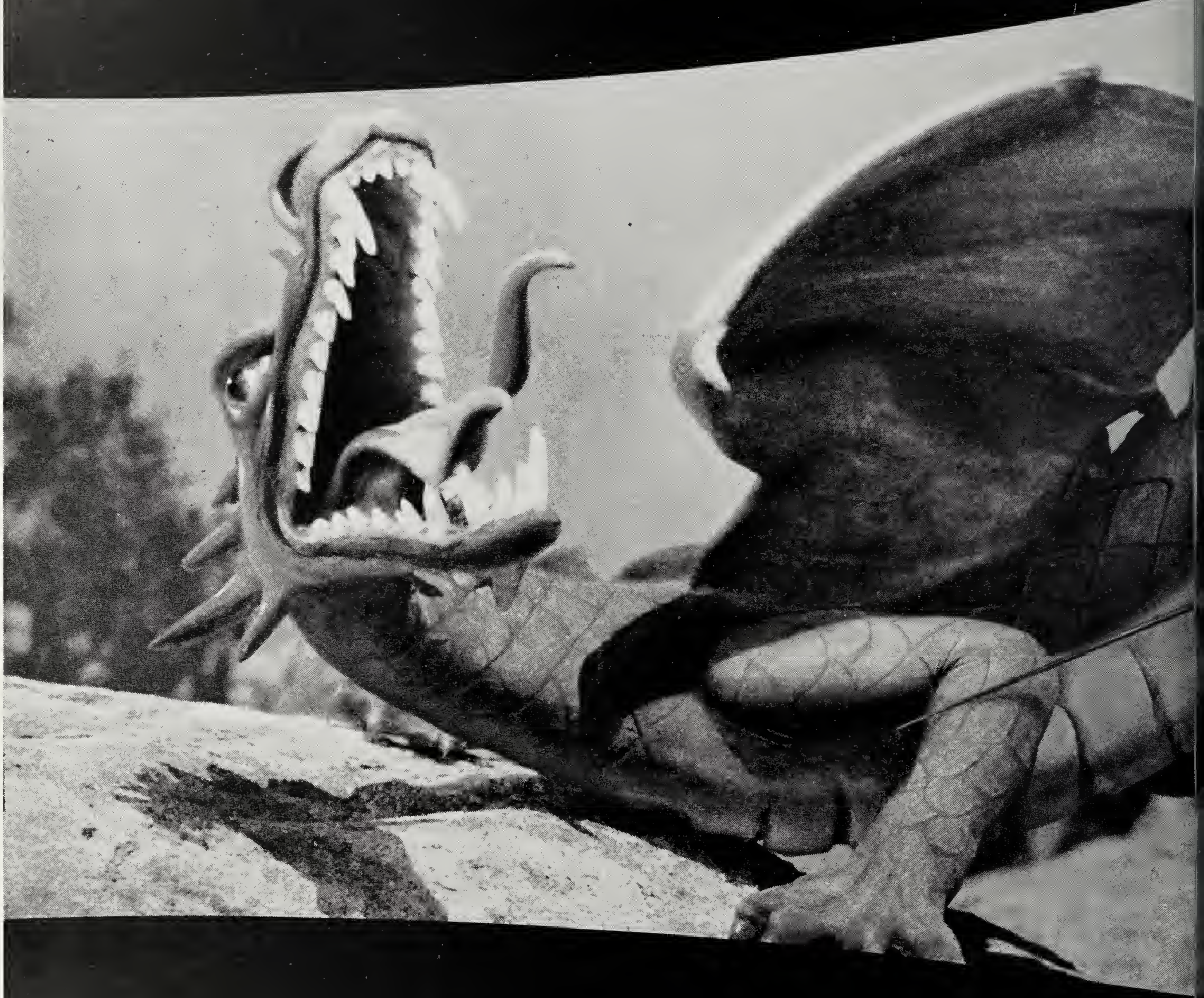

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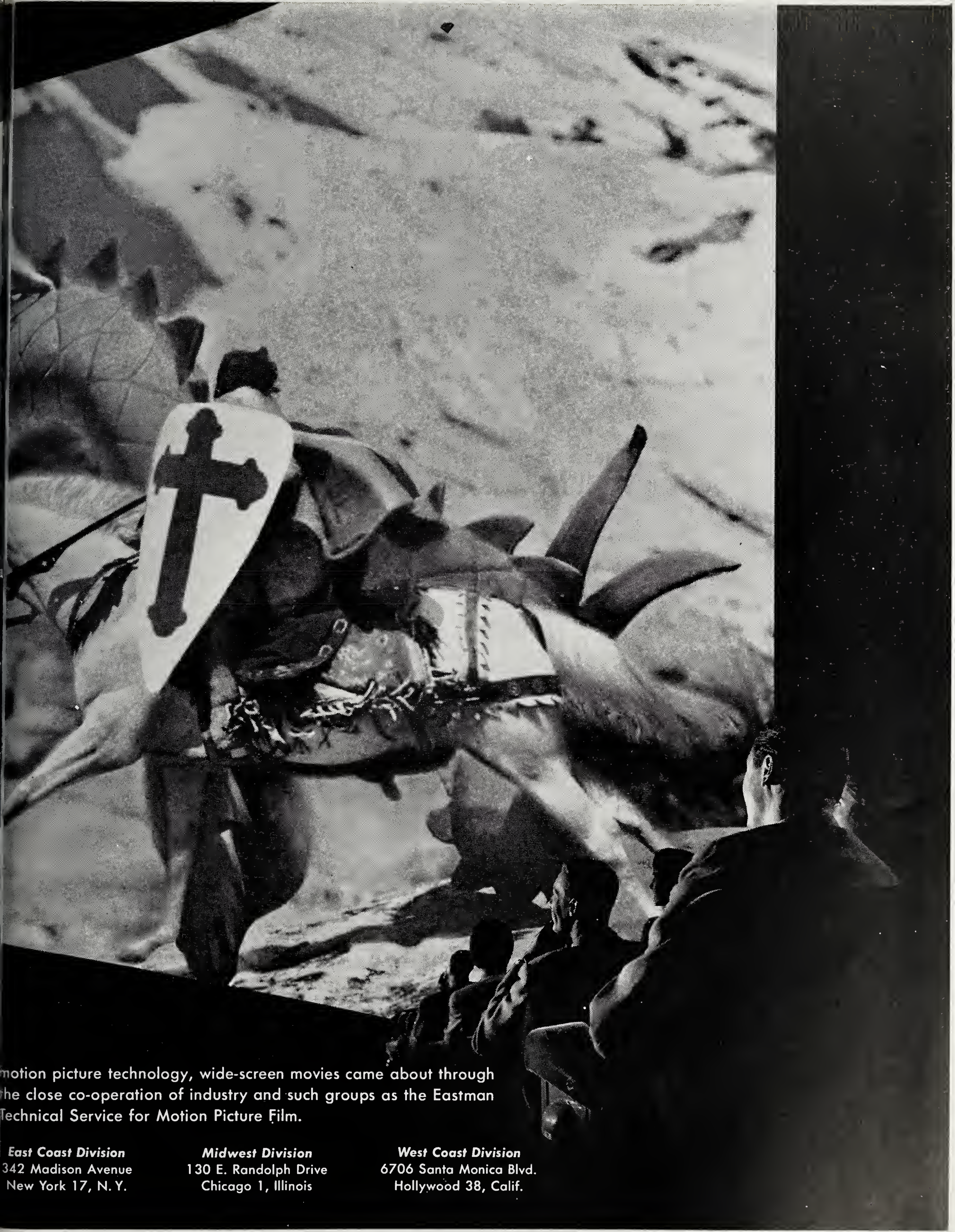

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Dreamland Reopens As N. O. Celebrates

New Orleans—The Dreamland, one of the city's famous legitimate theatres 40 years ago and later converted for moving pictures, reopened last fortnight, completely remodeled, redecorated, and renovated.

United Theatres, operator of the house, hosted a special pre-opening performance, including ceremonies in front of the theatre and pre-release screening of "Unguarded Moment." Colonel A. Provosty Dayries, city police commissioner, representing Mayor deLesseps Morrison, gave the welcome address over a loud speaker. He saluted United officials Ed Ludman, president, C. Clare Woods, vice-president, and Dominick Ziblick, the theatre's managing director, for giving the people of the area a modern showcase. He further commented on how merchants are benefited by having a theatre in the neighborhood.

Others participating in the ceremonies were Ludman, Woods, and Ziblick. Among the invited guests were representatives of theatres, exchanges, press, radio, neighborhood merchants, and hundreds or more old time patrons.

New York

Stanley Warner vice-president Bernard G. Kranze announced the signing of a lease with RKO for the conversion of the Palace, Cleveland, for Cinerama exhibition. . . . A surprise testimonial dinner was held last month to honor Vi Dane, secretary and assistant to Irving Mack, Filmack Trailer Company, marking her 20th year with the firm. . . . Charles Schlaifer, president of the film advertising agency which bears his name, has been reelected secretary and treasurer, Joint Commission on Mental Illness and Health. . . . Sigmund Gottlober, executive secretary, Film Critics Circle of the Foreign Language Press, has been appointed press relations coordinator for the association, in connection with a fund-raising drive to establish a Museum of Immigration on Bedloes Island. . . . Betty Lou Keim was to speak before high school newspaper and magazine editors at a special preview of 20th-Fox's "Teenage Rebel" in the home office last week. . . . Harry M. Kalmine, Stanley Warner vice-president and general manager, left for Europe to survey Cinerama operation and possible expansion there.

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MGM Phila. Manager W. A. Madden Is Wed

PHILADELPHIA—William A. Madden, branch manager, MGM, was married last fortnight to Sara Starrett, daughter of Mr. and Mrs. Frank Starrett. The ceremony took place in the First Presbyterian Church, Darby, Pa.

Philadelphia

Samuel Segal, owner-operator, Jerry, announced the marriage of his son, for whom the theatre was named and who now is manager, to Gaye Hariett Hershman. . . . The Bluebird has reopened. . . . Vince Olanin, manager, SW Warner, West Chester, Pa., made arrangements with Navy representatives to sponsor a contest of Navy model ships or planes during celebration of Navy Month. Models were displayed in the theatre lobby with Navy representatives acting as judges. . . . Jack Allen, manager, SW Felton, has promoted a round trip ticket to Europe for two and free heralds for his entire season. . . . Bud Beck, long an employee of the Comerford organization and recently manager, Capitol, Williamsport, Pa., died following a heart attack. . . . Bill Comerford, Scranton, Pa., has been appointed to the faculty of The University of Scranton Evening School, where he is an instructor in finance. . . . A successful reopening of the Orient, Scranton, was held when Vincent Tate, proprietor of the Theatrical Equipment and Supply Company, Forty-Fort, Pa., took over operation and management of the theatre.

Ralph Budd, Warners New York office executive, recently addressed members of the Philadelphia Motion Picture Council at their club headquarters, and is seen being greeted by Mrs. Armand Loeb, chairman. Budd's analysis of "What Is A Motion Picture" is keeping him busy lecturing to groups such as this. While in Philadelphia, he also spoke to the student body at Germantown High School.

Louis Formato, MGM district manager, was off to Chicago for a sales meeting, after which he will meet in Washington, D. C., with all seven southern branches, taking the place of Rudy Berger, southern division manager. . . . Leonard Mintz has been appointed Buena Vista branch manager in Pittsburgh.

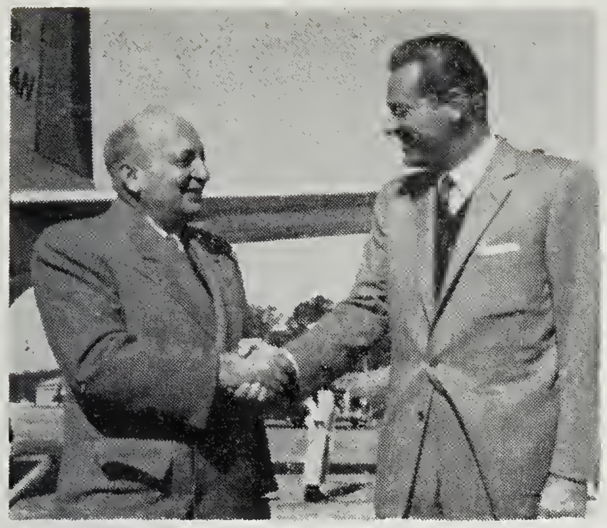
READING, PA., NEWS—The Embassy was to shortly present Paramount's "War And Peace," calling for big changes in the theatre's time schedule by manager Eugene Plank due to its length. . . . The Shillington will get additional business because of its location near the new $4,000,000 shopping center. . . . The Sinking Spring Drive-In is still showing on Sunday after more than a dozen lawsuits against the management for illegal operation.

Pittsburgh

Bill Weiss, McKeesport, Pa., exhibitor, said that his lease on the Capitol there was to expire and that the house would go dark. The Weiss family has operated the Capitol for 23 years. Across the street, the Liberty Theatre Building, owned by the Weiss family, continues in operation. . . . Warners office representative Sol Kravitz was on duty here. . . . Columbia's "Storm Center" was screened for the Better Films and TV Council. . . . Pete Alderman, former local exhibitor, visited briefly from his home in Los Angeles. . . . From Wheeling, W. Va., came word that the nearby Leatherwood Drive-In, Barnesville, O., was burglarized for the fourth time this year. . . . The old Capitol has been torn down, and soon a new building will be under construction on the site.

Daylight saving time ended Sept. 30 in Sharon and Meadville and in some other cities, but most of the western Pennsylvania communities continue on fast time through October. . . . A progressive note was struck in uniting two art media when home builder Franklin Wimer arranged with MGM to build a home patterned after the period of artist Vincent Van Gogh. The announcement came at a showing of the documentary film, "Darkness Into Light," based on the production of MGM's "Lust For Life," the story of Van Gogh, which was premiered at the Guild. The documentary was shown to art teachers of Pittsburgh at a special screening in the Frich School, Oakland, Pa. . . . Nat Rosen and the 20th-Fox staff here finished in second place in the company's national sales drive and will get from two to four weeks salary as a bonus. . . . In addition to installing car-heaters at his drive-in near Sharon, Pa., Chris Lampros also intends to build a 1,000 seat regulation theatre on the same spot so patrons can watch a picture either outdoors or indoors.

Larry Katz, IATSE representative, Harrisburg, Pa., came here to protest Teddy Cozza's proposal to take Film Row service employees from Local B-11 into his Teamsters Local 211. Katz said it was a raid that the IATSE would go into court to prevent. . . . Mrs. Frank Panoplos, wife of the Clairton, Pa., exhibitor, is at home recuperating from a recent heart



William Holden, star, Warners "Toward The Unknown," is seen being greeted upon his recent arrival in Pittsburgh for the opening of the film at the Stanley by M. A. Silver, Stanley Warner zone manager.

attack. . . . Dave Silverman, RKO manager, is busy with the Dan O'Shea Drive, which continues to Dec. 20. . . . With the new Roselia Hospital dedicated Sept. 9, Harold C. Lund has been appointed by Ray Scott, chief barker, Variety Club, as committee chairman to recommend a new charity to the membership. The new project will be a children's charity of some nature. . . . The Valley, Weedville, Pa., is the fourth Mid-State house to be released by the Howard Thompson organization. The Crocos are now operating the Valley.

Charles Dortic, film salesman let out of Columbia, was hired by Warners and assigned to Jimmy Abrose, Cincinnati branch manager. . . . The SW Squirrel Hill will switch from free coffee in the lobby to free Japanese tea when "Madame Butterfly" opens there. . . . The Mercer Square, Greenville, Pa., has reopened. . . . Joe Jazzei, Millvale, Pa., exhibitor, says he will not relay his carpet in the Grant at this time. He had just had it cleaned following flood damage when the more recent flood of some weeks ago again damaged it.

St. Louis

Little Art Theatres, Inc., Columbus, O., has been authorized to operate in this state. Leo H. Granoff, Kansas City, will be the principal Missouri agent of the corporation, headed by L. K. Sher. . . . Sidney Rosen, brother-in-law of Meyer Kahan, general manager, Harry Kahan Film Delivery Service, recently took over management of the Ivanhoe under a lease from Sepro Karides, who operated the theatre for several years. Karides continues to operate the Roxy in association with Nick Karakas. . . . Joseph A. Feld, 20th-Fox salesman and assistant branch manager, retired after 40 years' service to the industry. . . . Mike Lee, United Artists district manager, and Bud Edele, branch manager, were in Omaha for a district sales meeting. . . . Mary Degen, 37, daughter of Mrs. Sara Degen, owner, Mars, Marissa, Ill., died last month.

Maurice Schweitzer, Allied Artists branch manager, was in Chicago for a sales meeting. . . . Larry Spalding, Flora, Ill., exhibitor, has left the sanitorium where he spent several months recovering from a respiratory ailment. . . . The Variety Club held a testimonial luncheon for Gordon Halloran, former 20th-Fox branch manager, who now is in another

with *no* investment on your part of money, time or effort . . .

BERLO WILL INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre . . . in a big metropolitan area or a small neighborhood community . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself! . . . You and your money will be completely free to operate and promote your theatre FULL TIME!

BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .
all YOU do is CASH IN on net profits every month!

- BERLO *hires* and *trains* your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience *knows* what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you $1,000,000 worth of public and product liability insurance.

LET US PROVE OUR STORY IN TEN MINUTES!

America's Best Concessionaire
Delivers The Highest Per-Capita Sales In The Entire Amusement Field

Write or Call Collect . . . NOW!
PEnnypacker 5-5966
(Philadelphia)

A·B C **BERLO** A·B C
VENDING COMPANY
A Division of A.B.C. Vending Corp.
333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.
OFFICES EVERYWHERE

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you* are looking for a job, . . . or IF you* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to **ALL** theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but In this preponderantly male business, she should specify her sex.**

CIRCUIT POSITION WANTED as assistant office manager, booker or buyer. Age 30, 10 years' experience all phases. Manager two theatres, assistant to owner. Best references. **BOX B1010, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

HIGH CALIBER SHOWMAN. Proven ability all phases. Top references. Now employed. Desire relocate Florida or nearby southeast. Drive-In or conventional. Available on short notice. **BOX A1017, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

OPENINGS FOR DRIVE-IN THEATRE MANAGERS from now until next spring. Unusual opportunity for high earnings. Sales work, commission basis. Details free. **PEARCE PARKHURST ENTERPRISES, P. O. Box 542-E, Lansing 3, Mich. (1017)**

CONVENTIONAL AND DRIVE-IN MANAGER now in East would like top opportunity with circuit or independent that wants experienced man. Family man, age 35. **BOX B103, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERIAL POSITION OPEN, first run deluxe theatre in South. Want experienced exploitation man or woman. Advise qualifications, references, salary required, marital status. Send small snapshot. **BOX B1017, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

AVAILABLE IMMEDIATELY, MANAGER with many years of experience, both in indoor and outdoor theatres. Formerly with major picture company in their exploitation division. Will relocate. **BOX A1010, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER, CIRCUIT EXECUTIVE ASSISTANT. Experienced conventional, drive-in, booking, buying. Age 38, family man, excellent civic, fraternal affiliations. Prefer South, Southwest, consider anywhere, two weeks' notice. **BOX A103, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** **Motion Picture Exhibitor**
246 N. Clarion St., Philadelphia 7, Pa.

industry. . . . Oscar Turner, Sr., pioneer Harrisburg, Ill., exhibitor, returned home after a stay in Barnes Hospital here. . . . A special preview of Paramount's "War And Peace" was held in the S'Renco Screening Room, preceding its engagement in the St. Louis. . . . Herb Washburn, National Screen branch manager, is on the road to complete recovery following recent surgery. Chick Scheufler, Warner office manager, also was recovering from an appendectomy. . . . Stanley Smith, RKO student salesman, joined Columbia as salesman, replacing the late Jimmy Bradford in southeastern Missouri. . . . A damage suit seeking $25,000 was filed in U. S. District Court, East St. Louis, Ill., against the owners of the Mounds Drive-In there. The plaintiff charged that his child was injured in the ozoner's playground area while the lights were out.

A $50,000 remodeling project will convert the suburban Broadway, operated by Interstate, to the big new Todd-AO process for the opening of "Oklahoma!" on Oct. 26. The Broadway will be closed for about two weeks prior to the premiere while the new equipment is being installed. . . . Jim Nunnery has taken over as manager, Capitol, Austin, Tex.

EVERYTHING FOR THE THEATRE
★ FINE CARPET
★ PUSHBACK CHAIRS
★ STAGE DRAPES
★ 1-2-3-6 TRACK SOUND
★ RCA No. 200 PROJECTORS
★ RADARC-DYNARC-CINARC LAMPS—60 TO 180 AMPS
The New CINARC—delivers 30% more light than any 135 Amp. lamp and costs less to operate.
★ RCA IN-CAR HEATERS
★ RCA IN-CAR SPEAKERS
★ CONCESSION EQUIPMENT
★ ENGINEERING SERVICES
★ CONSTRUCTION SERVICE
★ SIGNS AND MARQUEES
ELMER H. BRIENT & SONS, INC.
925 NEW JERSEY AVENUE, N.W.
WASHINGTON, D. C.

New Theatre Supervisors Named By Seattle Mayor

SEATTLE—Carrying out his policy of strengthening the Board of Theatre Supervisors to promote its efficiency, Mayor Gordon S. Clinton last month appointed four new members to the board.

Those named were Keith Douglas, insurance executive; Solie M. Ringold, attorney; Walted J. Reid, printing company sales manager; and John A. Peluco, executive secretary of the Society of St. Vincent de Paul. Douglas and Reid were named to three-year terms; Ringold, two years; and Peluco, one year.

Baltimore Variety Tent Celebrates Anniversary

BALTIMORE, MD.—Variety Club, Tent 19, held its 18th anniversary dinner dance at the Sheraton-Belvedere Hotel last fortnight with over 250 persons in attendance. Past chief barker James L. Whittle was honored for having raised the largest amount of money for the Tent's Heart Fund since the club was organized in 1938. Earl E. Lewis, present chief barker, introduced Dr. Hedman, who acted as master of ceremonies.

Seated on the dais were Ralph Pries, international representative; Edward Emanuel, second assistant international chief barker, representing John Rowley, chief barker, who was detained in Dallas; Jack Beresin, past international chief barker, and his wife; Mr. and Mrs. James Whittle; Jake Flax, Washington; Congressman and Mrs. George Fallon; Congressman and Mrs. Edward A. Garmatz; J. Goldstein, chairman, Maryland Censor Board; and Rodney Collier, past chief barker. An all-star show was presented under the direction of dough guy Oscar Kantor.

Salt Lake City

A special showing was held in the Tower of MGM's "Lust For Life." The film began its regular run the following day. The preview was for the benefit of the Art Barn. Patrons from the art center served as hosts and were presented to the audience. Mrs. James E. Hogle was in charge. . . . Guy Madison was scheduled for a visit in conjunction with his new picture, "Reprisal," which was to open soon in the Uptown and Villa.

San Antonio

Leaders in the San Antonio Chamber of Commerce and Mexican consular officials were among the invited guests at a private screening of the feature-length "Bullfight" in the Texas. . . . Genero Trevino has taken over the operation of the Melba, Sinton, Tex. He formerly operated the Alta Vista, Beeville, Tex. His son Genaro, Jr., and daughter, Genoveva, will manage the Melba. . . . Renaldo Benitz, Benitz Circuit, Weslaco, Tex., was in Cuba. . . . James Wyche's Twin Pines Drive-In, Longview, Tex., was built at a cost of $150,000 and has a capacity of 618 cars, covering an 18 acre tract. . . . The Orpheum, Waco, Tex., was closed for two weeks by owner Ed Newman for remodeling. . . . Fire swept the north end of the Dalworth Manufacturing Company plant at Grand Prairie, Tex., resulting in estimated damages of $7,000 to the building and $3,000 to equipment. The firm, which builds theatre amplifiers and two way radio systems, is operated by Byron A. Susan.

Clasa-Mohme, Inc., has formed a new agency for the purpose of giving better service to theatres playing Mexican films in the Arkansas area during the cotton season, at which time many Spanish-speaking pickers are employed, according to members of the local exchange. A booking office and shipping point will be maintained by Bill Kroeger, working under authority of the local office of Clasa-Mohme. Kroeger is at Howco Films Company, Memphis.

EXTRA PROFITS

FALL BUYERS MARKET GUIDE

Volume 11, Number 8

October 17, 1956

CANDYDLY SPEAKING

THE NAC, formerly the PCA, formerly the IPC seems to be able to put on a better trade show with every change of initials. Just concluded was probably the most dramatic and important convention and exhibit ever put on by the people who make, market, and use the equipment and products found in the modern theatre concession operation. The sessions at the New York Coliseum last month were important because thousands of theatremen had the opportunity to study this vital and growing facet of theatre operation. Dramatic because it was the first time that the concession displays outnumbered and outdrew the more conventional theatre equipment displays. Anyone who still had to be convinced of the role that extra profits operations plays in this industry, merely had to take a stroll around the 180 booths, if they could get through the crowds that were there every day.

THE NUMBER of new products and machines that were shown for the first time was truly impressive. In addition, the meetings and forums were lively and informative. Yes, there can be no doubt that the newly named National Association of Concessionaires has set quite a goal for itself if it is going to top last month's event.

OF COURSE, nothing can compare with actually being present at a giant trade show and being able to see, hear, smell, and test the efforts of hundreds of manufacturers. Unfortunately, it is impossible for the majority of theatremen to get to these events. The Market Guide found in this issue is a more permanent, if less dynamic opportunity to bring yourself up-to-date on who is making what. As always, the list has been checked for accuracy and last minute changes, and will provide the reader with a valuable guide to the refreshment equipment and products market.

ANY OF OUR regular readers who will take the trouble to compare, will notice that this Market Guide is longer than the previous ones. Here again is just another piece of evidence proving that extra profits activities can be a partial solution to the problems facing so many theatremen these days.

—ARNOLD FARBER.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the
NATIONAL ASSOCIATION OF CONCESSIONAIRES
Dedicated to serving the popcorn and concession industries.

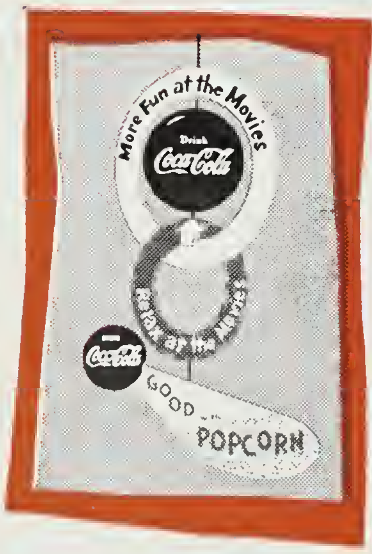
Ask HIM...
He'll Help!

The Coca-Cola Company representative who calls on you is a highly-trained specialist . . . not only in the operation of drink-dispensing equipment, but in the entire field of theatre refreshment service.

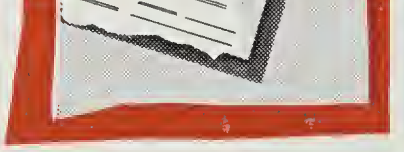
If you'll notice, he's the only national beverage-company representative who makes *regular* visits to your theatre. Why? Because he's interested in *your* problems and *your* profit.

With absolutely no cost to you, he offers these services: (1) Complete drink analysis; (2) Instruction and assistance in dispenser maintenance; (3) Colorful, sales-appealing advertising materials; (4) Experienced help with personnel training, special promotions, and all other elements of your refreshment business.

Next time he comes around on his regular call, ASK The Coca-Cola Company representative for any or all of these services.


More Fun at the Movies
Drink Coca-Cola
Relax at the Movies
Coca-Cola
GOOD POPCORN

Drink Coca-Cola


THEATRE SURVEY OF DRINK DISPENSING EQUIPMENT
Mr.
The Coca-Cola Company

Right now The Coca-Cola Company representative will give you, *just for the asking*, attractive mobile popcorn displays, full-color intermission trailers . . . *and* the Theatre Survey: a complete and detailed report on your drink-dispensing equipment.

HE'S THERE:
HE'S TRAINED:
HE'LL HELP!

Sell Coca-Cola
REG U S PAT OFF

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

Copr. 1956 The Coca-Cola Company.

Refreshment Staff Can Boost Sales And Save Equipment With

The Personal Touch

THE idea that a refreshment stand should always be kept spotlessly clean and attractive is so fundamental that there is often a tendency to take this thought for granted, with the result that there is a let-down in this vital function. However, it should be remembered that while patrons might overlook carelessness in certain things, they will not tolerate it in anything connected with something that is intended for their stomachs. Let a theatre patron find the refreshment stand dirty, or the merchandise in poor condition and you may feel sure that his contributions to the extra profits activities of that theatre will come to an abrupt halt.

Every employee who works behind the counter must be made responsible for his share of the cleaning duty, and must be impressed with the general necessity of keeping counters and equipment bright and clean at all times.

An occasional wipe-off with a damp cloth will keep glass-topped counters shining throughout the day, and they should be thoroughly scrubbed after closing every night. Inside shelves should be stripped and washed at least once a week. A change of shelf paper, where used, should also be made weekly. The facing and trim of the refreshment booth itself should be cleaned regularly with a damp rag. High gloss or sheen surface is easiest to clean.

The kettle and pan of the popcorn machine should be wiped with clean paper napkins as often as the press of business will allow, and washed every night. Other sections get weekly cleaning, and still others receive attention at longer intervals. If a beverage dispenser is used, the cleaning job is a weekly operation. It includes cleaning the syrup tank, the ice compartment, lines, and drains.

Actually, each separate piece of equipment presents its own cleaning problem, and provides its own cleaning answer. As a general rule, one finds instructions for cleaning and maintaining a piece of equipment attached to it on delivery, or in its box or crate. If such instructions are not included on delivery, they are always available from the manufacturer, and may be had on request.

These cleaning schedules, once obtained, should be carefully posted where the personnel can have them available. They should be followed to the letter, and will add to the life and effective service of the machines in question.

The area immediately surrounding the snack bar is as important as the stand itself, and should also be the responsibility of concession personnel. A two to three foot strip of special flooring should be placed around the outside of the counter, and in the service area to keep cleaning work here to a minimum. Vinyl plastic, terrazzo, ceramic tile and other materials have been successfully used for this purpose. A similar section of special flooring should be placed under and immediately around the drink-dispensing machines that are not near the refreshment stand.

Although not, strictly speaking, a part of the concession business, the cleaning up of refreshment items has presented such a problem that a few suggestions along those lines might prove to be of value.

In removing chewing gum from hard surfaces use a long-handled scraper if the deposit is a day or more old. If it is fresher, sprinkle some kind of dry powder, like whiting, on it. It can then be scraped off. In removing gum from a carpet, saturate the pile around the deposit with solvent-like tetrachloride. To remove gum from fabrics, either carpeting or upholstery, apply a piece of dry ice to gum deposit long enough (a few minutes) for the gum to become brittle and flake off.

In removing popcorn use a broom on waxed floors, otherwise, a vacuum cleaner.

In removing trash and refuse detach the vacuum hose from the intake connection, attach it to the exhaust, using the blowing action to push the trash between seats to a central collection point.

In removing ice cream spilled on carpets, wipe up with a rag saturated with ammoniated water, unless a grease spot has been created. In that case use a solvent.

In removing mashed candy on hard floors wait until it hardens and then scrape off. In small spots on carpets, use alcohol on most types of carpet, and hot water on others. In large spots use clear warm water, feathering-out the wet area to make it less conspicuous. If a greasy spot has appeared, follow with solvent.

In removing beverage spots from concrete, asphalt tile, rubber tile, ceramic and quarry tile, and linoleum mop up with clear water; from marble or terrazzo mop with clear water immediately to prevent permanent stains from acids; from carpeting mop up with wet rag and clear water if the job can be done before the spot dries, and from carpeting after spot dries apply hot glycerine and rub with small, stiff hand brush. Wash off with clear water, feathering-out to avoid lines of stain.

Cleanliness of the entire refreshment operation, including the seats and floors, is a matter of preservation as well as a matter of pride. Bits of sweets and other edibles imbedded in carpeting or upholstery attract mice and vermin.

CANDY
POPCORN
Pop Corn
Fresh Hot

The person behind the concession stand at a theatre can be an important plus or a costly minus in sales and satisfied patrons. An attendant that is attractive, neat and sales-minded (left) and a group that can be enthusiastic and efficient (right) are very vital to the successful concession operation.

The Fall Market Guide

Following its semi-annual custom, EXTRA PROFITS lists leading companies in the field which are ever ready to aid those houses which realize the strong possibilities in off-the-screen selling

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans

Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages

THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"

Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases

Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages

Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages

Grapette Company, 112 Grinsted, Camden, Ark. —"Grapette"

Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer

Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors

Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup

Mission Dry, Corporation, 5001 South Soto Street, Los Angeles, Cal.—Mission orange

Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

Orange Crush Company, 314 West Superior Street, Chicago, Ill.—"Orange Crush" drink, "Old Colony" beverages

Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages

PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages

Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice

Paul F. Beich Company, West Front Street, Bloomington, Ill.

Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.

E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.

Brock Candy Company, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.

Cadbury-Fry America, Inc., 261 Broadway, New York

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"

Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.

Cardinet Candy Company, 2172 Market Street, Oakland, Cal.

Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.

Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.

Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.—Candy kisses, jellies, pops

F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.

Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.

Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.

D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.

Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terrys," "Assorted Pastilles"

Henry Heide, Inc., 313 Hudson Street, New York

Hershey Chocolate Corporation, Hershey, Pa.

Hollywood Candy Company, Chestnut and Calumet, Centralia, Ill.

Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.

Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.

Kelling Nut Co., 2800 Belmont, Chicago, Ill.

Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.

Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers

Lusk Candy Company, Davenport, Ia.—Lemon drops

McAfee Candy Company, Inc., Macon, Ga.

Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.

Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.

Melster Candies Cambridge, Wis.

National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.

Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.

NESTLE'S CHOCOLATE, 2 Williams Street, White Plains, N. Y.

Peter Paul, New Haven Road, Naugatuck, Conn.

Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.

Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.

Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.

Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch Rolls, Chocolate rolls, orange rolls

Reese Peanut Butter Corp., Hershey, Pa.

Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints

Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds

Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.

Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.

Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"

Squirrel Brand Company. 10-12 Boardman Street, Cambridge, Mass.

Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.

Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.

Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.

Van Houton & Zoon, 537 Greenwich St., New York, N. Y.

James O. Welch Company, 810 Main Street, Cambridge, Mass.

Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.

York Caramel, Box 1147, York, Pa.

George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

DRINK DISPENSERS, FOUNTAIN, BOTTLE, CUP

AUTOMATIC PRODUCTS COMPANY (APCO), 1740 Broadway, New York—Beverage dispenser

Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines

Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units

H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser

C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines

C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser

Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment

Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser

Club Bar, 141 E. 44th St., New York, N. Y.

Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser

Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vending machines

Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser

Everfrost Sales, Inc., 14815 South Broadway. Gardena, Cal.—"Everfrost" soda bar

Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent

Helmco-Lacy, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment

Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains

Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser

Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers

The Liquid Carbonic Corporation, 3110 South Keczie Avenue, Chicago, Ill.—Soda fountains

Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser

Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser

Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser

Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink

Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor

Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser

Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers

Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N. Y.—Beverage Dispenser

S and S Products Company, P. O. Box 1047, Lima, O.—Cold vendor, bottle

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser.

Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain

Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)

Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser

Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers

Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk

John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-Jet cup vending machine

FOOD GRILLS, EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens

Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque

Broil-Quik Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill

Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill

Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine

Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer

General Mfg. Co., 1209 Castle St., Dallas, Texas

Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine

Haruk Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens

Helmco Mfg. Co., 1215 W. Fullerton, Chicago, Ill.

Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar" hot dog grill and beverage server

Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine

Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server

Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser

Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza ovens

Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens

STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment

Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment

FOODS, PREPARED

Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared

Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls

Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods

Hygrade Food Prods, 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters

Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats

Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie

Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie

Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbeques and sauces

Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor

California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers

Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks

Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser

Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor

Snively Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor

Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.

Beech-Nut Packing, 10 East 40th Street, New York, N. Y.

Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.

Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

William Wrigley, Jr., Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandele Avenue, Los Angeles, Cal.—Ice cream vendor

Arctic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor

Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors

Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor

Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter

The Borden Company, 350 Madison Avenue, New York—Ice cream

Craig Machine Company, Danvers, Mass.—Ice cream vendor

Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream

(Continued on next page)

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get the PLUS that only

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liquid popping oil offers!

rich butterlike flavor for your popcorn!

PLUS

all these other advantages:

- golden color
- appetizing aroma
- fewer duds
- less cost per bag
- all-weather pouring
- measures accurately—no waste
- stores easily—no fire hazard

by the Popping Oil Specialists
To The Nation
Simonin, Philadelphia 34, Pa.

Theatre Cigarette Vending

By Charles H. Brinkmann

Sales Vice-President, Rowe Mfg. Co.

Brinkmann

Getting the entire family out of the home and into the theatre is a basic problem facing the theatre owner today because, with the advent of TV, the man of the house is usually content to stay home, relaxed in his favorite chair, with a cigarette in his hand and his eyes glued to his TV set. When he does, mama and the children stay with him, more often than not. Yet when the family prevails upon him to take them to the movies, he enjoys it. And he and his family enjoy it even more when they feel "at home" in the theatre.

The movie industry is doing an excellent job toward reawakening the movie-going habit with better pictures, better color, better sound, wider screens. But that in itself is not enough to counteract the many other attractions competing for a man's dollar and his leisure time. An awareness that the theatre is placing greater emphasis on providing a home atmosphere for the comfort and relaxation of its patrons is also very necessary to re-stimulate the movie-going habit.

Years ago the great appeal of the "cinema palaces" was that they were luxurious beyond anything the typical family enjoyed at home. Since then the living standard of the average family has increased to the point where in many cases it surpasses the comfort standards of the theatre. The smart theatre owner is aware of this and is doing everything possible to adjust to it. A large New York movie house has installed a modern rocking chair section where one can relax with ease and smoke while watching the picture. Other houses throughout the nation are making their lounges more homey and comfortable for *their* patrons. *All* must eventually follow suit.

Now, what has all this to do with cigarette vending? The answer is obvious. Everyone knows that smoking is an important form of relaxation and, where smoking is permitted—either in the theatre itself or in the restroom—cigarettes should be made easily available. And beyond a question of a doubt the most convenient and profitable method for making cigarettes available is through cigarette vending machines. The modern vendors have eye appeal and "buy appeal" and stimulate that impulse sale. And on the way out they remind patrons to buy a pack to be sure they won't be out of smokes that evening or the following morning.

You are aware of the valuable contributions candy and drink vendors have made profit-wise to theatres in the past year. By adding cigarette vendors you can augment these profits considerably and, by no means least important, cut down losses in cigarette packs which have a way of disappearing from a counter or display case without a sale being recorded.

Recently a well-known theatre chain tested the advisability of installing modern cigarette vendors by placing a few in selected theatres around the nation. Using the vernacular of the movie industry the results were "stupendous and sensational." Not only did these machines produce exceptional extra revenue through the profit on sale of cigarettes, but also by taking advantage of the various cigarette deals available to cigarette operators today. The theatres patrons were also pleased to have them available. Steps now are being taken to install machines in the rest of the theatres in the chain.

Drive-in theatres are, of course, perfect locations for cigarette vendors. They do not have the limitations on smoking of the indoor theatre and the vending machine *is* a very convenient, practical andn profitable way of making cigarettes available to the patron.

If I seem to be a little enthusiastic on the subject of cigarette vendors—*I am.* We at Rowe—with 28 years of experience in automatic merchandising—are completely sold on all types of vendors and the theatre's need for them. We know what vending has done and can do. We know it can do a great deal for you and your customers in creating good will and adding to your revenue.

Text of talk at the motion picture industry's trade show, New York Coliseum.

De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering und Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordon Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-A-Stick Confections"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 DeQuindre, Royal Oak, Mich.—Ice cream freezers and ice cream novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle 99, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-service ice cream merchandiser

PAPER CONTAINERS—CUPS

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers.
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

POPCORN OILS

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils

POPCORN, POPCORN EQUIPMENT

American Popcorn Company, Sioux City, Ia.—Popcorn vending equipment, raw popcorn

Political Pundits To Ponder Poll Of Popcorn Purchasers

NASHVILLE, TENN.—A repeat of the Presidential Popcorn Poll which attracted nationwide attention four years ago was announced by Jim Blevins, president, Blevins Popcorn Company.

Over 20,000,000 ballots were cast four years ago as the "Popcorn Poll" proved more accurate than any other source in predicting the outcome of the Presidential race. Major wire services plus local and national radio and television commentators showed a continuing interest in the "poll results." These stories gave an avalanche of publicity to both local theatres and to the theatre industry. The Associated Press has already asked for information concerning the 1956 poll.

In 1952 the popcorn boxes carried a picture of the Democratic and Republican candidates; this year, reflecting the increased interest in Vice-Presidential nominees, patrons may select boxes or bags which list both members of the ticket.

Anticipating a "heavy vote," over 50,000,000 "ballots" are ready for distribution.

Safe-T Cone Names P.R. Firm

Chicago—Herbert M. Kraus and Company, Public Relations, has been named to handle public relations and promotions for the Safe-T Cone Company.

AUTOMATIC PRODUCTS COMPANY, 250 West 57th Street, New York—Butter dispenser
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Bonanza, Inc., 2980 West Pico Boulevard, Los Angeles, Cal.—Popcorn vending machines
Central Popcorn Company, Schaller, Ia.—Popcorn
Albert Dickenson Co., 2750 W. 35th Street, Chi-
C. CRETORS AND COMPANY, 630 West Cermak Road, Chicago, Ill.—Popcorn equipment, butter dispenser
Dairy Service Company, 100 East Main Street, Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machine, automatic
G.H.R. Enterprises, Inc., 12017½ Vose Street, N. Hollywood, Cal.—"Viscount," Viking popcorn machines
J. A. McCarty Seed Company, 526 Northwest Fourth Street, Evansville 10, Ind.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Popcorn equipment and supplies
Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill.
Poppers Supply Company, 1211 North Second Street, Philadelphia, Pa.—Popcorn supplies
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower building, Milwaukee, Wis.—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Butter dispenser
Wyandotte Popcorn Company, Marion, O.—Popcorn

(Continued on page EP-8)

Enthusiasm And Sales Dominate The NAC Convention-Trade Show

The men pictured will direct the activities of the newly named National Association of Concessionaires during the next 12-month period. Seen, seated, left to right: Bert Nathan, Theatre Popcorn Vending Corp., chairman of he board and retiring president; Lee Koken, RKO Industries Corp., newly elected president; and Harold F. Chesler, Theatre Candy Distributing Co., second vice-president. Seen, standing, left to right: Thomas J. Sullivan, executive vice-president, secretary and general counsel; Irving Rosenblum, Savon Co.; Robert Condon, Condon's Concession Supply Co.; Charles Darden; Theodore Meland, Albert Dickinson Popcorn Co.; Mel Rapp, Apco, Inc.; Nathan Buchman, Theatre Popcorn Merchandising Corp.; and Lester Grand, Confection Cabinet Corp. They were named at the convention.

New York—"Greater sales potentials are ahead for alert merchandisers." These words tersely summarize the statements of some 75 industry speakers who made presentations before six segments of the National Association of Concessionaires (formerly Popcorn and Concessions Association) Annual Convention, Sept. 20-24, at Hotel Statler.

"This Convention and Trade Show was easily the largest and most successful ever sponsored in our industry," enthusiastically declared Lee Koken, RKO Industries Corporation, NAC general convention chairman and newly elected president. "Every one of our segment meetings were well attended and we anticipate that a final count of attendance at the NAC-TOA-TESMA-TEDA join exhibition, held in the Coliseum, will top 8,000 buyers during the five days."

Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., retiring NAC president and new board chairman, commented, "the purpose of our Association is to provide a medium of the exchange of profitable ideas and to present the very latest developments in products and equipment in our exhibit hall. This 1956 combined convention with TOA-TESMA-TEDA did both adequately." NAC registered members from such far-away places as Hamburg, Germany; Winnipeg, Mantioba; Toronto, Ontario; Houston, Tex.; Miami, Fla.; and San Francisco, Cal., which is indicative of the drawing power of this annual convention.

Full Election Results

Members attending the Annual Convention and Trade Show, approved a change in the corporate name from Popcorn and Concessions Association to National Association of Concessionaires, and elected Lee Koken, RKO Industries Corporation, president for the coming year.

Immediate past president Bert Nathan became chairman of the board, and J. J. Fitzgibbons, Jr., was named to a position on the Associations' Council of Past Presidents.

Other officers elected were: Van Myers, Wometco Theatres, Miami, first vice-president; Harold F. Chesler, Theatre Candy Distribution Company, Salt Lake City, second vice-president; Theodore O. Meland, Albert Dickinson Popcorn Company, Chicago, treasurer; and Thomas J. Sullivan, Chicago, executive vice-president, secretary, and general counsel.

Newly elected members to the NAC board of directors who were inaugurated at the recent convention were: H. B. Fulford, Princeton Farms, Princeton, Ind.; R. Mack Lambeth, ABC Popcorn Company, Chicago; Myers, Chesler, Charles A. Darden, Dallas, Tex.; and Irving Rosenblum, Savon Company, Paterson, N. J.

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- Produces Above Normal Concession Grosses

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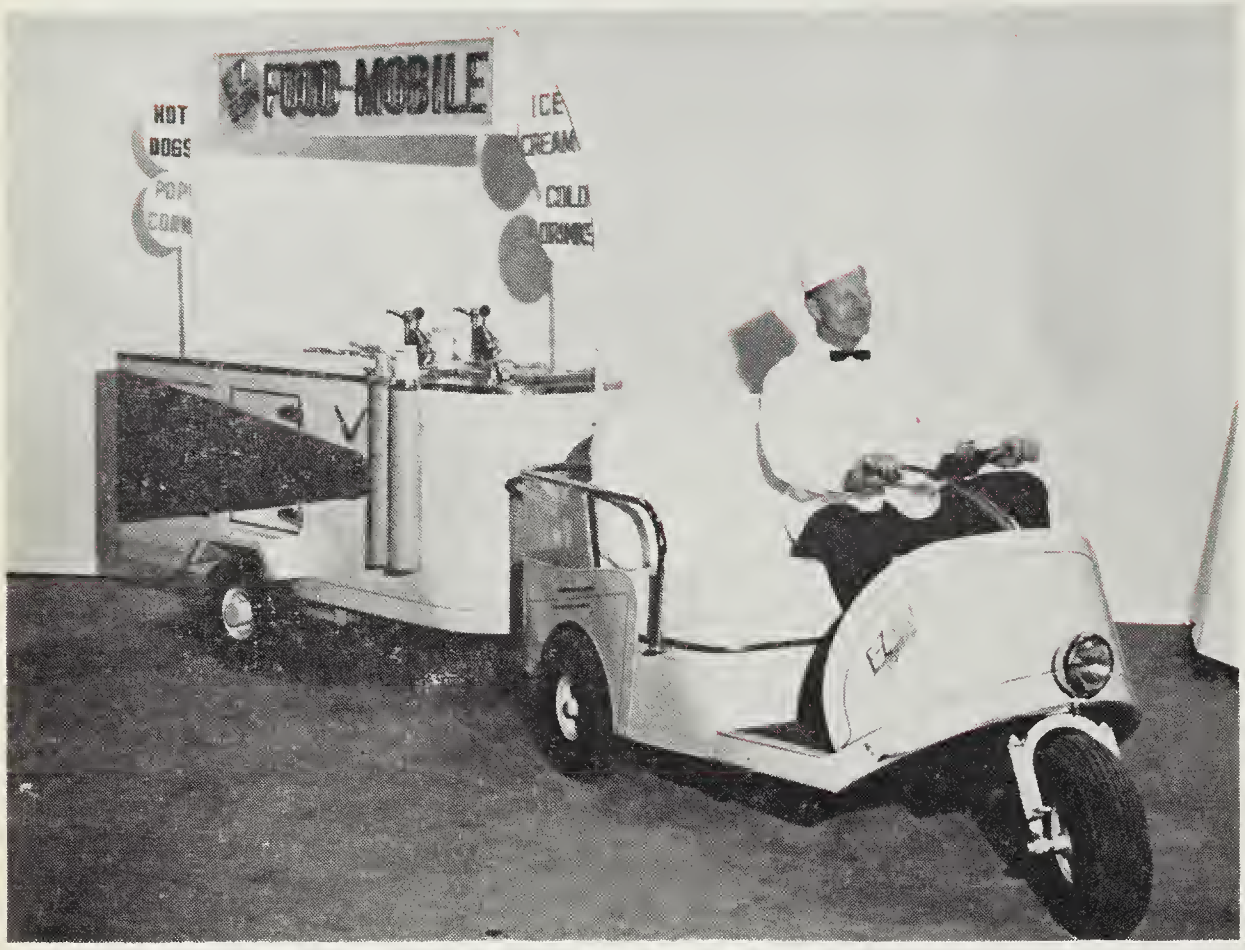
Mobile Vending Cart Makes Bow, Boosts Sales 30% In Field Tests



NEWARK, N. J.—An automatic, fully-motorized vending cart, the E-Z Go Food Mobile, was introduced to the trade with favorable reaction at the combined NAC-TESMA-TOA Trade Show in the New York Coliseum last month. The portable unit has proved in field tests that it can increase concession income by 28 per cent, it was claimed by Bruno M. Kern, of the Confection Cabinet Corporation which is marketing the device.

With the use of this mobile concession stand drive-in theatre operators are able to cover their entire field area and earn added income from patrons who are not willing to visit the concession building, it was said.

Prior to their introduction to the trade, Food Mobile units had been on test in a number of outdoor theatres throughout the country, it was revealed. At the Paramus Drive-In, Paramus, N. J., Kern stated, the cart grossed $8,243 in a nine-week period, as opposed to the $28,612 grossed by the two concession buildings at the drive-in. Therefore, in this test situation the Food Mobile was able to take in almost 30 per cent of the entire concession gross.

It was pointed out that, in addition to supplementing the sale of concession items at the stand, this mobile unit could also earn extra profits for drive-in theatremen who place the Food Mobile outside the theatre during the day and take advantage of roadside sales. Another location could be in the play areas that are often opened to youngsters in the neighborhood during the daylight hours when no performances are being given.

Market Guide

(Continued from page EP-7)

Y & Y Popcorn Supply Company, 256 North 13th Street, Philadelphia, Pa.—Popcorn and supplies

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendmobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream

Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine

FOOD-MOBILE, 60 Park Place, Newark 2, N. J. —Portable vending cart

Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts

Kneisley Electric Company, 2501 La Grange, Toledo 3, O.—Portable dispenser

Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser

Walky Service Company, Schweiter building, Wichita, Kans.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue. Chicago, Ill.

DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.

National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., N. Y., N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

ABC Vending Corporation, 259 West 14th Street, New York—Theatre refreshment service

American Gas Machine Co., 505 Front Street, Albert Lea, Minn.—Scotsman ice machine

BERLO VENDING COMPANY, 333 South Broad Street, Philadelphia, Pa.—Theatre concession service

Columbus Showcase Company, 850 West Fifth Avenue, Columbus 8, O.—Showcases—candy stands

General Mfg. Co., 1209 Castle, Dallas, Tex.—Cafeteria units

Gold Medal Products Company, 318 East Third Street, Cincinnati, O.—Popcorn and concession supplies

MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.—Drive-in cafeteria concession stand

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago, Ill.—Candy bar machine, cigarette machine, cold vendors, scales, bottles

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Concession equipment. chili con carne

Rowe Manufacturing Company, Inc., 31 East 17th Street, New York, N. Y.—Candy merchants, ice cream vendors

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—"Star" complete serving cafeteria unit

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Sportservice, Inc., Sportservice Building, Buffalo, N. Y.—Theatre refrshment service

STEEL PRODS. CO., Cedar Rapids, Iowa—E-Z Way coffee maker

Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Refreshment equipment and accessories

Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Vacuum Can Company, 25 South Hoyne Avenue, Chicago, Ill.—Portable beverage dispenser

Watling Manufacturing Company, 4650 West Fulton Street, Chicago 44, Ill.—Scales

EXTRA PROFITS

Volume 11, Number 8 Oct. 17, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blockburn Ave., Los Angeles, Calif.

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MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO
VOL. 56 • No. 25

OCTOBER 17, 1956

COLUMBIA

You Can't Run Away From It

Comedy with Music
95m.

(CinemaScope) (Print by Technicolor)

Estimate: Highly amusing comedy.

Cast: June Allyson, Jack Lemmon, Charles Bickford, Paul Gilbert, Jim Backus, Stubby Kaye, Henny Youngman, Allyn Joslyn, Jacques Scott, Walter Baldwin, Byron Foulger, Richard Cutting, Howard McNear, Elvia Allman, Louise Beavers. Produced and directed by Dick Powell.

Story: Heiress June Allyson has been abducted by her father, Charles Bickford, right after her Mexican marriage to fortune hunting Jacques Scott. She escapes from the yacht and pawns her engagement ring to get enough to rejoin him. Aboard the bus, she meets Jack Lemmon, a reporter without a job and with not too much money. A sneak thief steals her bag, and she is left at the slim financial mercy of Lemmon. They become better acquainted and he realizes who she is. He offers to keep quiet in return for the exclusive rights to her story. They are thrown together by a number of circumstances including spending several nights together. Eventually, they wind up in love, Near Houston, he leaves her during the night to go in and pick up an advance from his editor. She thinks she has been abandoned and wires Bickford, who agrees to let her go back to her husband. When Lemmon hears about the reconciliation, he assumes he's been doublecrossed and is determined to forget about Allyson. His editor assigns him to cover the remarriage, where Bickford realizes that they really love each other and brings them together.

X-Ray: A smart, fast-moving comedy for the most part, it seemed to entertain a sneak preview audience which was unprepared. The situations are amusing, the cast is valid most of the time, and the direction and production are good. Undoubtedly, it will be compared with its predecessor, "It Happened One Night," and some will prefer the latter while others will like this modernized version. The addition of music and dance routines serves, in the opinion of some, to slow up the proceedings. To sum up, it emerges as pleasant and amusing entertainment which should please most of the people most of the time. The screen play is by Claude Binyon and Robert Riskin, based on a story by Samuel Hopkins Adams. Musical numbers heard include "You Can't Run Away From It," "Howdy, Howdy, Howdy Friends And Neighbors," "Old Reporters Never Die," "Temporarily," "Thumbin' A Ride." This bears a Legion of Decency "B" rating.

Tip On Bidding: Higher bracket.

Ad Lines: "No Matter How Hard You Try . . . You Can't Get Away From It"; "Jack Hits It Big With June"; "It's The Fun Fest Of The Year."

MGM

Julie

Melodrama
97m.

Estimate: Good, suspense-filled entry.

Cast: Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy, John Gallaudet, Harlan Warde, Jack Kruschen, Hank Patterson, Aline Towne, Ann Robinson, Ed Hinton, Jack Kelly, Barbey Phillips. Directed by Andrew L. Stone; produced by Martin Melcher.

Story: Pianist Louis Jourdan is overly-jealous of his wife, Doris Day, whom he married after her first husband died a suicide. When friend Barry Sullivan plants a suspicion that maybe Jourdan was responsible for her first husband's death, Jourdan admits it, and she flees from him with Sullivan. Small town police where they seek refuge are helpless since there is no proof. Jourdan traces her to San Francisco and threatens to kill her. Frank Lovejoy of the police tells her there is nothing they can do until the law is broken. She returns to her old job as air line hostess. In the city on a layover flight, she calls Sullivan to meet her. Jourdan ambushes and wounds him, getting the address where Day is staying. Sullivan manages to notify Lovejoy but is unable to give him her exact whereabouts. Day receives an emergency call to man a plane. Jourdan boards the same plane. Lovejoy realizes what has happened and instructs the crew accordingly. A showdown has Jourdan killing the chief pilot and wounding the co-pilot seriously before he is killed but Day is forced to take over the controls and with aid of radar and radio instruction from the field, she manages to get the huge airliner down safely.

X-Ray: This entry will play havoc with those who can't stand the extreme in suspense, particularly in the exciting climax as well as in a number of other sequences throughout the film. In addition, there is a story that is different and highly-interesting to which are added fine performances and able direction and production. Day is very good in the non-singing lead rôle, well-supported by the others. The story, its development, and presentation deserve much credit, although at times straying from plausibility. Those who go for this type of presentation should be more than pleased. The story and screen play are by Andrew L. Stone. Musical numbers heard include "Julie" and "Midnight On The Cliffs."

Tip On Bidding: Higher rates for its category.

Ad Lines: "People With Weak Hearts Should Be Checked Before Seeing This Film"; "An Absorbing Adventure In Suspense"; "He Had To Kill Her . . . There Was No Stopping Him."

PARAMOUNT

The Search For Bridey Murphy

Drama
84m.

(VistaVision)

Estimate: Exploitation item for the program.

Cast: Teresa Wright, Louis Hayward, Nancy Gates, Kenneth Tobey, Richard Anderson, Tom McKee, Janet Riley, Charles Boaz, Lawrence Fletcher, Charles Maxwell, Walter Kingsford. Produced by Pat Duggan; directed by Noel Langley.

Story: Louis Hayward, a businessman who becomes actively interested in hypnotism, relates to the audience that the proceedings on screen actually took place. When he becomes adept at the medium, he assists in the local hospital and helps some patients with fixations. He hypnotizes Teresa Wright, the wife of a friend, and finds that she is a good subject, being able to recall an apparent life before this one. The sessions cause much comment pro and con as she gives more and more detail which is recorded on a tape recorder until one day there seems to be danger that she won't come out of her trance. The probing into the subconscious is abandoned. The public can either believe or disbelieve.

X-Ray: There is some interest here and the subject matter has been batted back and forth since the subject and book first came out. The cast is good, with Wright performing particularly well, and the direction and production are average. With a little exploitation, the results may be better; otherwise, it's for the program. The screen play is by Noel Langley based on the book by Morey Bernstein. This bears a Legion of Decency "B" rating.

Tip On Bidding: Fair program rates.

Ad Lines: "The Gal They're All Talking About"; "She Went Back Through The Years For An Exciting, Incredible Story."

The Ten Commandments

Historical Drama
219m.

(VistaVision) (Technicolor)

Estimate: One of the top entertainments of all time.

Cast: Charlton Heston, Yul Brynner, Edward G. Robinson, Debra Paget, Anne Baxter, Yvonne De Carlo, John Derek, Nina Foch, Sir Cedric Hardwicke, Martha Scott, Vincent Price, Judith Anderson, John Carradine, Douglas Dumbrille, Henry Wilcoxon, Donald Curtis, H. B. Warner, Olive Deering, Frank DeKova, Eduard Franz, Lawrence Dobkin, Julia Fale. Produced and directed by Cecil B. DeMille; associate producer is Henry Wilcoxon.

Story: When the Pharaoh of Egypt heard that a deliverer was to deliver his Israeli slaves from bondage, he ordered all newborn males to be killed. One mother, Martha Scott, placed her son in a cradle of bull rushes and floated it down the Nile. The daughter of the Pharaoh, Nina Foch, adopted him as her own after swearing servant Judith Anderson to secrecy. She named him Moses. The old Pharaoh died, and Sir Cedric Hardwicke, Foch's brother, took over. Charlton Heston as Moses made quite a name for himself as a general of the armies, with many hailing him as successor to Hardwicke. The latter's lawful son, Yul Brynner, was just as determined to become King of Egypt and marry Princess Anne Baxter, a prerequisite to acquiring the throne. She had love only for Heston. Anderson can keep the secret no longer and informs Baxter who kills Anderson rather than see Heston endangered. When he learns the truth, he is shocked. Informer Edward G. Robinson learns the secret and passes it on to Brynner for a reward. Heston is brought in chains before Hardwicke. When he can't deny any of the charges, he is turned over to Brynner for disposal. Rather than kill him and make him a martyr in the eyes of Baxter, Brynner takes him to the edge of the desert and sets him free with but a staff and a day's supply of food and water. He barely survives the ordeal of burning sands and windstorms but finally finds refuge at the well of Eduard Franz, a sheik with seven daughters and flocks of sheep. He lives with them beneath the shadow of Mt. Sinai and accepts the eldest daughter, Yvonne De Carlo, as his wife. Brynner and Baxter become King and Queen. De Carlo bears Heston a son as John "Joshua" Derek escapes from bondage to seek Heston, who has been called the Deliverer. Just then a burning bush summons Heston up the mountain where he is told to deliver the people from Egypt. He appears before Brynner and demands that his people be set free. Plagues beset the Egyptians until Brynner is about to give in. Baxter, spurned, hardens his heart, Brynner decrees that all the first born of the Israeli shall die, and God reverses the order so that all the first born of Egypt die, even the Pharaoh's young son, during the night of Passover when the Angel of Death passes over the homes of the Israeli marked by sheep blood. Brynner gives in and sends them from the land. Several days pass, and Baxter instills revenge in Brynner's heart. He sets out to kill Heston and his people who wait to try and cross the Red Sea. Flames from the heaven hold back Brynner and his men as the Red Sea opens and the Israeli are able to cross on dry land. When the flames abate, the soldiers pursue and are trapped by the waters made one again. Brynner is forced to admit the validity of God. Later, as the people await the return of Heston from Mt. Sinai, they become restless and are whipped into orgies by Robinson to disclaim God and take up the worship of idols again. Heston returns with the stone tablets bearing the Ten Commandments, and a flame consumes those who do not repent. God causes them to wander the wilderness 40 years in retribution at which time Heston leaves staff and cloak and bids them cross the River Jordan into the Land of Promise as he goes alone to face God.

X-Ray: Cecil B. DeMille will long be remembered for this outstanding work of entertainment for it is among the greatest films produced in the history of the industry. It entwines audiences within its grasp and refuses to let loose until the story has run its course a little more than three-and-a-half hours later. No one will mind the length because every moment is packed to overflowing with drama, intense situations, great spectacle, colorful and impressive settings, as well as a sense of historical accuracy. The cast seems to step from the past and are just wonderful in their portrayals, with perhaps the greatest of kudos due Heston, who plays the role of Moses with conviction, authority, and great skill. He is backed by a host of skilled artisans, each a master at his craft. Tying together the efforts of the thousands so that they blend with the accomplishments of the few at the top and setting forth the story so that it comes through as a masterpiece of entertainment is De Mille, who, with his associates, has accomplished a tremendous task exceedingly well. Words of praise are also due the men who handled the special effects and made many of the miracles and scenes of wonder possible. The entry seems well worth an increase in admissions, for the public will certainly be getting more than mere entertainment. The screen play is by Aeneas MacKenzie, Jesse L. Lasky, Jr., Jack Gariss, and Frederic M. Frank.

Tip On Bidding: Highest rates.

Ad Lines: "The Greatest Of Them All"; "A Milestone In Film Entertainment"; "There Never Has Been A Film Like This . . . A Must For Everyone Everywhere."

RKO

Finger Of Guilt (705)

Melodrama
84m.

(English-made)

Estimate: Okay dualler.

Cast: Richard Basehart, Mary Murphy, Constance Cummings, Faith Brook, Roger Livesey, Mervyn Johns, Vernon Greeves, Andre Mikhelson, David Lodge, Basil Dignam, Grace Denbeigh-Russell. Produced and directed by Alec C. Snowden.

Story: Richard Basehart, usually beset with woman trouble, is a fugitive from the Hollywood film studios, now working in England, where he is fast assuming control of the studio and where he has married Faith Brook, daughter of owner Roger Livesey. Letters from Mary Murphy, a girl whom Basehart claims he does not know, practically drive him out of his mind. His first wife, actress Constance Cummings, arrives from America under contract for Basehart's next big picture, and this isn't much help to the distracted man. As his marriage is threatened by the continued arrival of the letters, Basehart takes Brook to meet Murphy face to face. This leads to further misunderstanding, and Brook leaves her husband. Just as he is quitting the studio in desperation, Basehart overhears Mervyn Johns, key man in the studio before his arrival, arguing with a woman, who proves to be Murphy. Johns is guilty of plotting with Murphy to undermine Basehart. After a bit of fisticuffs, Basehart and Brook are reunited.

X-Ray: This unfolds with a certain amount of suspense maintained, and it holds the interest all the way. The characters seem real enough and performances by all are adequate, with Basehart outstanding. It will do okay as a programmer in the duallers. Screen play is by Peter Howard.

Tip On Bidding: Program rates.

Ad Lines: "Accused By A Starlet Of A Love Affair He Denied"; "Caught In A Double-Crossing Struggle For Power On The Movie Lots"; "Abandoned By His Wife When His Past Caught Up With Him."

20TH-FOX

Between Heaven And Hell

Melodrama
94m.

(CinemaScope) (Color by DeLuxe)

Estimate: Interesting war entry.

Cast: Robert Wagner, Terry Moore, Broderick Crawford, Buddy Ebsen, Robert Keith, Brad Dexter, Mark Damon, Ken Clark, Harvey Lembeck, Skip Homeier, L. Q. Jones, Tod Andrews, Biff Elliot. Produced by David Weisbart; directed by Richard Fleischer.

Story: Former sergeant Robert Wagner is found guilty of striking an officer. Instead of being sent to prison, he is stripped of rank and sent up to the battle zone of the Pacific Island to a company of others who got in trouble. They are commanded by egomaniac Broderick Crawford. The latter is primarily concerned with protecting his own neck and even has two machine gunners as bodyguards. He concentrates on making life miserable for Wagner, who dreams of home and wife Terry Moore. After several shakedown missions, Wagner, Buddy Ebsen, who has become his friend, and several others are sent forward to relieve an outpost. The Japs try a number of times to take the position but are repulsed. The attacks take their toll until only Ebsen and Wagner remain, and Ebsen is wounded. He sends Wagner back. He runs into several Japs and is also wounded but returns to camp to send help up to Ebsen, and they both head for a hospital together. The camp has been cleaned up by Crawford's replacement. Wagner offers Ebsen a job working in his cotton gin and he accepts.

X-Ray: There's quite a bit of up-front action to be found in this entry, based on a best-seller devoted to a man's unwillingness to go to war and leave home and family. He realizes that the job has to be done and emerges all the better for his experiences. The fighting is well-done, but there are also moments of drama that merit consideration. With a little push and extra selling, this could windup higher in the returns column. The acting is good, and the direction and production efficient and well-done. While much of the book has been used, still there is a great deal that has been omitted so that some who have read the novel and see the film may feel let-down. Also, while Terry Moore is prominently displayed on all advertising, she is in the film for only a few moments. The screen play is by Harry Brown, based on a novel by Francis Gwaltney.

Tip On Bidding: Higher program rates.

Ad Lines: "We Went To War A Boy And Came Home A Man"; "She Was The Reason He Had To Come Home Alive"; "An Action-packed Thriller About Men In War."

Stagecoach To Fury

Western
76m.

(Regalscope)

Estimate: Good western for the duallers.

Cast: Forrest Tucker, Mari Blanchard, Wallace Ford, Rudolfo Hoyos, Paul Fix, Rico Alaniz, Wright King, Margia Dean, Ian Macdonald. Produced by Earle Lyon; directed by William Claxton.

Story: Mexican bandits hold up a stagecoach carrying driver Paul Fix, Cavalry Captain Forrest Tucker, Mari Blanchard, judge Wallace Ford, Tucker's fiance, and young gunman Wright King. They search for gold, learn that another stage is to bring it, and hold the group hostage while they wait. A series of flashbacks reveal that Blanchard is an unfaithful wife fleeing with her husband's money after he has been killed by her lover; King has shot a leading sheriff in the back in an attempt to establish a reputation as a gunman; and Ford is a cowardly judge fleeing from town to town out of fear of men he has convicted. As the bandits, led by Rudolfo Hoyos, attempt to head off the gold-laden stage, Tucker and Ford, who has rediscovered his courage, overpower the guards and warn the stage via gunfire. King and the treacherous Blanchard are killed by the bandits, but Tucker bests Hoyos in a rifle duel and the others escape.

X-RAY: This is a worthy addition to the program containing elements of action and suspense. Performances are uniformly satisfactory, with Tucker appropriately heroic and Blanchard appropriately seductive. The flashbacks are well handled, adding interest, and direction is tight. There is enough that is different present to make it more than just another western. Regalscope, another anamorphic process, is photographically sharp, and the black and white scenes are well mounted. Screen play is by Eric Norden.

TIP ON BIDDING: Program price.

AD LINE: "Raging With The Wild Passions Of Untamed Adventurers In A Lawless Land'; "Seven Adventurers Meet In The Greatest Adventure Of Their Lives."

UNITED ARTISTS

Man From Del Rio

WESTERN 82M.

(Jacks)

ESTIMATE: Well conceived western should please wide variety of patrons.

CAST: Anthony Quinn, Katy Jurado, Peter Whitney, Douglas Fowley, John Larch, Whit Bissell, Douglas Spencer, Guinn Williams, Marc Hamilton, Andrienne Marden, Barry Atwater, Carl Thayler, William Erwin, Otto Waldis, Paul Harber, Jack Hogan, Frank Richards. Produced by Robert L. Jacks; directed by Harry Horner.

STORY: Mexican Anthony Quinn, fast with a gun but a relatively simple and lonely man, kills four gunmen who have tormented him, whereupon saloon operator Peter Whitney, bitter ex-gunman, attempts to enlist his aid in taking over the town. When Quinn rescues Katy Jurado from the attentions of three other gun-fighters, the town names him sheriff. He wants to be accepted for himself as a friend, but soon learns that his gun is all they want. He and Jurado fall in love and she begs him to leave, but he feels that first he must rid the town of Whitney. Town drunk Whit Bissell learns that Quinn has broken his wrist in a fight with Whitney and tells the saloon owner. In a showdown, Quinn bluffs Whitney into thinking that the wrist is okay. Whitney leaves town, and Quinn and Jurado ride off to a future together.

X-RAY: This entry more than makes up in tight direction and fine acting what it lacks in production values although the latter are by no means inadequate. The story about a friendless Mexican gunfighter searching for a place to belong is different enough to keep interest on high throughout. Quinn's portrayal is excellent, with fine support by other principals. Writing and direction are topnotch, and the result should find favor with a wider audience than the usual western commands. It will add considerably to any program. The screen play is by Richard Carr.

AD LINES: "A Strong Man But Lonely In A Town That Could Never Be His"; "His Gun Was Fast But His Life Was Empty"; "It Took Courage To Love The 'Man From Del Rio'."

WARNERS

Giant (606)

DRAMA 198M.

(WarnerColor)

ESTIMATE: This is a giant of a picture.

CAST: Elizabeth Taylor, Rock Hudson, James Dean, Carroll Baker, Jane Withers, Chill Wills, Mercedes McCambridge, Sal Mineo, Dennis Hopper, Judith Evelyn, Paul Fix, Rodney Taylor, Earl Holliman, Robert Nichols, Alexander Scourby, Fran Bennett, Charles Watts, Elsa Cardenas, Carolyn Craig, Monte Hale, Mary Ann Edwards, Sheb Wooley, Victor Millan, Mickey Simpson. Produced by George Stevens and Henry Ginsberg; directed by Stevens.

STORY: Rock Hudson, young, wealthy Texas ranch owner, comes to the Maryland farm of Paul Fix and Judith Evelyn to buy a stallion. He and eldest daughter Elizabeth Taylor fall in love and are quickly married. It takes a while for Taylor to become acclimated to the change to Texas, and to try and overcome the antagonism of Hudson's domineering sister, Mercedes McCambridge. Taylor meets moody and sometimes violent cowboy James Dean, continually tangling with Hudson but kept on by McCambridge. Dean seems to be impressed with Taylor. The latter is shocked by the status of the Mexicans on the ranch, and she tries to improve their care and living. McCambridge is killed in a fall from a horse and leaves a small piece of land to Dean, who tries to make a go of it on his own, refusing Hudson's offer to buy him out. Taylor is angered at Hudson's intolerance and he at her interference in matters pertaining to his Mexican workers, and one day she takes their two girls and boy back to Maryland for a long visit. He follows and persuades her to return. Meanwhile, Dean discovers oil on his property and becomes wealthy. Hudson's youngsters grow up but not as he planned, for the boy, Dennis Hopper, wants to become a doctor instead of running the ranch; Fran Bennett wants to marry a local boy and study animal husbandry instead of attending a finishing school abroad; Carroll Baker is interested in a good time, glamour, and excitement. Bennett does marry Earl Holliman before he enlists as the war comes along. As a patriotic gesture, Hudson finally submits to a deal with Dean for the drilling of oil on his lands, and he becomes more wealthy as a result. Hopper marries Mexican girl Elsa Cardenas much to the dismay of Hudson. When Dean opens a fabulous new hotel, the entire family is pressured to go to the opening where Baker is queen of the proceedings and is proposed to by Dean, who seems on a continual drunk. When Cardenas is insulted at the hotel, Hopper tries to get even with Dean but is beaten. Hudson decides to beat him but leaves when he finds him drunk and helpless. Dean can't even respond at dinner and passes out. Driving home, they encounter more discrimination at a roadside diner. Hudson gets into a battle with owner Mickey Simpson who knocks him out. At home, he thinks he's been a failure at everything, but Taylor thinks that at last he is a real success.

X-RAY: Taken from a best-seller that was big in more ways than one, the resulting film is a pleasing and highly interesting experience in the art of filmmaking. Put together by an expert, George Stevens, the picture offers entertainment on a grand scale, and the saga of a family in Texas over the years binds audiences to the story throughout its lengthy running time. True, some will say that the end result would have emerged better had it been cut a little or had there been more footage devoted to character development of those who surrounded the family in question, while others will say it's perfect as it is. There's drama, romance, some action, tension, and a wealth of human emotions, to say nothing of vastness of production facilities and results which are quite impressive by themselves. In other words, there's a heap of entertainment for everybody, and the theatre boxoffice should more than reflect the reaction of the public. When it comes to an evaluation of the cast, it should be noted that they all performed excellently. The direction and production are also in the top calibre category. The screen play is by Fred Guiol and Ivan Moffat, based on the novel by Edna Ferber. There are two songs, "Giant" and "There's Never Been Anyone Else But You."

TIP ON BIDDING: Highest rates.

AD LINES: "One Of The Top Best Sellers Emerges As A Top Picture Of Distinction"; "The Film Everyone Is Talking About"; "Entertainment On A 'GIANT' Scale."

MISCELLANEOUS

The Violent Years

MELODRAMA 61M.

(Phoenix)

ESTIMATE: Lower half fare for exploitation spots.

CAST: Jean Moorehead, Barbara Weeks, Glen Corbett, others. Other credits unknown. Produced by Headline Productions, Hollywood, Cal.

STORY: The attractive, baby faced teen age daughter of a well-to-do newspaper editor and his wife has been neglected by her parents to such an extent that she has become the thrill seeking leader of a girl gang. Some of their exploits are the armed holdup of gasoline stations; preying upon lover's lane frequenters; and school vandalism. Another item on the juvenile delinquency agenda is a torrid, mixed company, pajama party petting session. The inevitable outcome is the shooting of a policeman, for whose death the girl is sentenced to life in jail. It is there that she is found to be pregnant. She dies in childbirth, but her baby lives. A judge lectures her parents rather harshly, terms then unfit parents, rejects their application for adoption of the baby.

AD LINES: This cheaply made entry on juvenile delinquency places the onus on delinquent parents. The topic has been treated with one eye toward the sensational, and although at best, the film is a preachment, it most likely will defeat its own purpose due to stressing the wrong things. There is nothing censorable in the picture, other than the mixed pajama party, readily scissored to reduce footage without harming anything. Acting by a cast of unknowns is undistinguished, and in the case of the leading lady hardly believable.

AD LINES: "Teenage Killers Taking Their Thrills Unashamed"; "Untamed Girls Of The Pack Gang"; "Thrill Girls Of The Highways."

The Shorts Parade

TWO REEL

Documentary

ALERT TODAY—ALIVE TOMORROW. RK—Specials. 15½m. How civilians plan and react to an attack of an H-Bomb is blueprinted here with the City of Reading, Pa., being used as a typical guinea pig with the various phases and operations detailed for others to be aware of and to follow if possible. EXCELLENT. (73101).

(*Continued on page* 4240)

ALPHABETICAL GUIDE To 72 Features Reviewed Since The Sept. 5, Issue

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BETWEEN HEAVEN AND HELL—94m.—20th-Fox 4238
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C
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E
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H
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J
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K
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L
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O
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P
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R
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S
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T
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U
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W
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Y
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4239)

Novelty

THROUGH THE CAMERA'S EYE.—Warners—Classics Of The Screen. 20m. This novelty produced by Robert Youngson is made up of three subjects. First a visit is made to the setting of Washington Irving's "Sleepy Hollow"; next via microscopic photography we see what is "In A Drop Of Water"; and last we have revealed to us some "Secrets Of Space" through the large telescopes of a California observatory. GOOD. (3106).

ONE REEL

Color Cartoons

ASSAULT AND FLATTERY. Paramount—Popeye Cartoons. 6m. Popeye and Bluto are in court, with Bluto in bandages and confined to a wheel-chair. He tells the sympathetic judge of how Popeye had beaten him for no reason. Popeye then tells his story of how Bluto, as a hypnotist and magician, had kidnapped Olive Oyl, after turning Popeye into a jackass. Popeye is forced to use his can of spinach to rescue his girl from being killed on a construction project, and give Bluto the beating he deserves. The judge sees to it that Bluto does not go unpunished. GOOD. (E15-7).

BARBARY COAST BUNNY. Warners—Bugs Bunny Specials. 7m. When Bugs unexpectedly finds gold, he is swindled out of it by a fast-thinking gambler. However, when they meet up again Bugs bests the gambler at all of his various games of chance including roulette, draw poker, etc., and walks off with all the money. GOOD. (3729).

INSECT TO INJURY. Paramount—Popeye Cartoons. 6m. Popeye decided to build himself a home. Just when it is completed termites make their appearance. Popeye attempts to fight the insects, but they succeed in completely devouring everything, leaving Popeye nothing but the bathtub. The can of spinach appears, and Popeye soon constructs a concrete and steel dwelling that thwarts the termites. They make a final effort by chomping at Popeye's corncob pipe, but he has a metal pipe ready for use. GOOD. (E15-8).

MOUSETRO HERMAN. Paramount—Herman and Katnip Cartoons. 6m. Set in a music shop, the mice are enjoying themselves by having a jam session. The music causes Katnip to wake up from his nap and give chase. The mice make the safety of their hole in wall. Herman arrives and decides to remedy the situation and resume the music session. After the usual number of chases, with the musical instruments being used as weapons, Herman succeeds in confining Katnip in a saxophone, and the mice are free to resume playing. GOOD. (H15-4).

PEDRO AND LORENZO. Paramount—Noveltoon. 6m. As a small boy, Pedro's best friend was a young bull named Lorenzo. The two would spend hours practicing the art of bull fighting. While training, Lorenzo loses a front tooth, and Pedro keeps it for good luck. Eventually, Lorenzo is sold. The years pass and Pedro is a famed matador. He is scheduled to meet the fiercest bull in the country. As the bull thunders toward Pedro, the two recognize each other as childhood friends and embrace. The crowd boos, and Lorenzo and Pedro continue with the fight. It appears that Pedro has killed the bull, but in the wings Pedro removes the sword, which had been harmlessly placed, and the two have a joyous reunion. FAIR. (P15-6).

Comedy

SO YOUR WIFE WANTS TO WORK. Warners—Joe McDoakes Comedies. 10m. George O'Hanlon's wife nags him into letting her go back to work to augment the family income. He plots with his boss to teach her that woman's place is in the home, but she proves smarter than her husband, winds up top woman in the office, while he is fired and takes on the house work and baby sitting chores. FAIR. (3406).

Novelty

THE DIKES. RKO—Screenliners. 10m. High tides continually threaten the Acadian farm lands until the Canadian government decide to really put up some barriers to keep the waters in their place. The farmers celebrate. GOOD. (74201).

Sports

ICE CLIMBERS. RKO — Sportscopes. 8m. Filmed in the Alps of Austria, the camera pays close attention to two veteran climbers who brave all the hazards of the thrilling sport. GOOD. (74302).

Color Travel

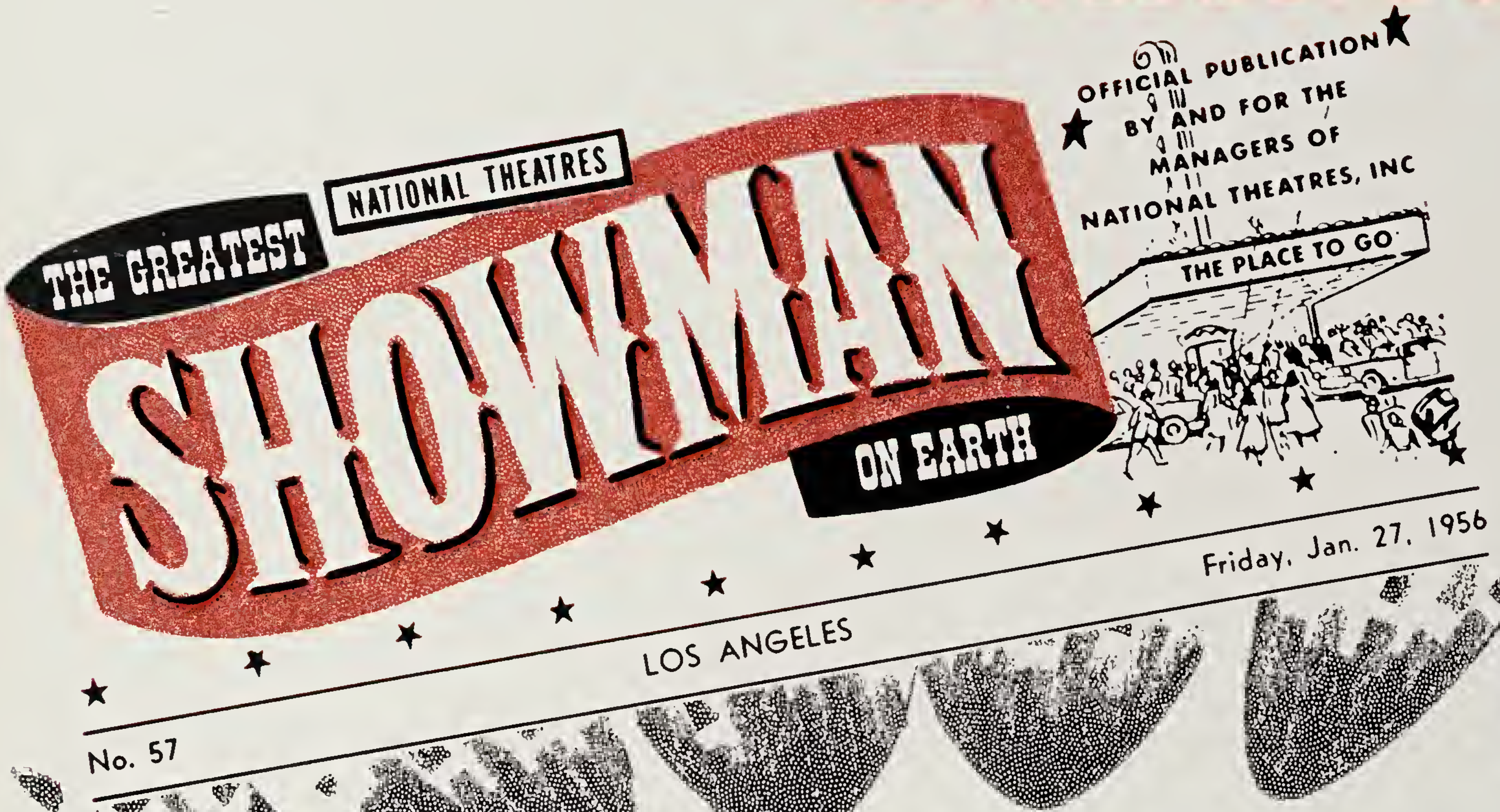
VISTAVISION VISITS GIBRALTAR. Paramount—VistaVision Special. (Technicolor). 10m. The VistaVision camera makes a visit to the famed rock fortress of Gibraltar near the southwest tip of Spain. Much of the footage shows the military installations and men who serve on "The Rock." In addition, the viewer gets a chance to see where and how the 23,000 civilians who call Gibraltar their home, live, work and play. Some of the history and legend of Gibraltar are also covered. This entry would have been of much greater interest if the camera had been allowed to show more than just the approaches and long range views of the defense facilities. However, the short does hold interest. GOOD. (V15-3).

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman **The Naked Hills** (Pathe Color) David Wayne, Marcia Henderson	**He Laughed Last** (TC) Frankie Laine, Lucy Marlow **Storm Center** Bette Davis, Brian Keith, Kim Hunter **1984** Edmond O'Brien Michael Redgrave, Jan Sterling **Miami Expose** Lee J. Cobb, Patricia Medina **The Solid Gold Cadillac** Judy Holliday, Paul Douglas **Port Afrique** (TC) Pier Angeli, Phil Carey **Spin A Dark Web** Faith Domergue, Lee Patterson **Cha-ChaCha Boom!** Perez Prado and Orch., Mary Kaye Trio	**Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck **Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr	**That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements) **The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	**Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE) **The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson **Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **The Boss** (Seltzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush **Man From Del Rio** (Jocks) Anthony Quinn, Katy Jurado	**Shakedown** (RE) Howard Duff **Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa **Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray	**Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements) **Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert **The Amazon Trader** (WC) John Sutton, Marie Fernanda **Toward The Unknown** (WC) William Holden, Lloyd Nolan, Virginia Leith	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Loughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Davy Crockett & The River Pirates** (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams Coleen Gray
PROMISED FOR EARLY RELEASE	**Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding **Fighting Trouble** The Bowery Boys **Calling Homicide** Bill Elliott **Yaqui Drums** Rod Cameron, Mary Castle **The Cruel Tower** John Ericson, Mari Blanchard **High Terrace** Dale Robertson, Lois Maxwell, Derek Bond **Blonde Sinner** Diana Dors (English-made) **Friendly Persuasion** (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	**You Can't Run Away From It** (TC) Jack Lemmon, June Allyson **Odongo** (CS-TC) Rhonda Fleming, Macdonald Carey, Juma (Made in Africa) **Reprisal** (TC) Guy Madison, Felicia Farr **White Squaw** David Brian, May Wynn **Suicide Mission** Leof Larsen **Ten Tall Men** (TC) (RE) Burt Lancaster **Rogues Of Sherwood Forest** (RE) John Derek	**The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller **The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made) **Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy **Boom Town** (RE) Spencer Tracy, Clark Gable **The Rack** Paul Newman, Wendell Corey, Anne Francis **The Tale Of Two Cities** (RE) Marie Antoinette (RE)	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward **Hollywood Or Bust** (VV-TC) Dean Martin, Jerry Lewis **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt) (Special Engagements)	**Finger Of Guilt** Richard Basehart, Mary Murphy (English made) **Tension At Black Rock** (TC) Cameron Mitchell, Richard Egan, Dorothy Malone **The Brave One** (CS-TC) Michel Ray **Death Of A Scoundrel** George Sanders, Yvonne De Carlo **Bundle Of Joy** (EC) Eddie Fisher, Debbie Reynolds	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn **Tears For Simon** (Trucolor) David Farrar, Julie Arnall **Above Us The Waves** John Mills **Scandal, Inc.** Robert Hutton, Paul Richards, Patricia Wright	**Stagecoach To Fury** (RegalScope) Forrest Tucker, Mari Blanchard **The Third Man** (RE) Valli, Joseph Cotten, Orson Welles **Teenage Rebel** (CS) Ginger Rogers, Michael Rennie **Love Me Tender** (CS-DC) Richard Egan, Debra Paget, Elvis Presley **The Outlaws Are In Town** (RegalScope) Robert Arthur, Kathy Nolan **Anastasia** (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	**Running Target** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves **Men In War** (Security) Robert Ryan, Aldo Ray **Shark Fighters** (Goldwyn, Jr.) (CS-TC) Victor Mature, Karen Steele **Revolt At Fort Laramie** (Bel-Air) (CS-TC) John Benner, Frances Helm **Tiger By The Tail** (Canyon) Larry Parks, Constance Smith **The King And Four Queens** (Russ-Feld) (CS-DC) Clark Gable, Eleanor Parker	**Showdown At Abilene** (TC) Jock Mahoney, Martha Hyer **The Unguarded Moment** (TC) Esther Williams, George Nader **The Mole People** John Agar, Cynthia Patrick **Curucu, Beast Of The Amazon** (Color) John Bromfield, Beverly Garland (Made in Brazil)	**Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean **The Girl He Left Behind** Tab Hunter, Natalie Wood	**The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle **Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Coleen Gray, Kent Taylor **La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A. indicates import.

And now EXHIBIT "A" FROM EXHIBITION!


NATIONAL THEATRES
THE GREATEST
SHOWMAN
ON EARTH

OFFICIAL PUBLICATION BY AND FOR THE MANAGERS OF NATIONAL THEATRES, INC

THE PLACE TO GO

Friday, Jan. 27, 1956
LOS ANGELES
No. 57

"Second to newspapers were TRAILERS, with 43 percent of those questioned stating this as a factor motivating attendance. This fact was more predominant in the small towns, due no doubt to limited newspaper coverage."*

* From statistics compiled by theatre managers for National Theatres' Research Department interviewing persons (whose age brackets ranged from 16 to 20 years) away from the theatre in order to secure opinions from non-theatre goers as well as from regular movie patrons.

TRAILERS BUILD BOXOFFICE

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE EXHIBITOR

OCTOBER 24, 1956 VOLUME 56 NUMBER 26
IN TWO SECTIONS • THIS IS SECTION ONE

Joseph R. Vogel, top, was named last week as president, Loew's, Inc., succeeding Arthur Loew, Jr. Leopold Friedman, bottom, succeeded Vogel as chief executive of Loew's Theatres. Both men are industry veterans.

"No More Adjustments"

editorial

Goldenson In ABC Top Post

(page 9)

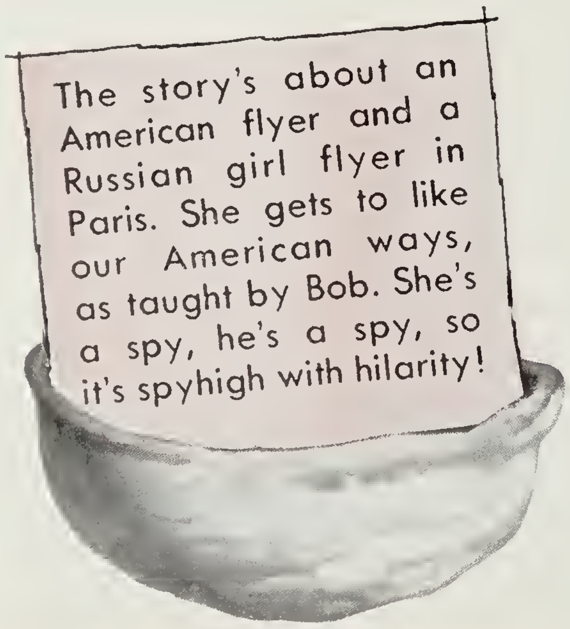
Boxoffice Aid Plan Approved

(page 10)

AND FEATURING: STUDIO SURVEY

BOB AND KATE SIMPLY GREAT!

Bravo to the wise showmen who put BOB HOPE and KATHARINE HEPBURN together in the big comedy "THE IRON PETTICOAT." They're positively the funniest pair in pictures.



The story's about an American flyer and a Russian girl flyer in Paris. She gets to like our American ways, as taught by Bob. She's a spy, he's a spy, so it's spyhigh with hilarity!

THE STORY IN A NUTSHELL!

There's money in this funny, funny show!

M-G-M presents in VISTAVISION and TECHNICOLO

BOB HOPE **KATHARINE HEPBURN**

in

"THE IRON PETTICOAT"

with NOEL MIDDLETON
JAMES ROBERTSON-JUSTICE
ROBERT HELPMANN
Produced by BETTY E. BOX
Directed by RALPH THOMAS
A REMUS FILM
Produced in association with HARRY SALTZMAN
An M-G-M Release

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

OCTOBER 24, 1956
VOLUME 56 NUMBER 26

NO MORE ADJUSTMENTS

THERE IS a seemingly well founded report that at least one national distributor has announced to its sales force that, starting with a specific feature release, "*there will be no more adjustments.*" As usual, salesmen will be expected to obtain the best possible "deal" on each picture in each situation. When accepted by the home office . . . *that's it!* Should the feature hit an all-time low, or should anything else happen, payment will be expected at the exact letter of the contract terms, with no adjustments, no "looks," and no concessions of any kind to be granted.

While some theatremen may be surprised at such a policy change, and some others may actually be financially hurt if they don't ascertain the true spot where it becomes effective, there will be others who will rejoice because they never felt comfortable in making deals contingent on adjustments, or in appealing for adjustments later.

Contracting to buy anything, with an oftimes verbal agreement from the seller that you "won't get hurt," is not a good contract for the buyer. If the transaction results in all that the seller believes or promises, then the buyer and seller are completely protected and payment is made under the contract. But, if the transaction results in something less than the seller believes or promises, then the seller is protected for an exorbitant price while the buyer must depend on an oftimes verbal agreement to contradict or contravene the power of the written and signed document.

So, in many cases, the selling of film has become in actuality two sales. The first sale produces a contract with a verbal and personal connotation: "Don't you have confidence in me?" The second sale is a hassle over the adjustment that should be made because of that "confidence." Much of the industry's current "bad blood" between buyer and seller has resulted from just such hassles; many of the lawsuits now cluttering the local and Federal courts might have been avoided if the industry had followed more tidy, and less "personal promise" methods in its pricing and selling.

Under the "promise of adjustment" method of film selling, many abuses came into existence that had no relationship to, or bearing on, the standard exhibition contract. Some managers, who had authorized or personally promised an adjustment, would refuse to even discuss it unless full payment at the full contract price was made first, or unless some shorts that had nothing to do with the contract were dated, or unless some subsequent pictures were bought, or unless they got something else that they wanted from the particular theatreman, but hadn't been able to get. Under the "promise of adjustment" method, the buyer lost the ability to demand his rights, and the right to protect himself, in exchange for his blind dependence on the promises of the seller. And many times the seller was promising something that his company had not given him the right to do.

In bidding situations, the very objectives of the legal bid obviate adjustments. In non-bidding situations, many will feel that the very objectives of careful buying and selling make adjustments equally useless. After the first 100 dates, any able film man at the exchange level should be able to properly evaluate what his picture should do in a given theatre in his territory. To overestimate such an evaluation, or to overprice his customers, should be considered by his employers to be as grievous a mistake as to underprice. Like every other wholesaler or jobber, they certainly should want to see their retail outlets make a profit. But it seems to be the fear that someone else might make a profit that dominates most film sales. This would seem to be the fear that encourages sales at prices that both buyer and seller know to be too high, but which promise "an adjustment" if they are. Such a "second look" can only serve to cut the margin of profit to little or nothing at all.

Years ago, it was the knowledge that they weren't getting the top dollar for their big grossers, but were always involved in a flood of "adjustments" on their small grossers, that caused MGM to introduce Sliding Scale as a fair pricing method. A sales policy that includes "no adjustments" is now certain to make theatremen harder to sell at the upper percentage levels, and may again force distributors to introduce Sliding Scale selling. If it should, the "no adjustment" feature should make a low "floor" mandatory.

We don't claim to have "written the book," and if our fellow theatremen have their own views on the above we'd like to hear them. But maybe we'd all be better off without "adjustments" as now administered. We theatremen would at least be able to keep our hats on our heads—instead of in our hands!

Jay Emanuel

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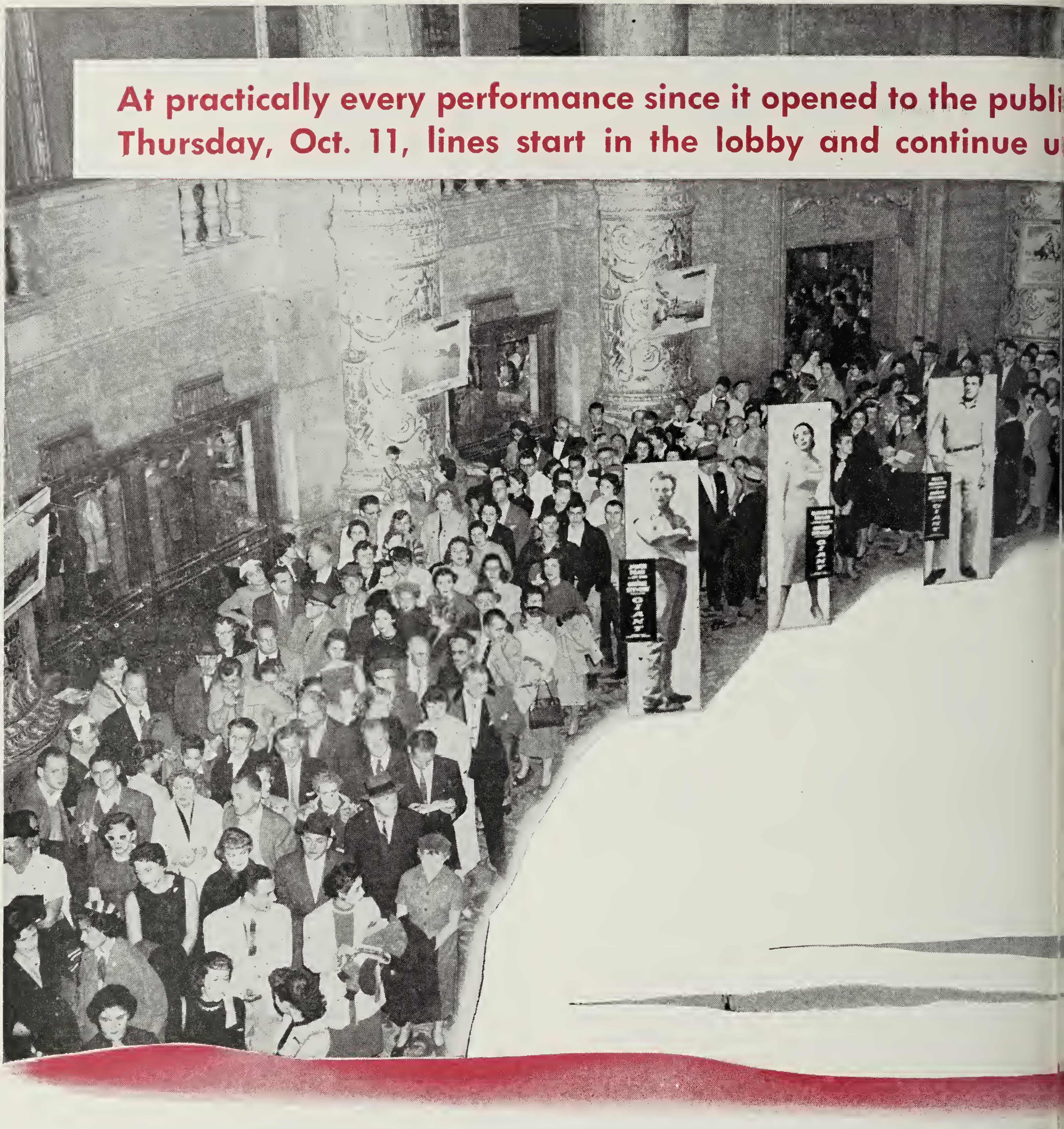
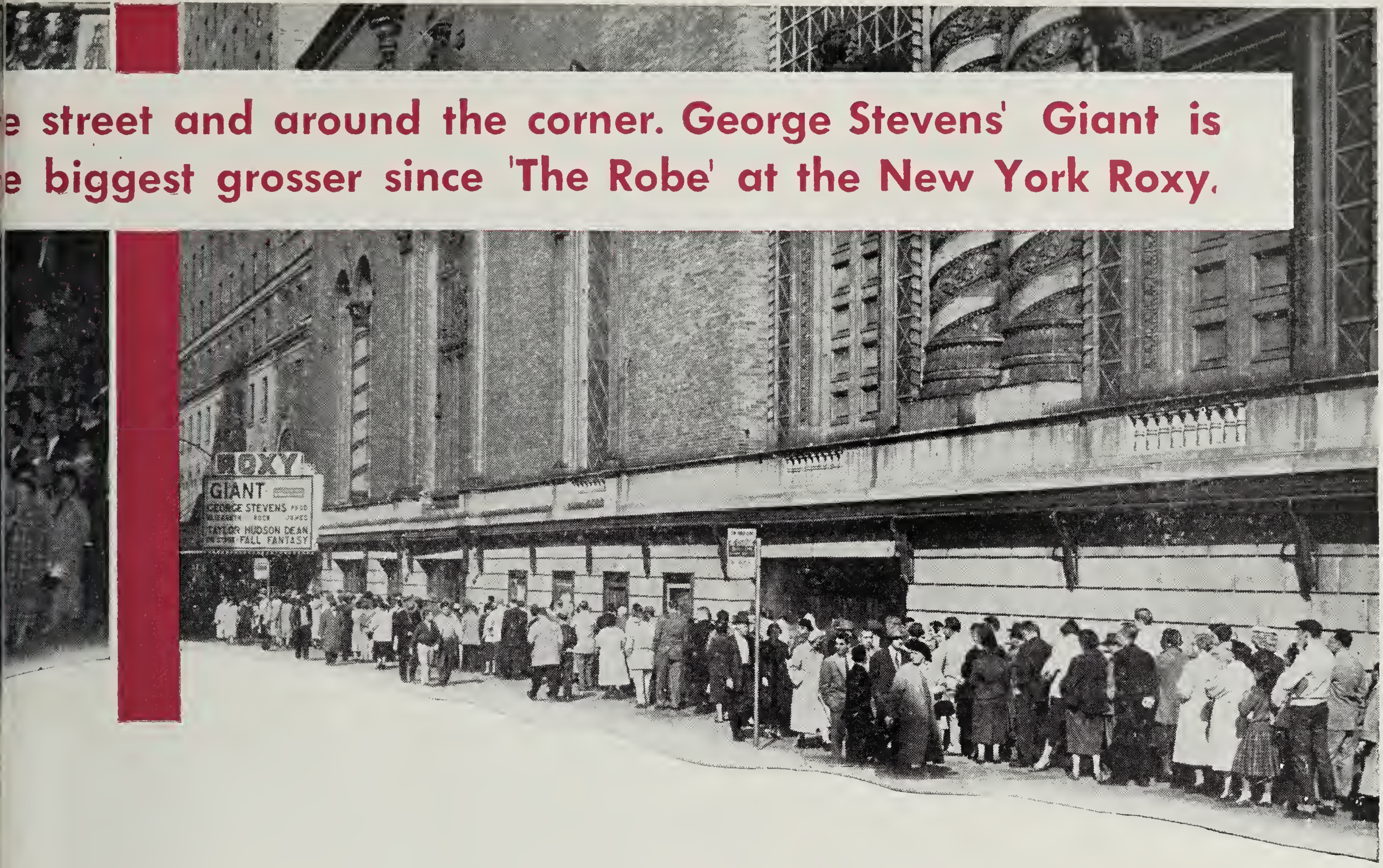
At practically every performance since it opened to the publi
Thursday, Oct. 11, lines start in the lobby and continue u



PRESENTED BY WARNER BROS. IN WARNERCOLOR STARRING

ELIZABETH TAYLOR · ROCK HUDSON · JAMES D

e street and around the corner. George Stevens' Giant is
e biggest grosser since 'The Robe' at the New York Roxy.


ROXY
GIANT
GEORGE STEVENS PROD
TAYLOR HUDSON DEAN
FALL FANTASY

GRAUMAN'S CHINESE, LOS ANGELES, OPENED OCT. 17.

SAME LINES!

GIANT

GEORGE STEVENS' PRODUCTION

FROM THE NOVEL BY EDNA FERBER

atch her! New star!
AND PRESENTING
CARROLL BAKER · ALSO STARRING JANE WITHERS · CHILL WILLS · MERCEDES McCAMBRIDGE · SAL MINEO
WITH DENNIS HOPPER · JUDITH EVELYN · PAUL FIX · SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT · PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG
DIRECTED BY GEORGE STEVENS PRESENTED BY WARNER BROS. MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TUSCALOOSA, ALA.

This is probably an old story, but why not put the page number of the Pink ServiSection review in your condensed listing in your Yellow Servisection, and delete the reference to the date of the issue?

Thanks always for your help, for I would be lost without MOTION PICTURE EXHIBITOR.

JOHN K. LITTLE
Alberta Theatre

EDITOR'S NOTE: Blushes! Guess we're so close to the woods that we can't see the trees. Your idea has been added to our data. Thanks!

From STATESVILLE, N. C.

In SHOWMANSHIP SWEEPSTAKES contest 67 all five entries are really good and contain some novel ideas. I'm sure that all good showmen will enjoy reading them. Any one of the ideas, if applied to a theatre, is worth many times the cost of a subscription to MOTION PICTURE EXHIBITOR.

A. FULLER SAMS, JR.
Statesville Theatres Corp. (18 theatres)

EDITOR'S NOTE: This comment from Mr. Sams, who is one of the "Charter" circuit executive judges, is typical of similar comment received from the other 52 judges from time to time. The $100 weekly prize, plus the added distributor prizes on particular pictures, obviously draw the real showmen.

From BAYONNE, N. J.

As this $100 winner (SHOWMANSHIP SWEEPSTAKES contest 64) is the second time this year that I have won your grand prize, and its accompanying Achievement Citation, I appreciate your fairness all the more.

Your praiseworthy MOTION PICTURE EXHIBITOR is an asset to me in many and many a way, from its concise reports and accurate news items to its punchy editorials. Keep up the good work!

NYMAN KESSLER
DeWitt Theatre

EDITOR'S NOTE: The real credit should go to the fairness of the 53 Theatre Circuit Executives who examine each week's selections and choose the winner. They aren't just trade paper writers, but practical theatre operators who acclaim practical ideas. We're proud of them!

From a PENNSYLVANIA DRIVE-IN

I don't know why there is so much excitement over dollar-a-car nights. We have been running them regularly every Thursday, and all around us they run them from one to seven nights a week. Maybe that's the trouble. Maybe they can do great if you are the only one, and murder you if you aren't.

All I know is, that Aug. 30, in our big drive-in, we played to 207 cars. And Sept. 6, with a show like "BANDIDO" doubled with "ZANZABUKU," we did a lousy 43 cars. But it's like having a lion by the tail. If we let go and our competitors keep running them, we get killed.

(SIGNED LETTER is on file. Name is withheld at subscriber's request.)

EDITOR'S NOTE: That's what we said on a number of occasions. Thanks for the added evidence.

From LANCASTER, PA.

I wonder if old Sherlock Bonstein has stumbled onto "some dirty work at the crossroads."

Last Saturday night (Sept. 29), on their Starlite Theatre late show, our local TV station (WGAL) ran a Lippert picture titled "FOLLOW THE HUNTER" and featuring Charles Chaplin, Jr., Onslow Stevens, and Marcia Dean. I couldn't remember any Lippert or other picture by that title but somehow it seemed familiar.

So I looked through my back file of Pink Review sections from MOTION PICTURE EXHIBITOR, and back in May, 1954, I found a Lippert picture, titled "FANGS OF THE WILD," with the identical cast and synopsis, so that clinched it. So it looks as though somebody changed the title deliberately so it could be released to TV just two years and five months after its original release to theatres.

What some people will do to make a buck!

DONALD BONSTEIN
Fulton Theatre

EDITOR'S NOTE: OK, Sherlock, you win again! Even though it doesn't look as though the particular picture ever knocked 'em dead in theatres. But, as long as this title changing is possible, won't it be interesting when the owners of "C (Condemned)" pictures classified by the Legion of Decency, start to sell 'em to TV under "AUNT JANE'S NIECES" titles? By the time they find 'em, or see 'em, such pictures will be in every living room and out!

And, incidentally, according to our records, there never was a movie titled "FOLLOW THE HUNTER."

From SIDNEY SKOLSKY

(And his column, "HOLLYWOOD IS MY BEAT," in the N. Y. Post)

"MOTION PICTURE EXHIBITOR, the trade mag, selected Kirk Douglas as one of the leading stars of the industry. As is customary, Kirk took a page advertisement to thank the exhibitors, but it wasn't the customary bow of gratitude. Kirk's ad was in the form of a letter from the staff of his independent company, Bryna Productions, and read: 'We are proud that you have selected the president of Bryna Productions, Kirk Douglas.' Can U. S. Steel or General Motors brag like this about their presidents? As an actor, Mr. Douglas is definitely deserving of a Laurel Award. As a president and executive, he is one helluva actor."

From FLINT, MICH.

You can believe it or not, but I had been sitting back and waiting for someone to answer Mr. Goldwyn's concept of what is wrong with this business, when lo and behold I started to read your editorial ("THE CHOICE BETWEEN YAK-YAK AND LOYALTY"—Oct. 10) and here you were taking the words right out of my mouth. Only you said it much better than I could.

Please keep your editorials coming. They are about the only hope we have left.

DON McKENZIE
Richland Theatre

EDITOR'S NOTE: They say that, after 30 years or so, married couples start to look alike. So it isn't so odd that, after 30 to 40 years of theatre business, all theatremen should start to think alike.

FROM ELMORE, MINN.

I have lost my pink Servisection from the issue of May 23. Can you replace it, please?

I am a brand new exhibitor and your MOTION PICTURE EXHIBITOR is my "bible."

BOICE W. HODGES
Border Theatre

EDITOR'S NOTE: We can replace pink review sections, either singly (two cents each) or by seasons (52 cents each) all the way back to 1946. Keep your ear to the ground and there seems to be a lot of "bibles" in theatre business. Almost as many as in hotel rooms. But we're pleased that we are yours, anyway!

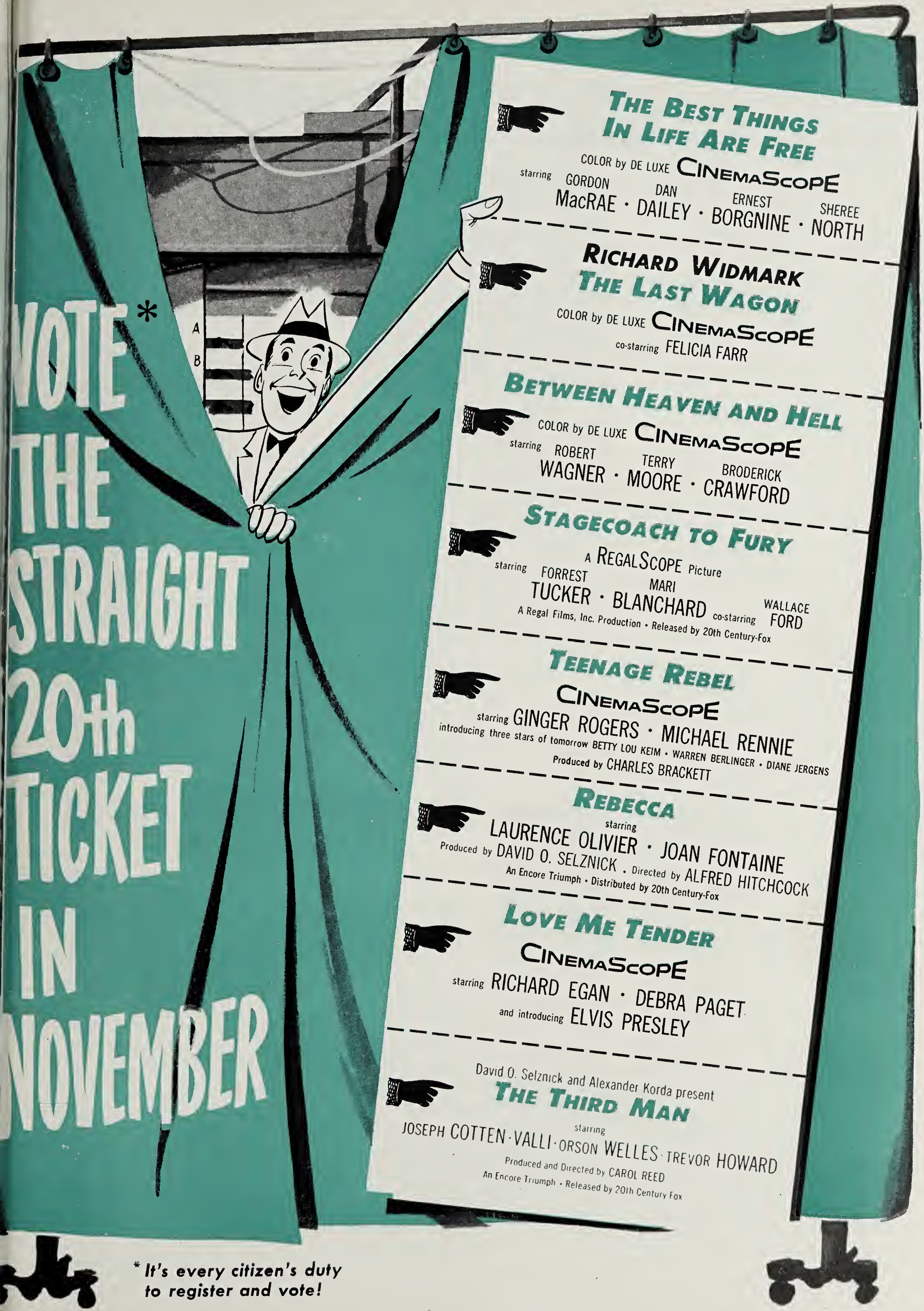
From BURNSIDE, CONN.

Enclosed find my check for a three year renewal of my subscription to MOTION PICTURE EXHIBITOR.

This is the biggest bargain in the world!

BARNEY TARUNTUL
Burnside Theatre

EDITOR'S NOTE: A very observant gentleman!



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THE BEST THINGS IN LIFE ARE FREE

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starring GORDON MacRAE · DAN DAILEY · ERNEST BORGNINE · SHEREE NORTH

RICHARD WIDMARK THE LAST WAGON

COLOR by DE LUXE CINEMASCOPE
co-starring FELICIA FARR

BETWEEN HEAVEN AND HELL

COLOR by DE LUXE CINEMASCOPE
starring ROBERT WAGNER · TERRY MOORE · BRODERICK CRAWFORD

STAGECOACH TO FURY

A REGALSCOPE Picture
starring FORREST TUCKER · MARI BLANCHARD co-starring WALLACE FORD
A Regal Films, Inc. Production · Released by 20th Century-Fox

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TEENAGE REBEL

CINEMASCOPE
starring GINGER ROGERS · MICHAEL RENNIE
introducing three stars of tomorrow BETTY LOU KEIM · WARREN BERLINGER · DIANE JERGENS
Produced by CHARLES BRACKETT

REBECCA

starring
LAURENCE OLIVIER · JOAN FONTAINE
Produced by DAVID O. SELZNICK · Directed by ALFRED HITCHCOCK
An Encore Triumph · Distributed by 20th Century-Fox

LOVE ME TENDER

CINEMASCOPE
starring RICHARD EGAN · DEBRA PAGET
and introducing ELVIS PRESLEY

David O. Selznick and Alexander Korda present

THE THIRD MAN

starring
JOSEPH COTTEN · VALLI · ORSON WELLES · TREVOR HOWARD
Produced and Directed by CAROL REED
An Encore Triumph · Released by 20th Century Fox

It's every citizen's duty to register and vote!

Vogel Named To Top Loew's Post; Friedman Succeeds Him In Circuit

New York—The board of directors of Loew's, Inc., the producers and distributors of MGM motion pictures, last week elected Joseph R. Vogel as president to succeed Arthur M. Loew.

Loew was elected chairman of the board to succeed Nicholas M. Schenck. As a special tribute to his many years of dedicated service, the board appointed Schenck honorary chairman. Schenck stated that he will be available for such counsel as the company may desire.

Loew will continue to be active in the overall affairs of the company and will serve in addition as president. Loew's International, distribution company for MGM throughout the world, exclusive of the United States and Canada.

Vogel brings to his new office as chief executive an experience gathered from more than 40 years in the employ of Loew's, Inc. He relinquishes his office of president. Loew Theatre organization, which position he has held since 1954 when the court ordered divorcement of production and distribution from theatre operation.

Loew made the following statement: "The election of Joseph Vogel to the presidency will strike a note of optimism not only to our own organization but to the entire industry. To our studios it will mean the guidance of an experienced and understanding executive who has a proven conception of public taste. He has a capacity for judgment and decision on the merit of film projects which combines uniquely with his business experience. To our distributing organization his election will mean a chief executive with an appreciation of boxoffice values gained from his many years in the operation of a most successful circuit of theatres."

Vogel made the following comment: "As I have lived with the problems of exhibition, I have been a continuous observer of the trends in motion picture production. Times and tastes have changed quite a bit over the years and these changes are a challenge. I am filled with enthusiasm for the future of MGM and we will go forward. Making good pictures at commensurate costs and marketing them properly is an assignment I welcome. I am happy that Arthur Loew with his vast knowledge and progressive ideas will be active and will work side by side with me."

Walt Disney, left, recently received Italy's highest motion picture award, the "David Di Donatello" statuette from Italian Consul in Los Angeles, Dr. Massimo Casilli d'Aragona, right. The picture cited was "Lady And The Tramp."

Warners Promotes Keller

New York—Roy Haines, Warners general sales manager, last week announced the promotion of Samuel Keller from the auditing department to the post of assistant supervisor of exchanges. Larry Leshansky is supervisor of exchanges.

Friedman Succeeds Vogel As Loew's Theatres Head

Loew's Theatres elected Leopold Friedman president to succeed Joseph R. Vogel. In addition, two new members were elected to the board of Loew's Theatres, Inc., Eugene Picker and John F. Murphy, vice-presidents. They will fill the vacancies caused by Vogel's resignation and the death of Harold J. Cleary.

J. Leonard O'Donnell, controller, was elected treasurer of Loew's Theatres.

BROADWAY GROSSES

(As of this Monday)

Broadway Grosses Sag

New York—In a lack-lustre week-end with all holdover product, the Broadway first run grosses, with the exception of "Giant" at the Roxy, gave indications of being generally off.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"Toward The Unknown" (Warners). Paramount ($45,000)—Fourth week was down to $26,000.

"Giant" (Warners). Roxy ($40,000)—Thursday through Sunday accounted for $92,000 with the second week sure of $152,000—truly gigantic. Ice show on stage.

"Tea And Sympathy" (MGM). Radio City Music Hall ($144,000)—Thursday through Sunday accounted for $79,000, with the fourth week down to $118,000. Usual stage show.

"War And Peace" (Paramount). Capitol ($49,000)—The ninth week showed indications of dropping to $35,000.

"Pillars Of The Sky" (U-I). Globe ($14,800)—Second week was off to $9,000.

"Attack" (UA). Mayfair ($15,000)—Fifth week was sure to reach $14,000.

"The Bad Seed" (Warners). Astor ($29,000)—Sixth week anticipated at $23,000.

"The Best Things In Life Are Free" (20th-Fox). Victoria ($20,400)—Fourth week expected to reach $14,000.

"Between Heaven And Hell" (20th-Fox). Loew's State ($28,700)—Second week heading for $16,000.

**Figures in parentheses are 1955 weekly averages based on* Motion Picture Exhibitor *reports.*

The NEW YORK Scene

By Mel Konecoff

THE GREAT "SOUTH PACIFIC" is due to hit the Hollywood trail and will be made in Todd-AO come March of next year. Thus reported George P. Skouras, president, Magna Theatre Corporation, and Oscar Hammerstein, II, of Rodgers and Hammerstein Pictures, Inc.

Rodgers and Hammerstein will personally supervise the production in Todd-AO, and this version will be released on a roadshow basis by Magna Theatres, which will also finance the major part of the cost. There will also be a subsequent release of "South Pacific" in CinemaScope by 20th-Fox, which will also put up part of the production cost.

Skouras anticipated that the film should bring in record grosses. Part of it will be filmed at the 20th-Fox studios, and part will be filmed on location, probably in the South Pacific. No cast has been set as yet. The film is expected to cost up to five millions, with Rodgers and Hammerstein to get 47 per cent of the net profit and Magna to receive 53 per cent. Magna will turn over 10 per cent of its share to 20th-Fox. In addition, Fox will get 20 per cent for the distribution.

As a sidelight, it was reported that Magna has first call on other Rodgers and Hammerstein properties, including "Pipe Dream," "Allegro," and "Me And Juliet."

With regard to "Oklahoma!", which was also a Magna Production, three and a half million people have seen the roadshow version to date, with six and half million dollars in thus far on 30 engagements, many of which opened after August. $1,275,000 was realized from the Rivoli engagement alone. Fox has started distributing the CinemaScope version, and by Nov. 15 they hope to open in a number of cities where the roadshow version has played. Otherwise, general playoff will take place around Christmas time.

20th-Fox has agreed to pay Magna one million dollars by Jan. 1 out of "Oklahoma!"

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TOA, Allied Merger Out Now, Says Myers

Allied Counsel Raps SBC For Barring Circuit Entry Into Production, Stresses Need For All-Industry Meet

WINCHENDON, MASS.—The 25th anniversary convention of the Independent Exhibitors, Inc., and Drive-In Theatre Association of New England was held at Toy Town Tavern here last week.

In a keynote speech, Abram F. Myers, Allied board chairman and general counsel, warned that the merging of all the nation's exhibitors into a single theatremen's organization "before they have even had any time to become acquainted" would wreck "prospects for unity among exhibitors in the promotion of their common interests."

He urged protest of the "improvident recommendation" of the Senate Small Business Committee that the divorced circuits be prevented from making pictures so long as the film companies are prohibited from owning theatres and proposed to urge the Department of Justice "to join in amending the decrees so that the circuits may produce pictures."

Myers continued, "Not only must there be a high degree of cooperation between all classes of theatres whenever they can stand on common ground, but there must also be improved relations and a higher degree of cooperation between the several exhibitor organizations. Allied is prepared to cooperate in matters of mutual interest with any bona fide exhibitor organization when represented by men of integrity and good will. This gradual drawing together of exhibitor organizations is another of the changes made necessary by changed conditions in our business."

The Allied leader stated, "Motion pictures, in order to survive the severe competition of television, and other forms of diversion, must remain a mass entertainment."

He termed that portion of the Senate Small Business Committee's report bearing on the subject of production by the divorced circuits as "ill advised" and "not supported by law, logic, or a proper sense of fair play. It is restrictive of trade and if imposed by private interests instead of the Federal Government would be violative of the Sherman Act."

In connection with the shortage of product, Myers indicated that no return to the "good old days" could help the situation. "The film companies say they have to restrict their output to a comparatively few very costly pictures because they cannot make any money out of a lot of cheaper pictures, as they once did," he said. "This retrenchment, they say, is made necessary by the public's refusal to support any but the supercolossals. Now, if the public will no longer accept the run-of-mill pictures—and I have heard a lot of exhibitors make the same statement—I wish someone would explain to me how the lot of the exhibitor could be made happier by a return to the practice of compulsory block-booking, when he had to take the bad with the good and the distributor saw to it that enough foreigns and cheap westerns were included in the group to absorb the exhibitor's cancellation privilege."

Myers continued, "Film rental provided by independents is still a factor in the business." He said he considered it amazing that there should exist "objection in any responsible quarter to sitting down with other industry leaders to consider what course holds the greatest promise of preserving the most for each. . . . The producer-distributors should be concerned with boosting attendance at all theatres as should all exhibitors. . . . Costs entailed should be divided. . . It is time for all branches to put their heads together."

Early Registrants Hear Keynote, N. J.'s Dollinger

Over 75 distributors, suppliers, and exhibitors, and their wives, registered for the convention. Edward W. Lider, president, called the convention to order as a shirt sleeved audience basked in 80 degree summer-like weather.

Following the keynoter, Irving Dollinger, treasurer of Allied States, gave an EDC report to a closed meeting of exhibitors. Among the early registrants were Melvin B. Safner, first vice-president; Edwin Fedeli, second vice-president; Henry Gaudet, secretary; Julian Rifkin, treasurer; Nathan Yamins, national delegate; Michael Redstone, who with Yamins is convention co-chairman; and Norman C. Glassman, chairman of the board of Independent Exhibitors. Board members arriving early were W. Leslie Bendslev, Leonard Goldberg, Arthur K. Howard, Albert B. Lourie, Samuel Resnick, Theodore Rosenblatt, and Carl Goldman, executive secretary.

Gehring Urges One Exhib Group As Means To Survival

William C. Gehring, vice-president, 20th-Fox, gave the major address of the day. Introduced by Nathan Yamins, national delegate to Allied, Gehring stressed uniting all exhibitors into one organization for survival and strength. He claimed the key to television competition among exhibitors was in comfort and convenience since the product was superior. He urged small town exhibitors to ally themselves to other merchants and to get children to become movie conscious.

Alfred Starr, Former TOA President, Dies In Nashville

NASHVILLE, TENN.—Alfred Starr, 58, a former president, Theatre Owners of America and a leader in the Democratic Party in Tennessee, died last week of a heart attack in his office.

Starr was an organizer and partner in the Bijou Amusement Company, which operates 50 theatres in 13 southern states. He also financed a number of New York stage productions.

Survivors include his widow, two sons, two daughters, four brothers, and two sisters.

Goldenson Takes Over ABC; Kintner Exits

NEW YORK—Robert E. Kintner, president, American Broadcasting Company, last week tendered his resignation from the post to Leonard H. Goldenson, president of the network's parent company, American Broadcasting-Paramount Theatres, for reasons of "dispute concerning policies" of ABC operation. Goldenson announced that Kintner's request to be relieved of his duties at once was accepted by the board of directors in special meeting.

At the same time, Goldenson stated that Kintner's decision "terminates an association which I, personally, have respected," while it was announced that the former would assume direct supervision of ABC in addition to his duties as head of AB-PT.

In accepting Kintner's tender of resignation by letter, Goldenson commended the ABC president for his "efforts" and "industry" on behalf of the broadcasting division and expressed regret concerning "irreconcilable differences" existing between them. Such differences, Goldenson concluded, "are such as often arise between men of good will."

Resigning as ABC head, Kintner also relinquished the vice-presidency of AB-PT and a seat on the AB-PT board of directors.

Lewis In MPAA Ad Post

NEW YORK—Roger H. Lewis, national director, advertising, publicity, and exploitation, United Artists, last fortnight was named to succeed Jerry Pickman, vice-president, Paramount Film Distributing Corporation, as chairman of the MPAA Ad-Publicity Committee for the next six months.

LEWIS

He was elected at a luncheon at the Harvard Club in honor of Manning "Tim" Clagett, who as MPAA director of information has served as committee secretary. Clagett recently was elevated to the association's legislative post and will make his headquarters in Washington. Taylor Mills, who succeeds Clagett here, will also serve the committee as secretary.

Monitor Service Offered

PORT CHESTER, N. Y.—Harry Fuchs, formerly with Skouras Theatres and other industry organizations, has formed "Radio and TV Monitors," a personalized service which affords the advertiser maximum protection for his radio and television advertising dollar. This is accomplished by monitoring radio and television commercials and reporting omissions or inaccuracies. These reports result either in make-good time or substantial refunds to the advertiser.

Program For Boxoffice Aid Wins Full Approval Of MPAA Directors

New York—Complete endorsement of the Motion Picture Association of America's advertising and publicity directors program for the improvement of boxoffice receipts was voted last week by the MPAA board of directors meeting in the Columbia University Club here. The board's action was implemented at the same time by the appointment of subcommittees to handle the program and the allocation of preliminary budgets, it was disclosed jointly by vice-president Kenneth Clark, Roger H. Lewis, and Jerry Pickman. Clark, who presided at the meeting which was attended by sales and promotion executives of the major distributors as well as by MPAA officials, said that it was "the most instructive and fruitful ever held."

Pickman, retiring chairman of the advertising and publicity committee, stated that most of his group's recommendations have been put into operation and are moving ahead, and that a committee composed of Spyros Skouras, Lewis, Paul Lazarus, Robert Taplinger, and David Lipton was to detail the actions of the directors in Hollywood this week, concerning the press conference project to be financed in cooperation with exhibitor groups and COMPO.

Paul N. Lazarus, Jr., announced that J. Stevens Stock has been retained by the MPAA to conduct an industry market survey to determine the motivations of the public's moviegoing, and that a committee composed of Charles Moskowitz, Abe Schneider, and William C. Gehring would study the findings.

Another facet of the program was disclosed to be consideration of advertising billings and their cost to distributors on an annual basis. Lewis said that Barney Balaban and Gil Golden will head a committee which will meet with studio heads, guilds, and other interested parties and that those holding contracts specifying ad billings would be made aware of the problem. The proposal to launch a series of executive field tours also was approved, and Max Youngstein, Charles Einfeld, and Phil Gerard were designated to work out the mechanics of the plan.

Lewis said that almost unanimous approval was accorded the suggestion of Alfred Cameron that an "Oscar derby" or "Academy sweepstakes" national contest be conducted in conjunction with the annual Academy Awards, and that $25,000 has been allocated for working out a contest program for launching in January in theatres. Cameron and others of the advertising and publicity group met with officials of the Academy of Motion Picture Arts and Sciences on this project, it was said, while Lewis and Pickman said the enterprise would be conducted on the local and national level in contemplation of between 50 and 60 million entries.

Decca Elects Gabler

New York—Milton Gabler has been elected vice-president of Decca Records, Inc., in charge of artists and repertoire, it was announced last week by Milton R. Rackmil, president.

20th-Fox TV Company Studies Tie-Up Program

NEW YORK—TCF Television Productions, the 20th-Fox subsidiary, is studying a long-range plan for expansion of merchandising tie-ups and promotion on present and future TV series, according to Michel Kraike, administrative executive of TCF-TV.

In connection with this plan, Kraike disclosed, Robert Whiteman, president of MRW Associates, and Murray Milrod, MRW vice-president, were conferring with TCF executives.

Campbell Elevated In RKO Integration

New York—Wendell B. Campbell, widely known radio network and station executive, has been elected vice-president for national sales of RKO Teleradio Pictures, Inc., it was announced last week by president and board chairman Thomas F. O'Neil.

As vice-president of RKO Teleradio Pictures, Inc., the company operating the entertainment properties of General Tire and Rubber Company of Akron, O., Campbell will supervise national sales for General Teleradio's owned and operated stations and for the Mutual Broadcasting System, the firm's radio network. Prior to his election, Campbell was national sales manager for General Teleradio.

Campbell's election, O'Neil said, is an integral part of the recently announced plan by means of which RKO Teleradio Pictures is knitting more closely the related activities of its various entertainment adjuncts. The firm also owns RKO Radio Pictures and announced the company's 32 field offices will be used by the network as liaison contacts for sales and station relations activities. General Teleradio owns and operates stations in New York, Boston, Memphis, Los Angeles, Washington, San Francisco, and West Palm Beach, Fla.

Charity Dinner Planned

New York—Leaders of the movie industry will gather at the Hotel Plaza on Nov. 15 for a special dinner of the motion picture division in behalf of the Federation of Jewish Philanthropies, Charles B. Moss, division chairman, announced. Plans for the dinner were to be completed and a program for the evening's activity scheduled in an executive committee meeting at Paramount yesterday.

Barney Balaban, Paramount president, was to be host to the meeting. Balaban and Samuel Rosen, Stanley Warner Corporation, are co-chairmen of the division.

Writers Rap Censors

New York—The National Council of the Writers Guild of America, East, which met here last week, passed a resolution recommending to its membership that they seek to "remove unjustified censorship restraints wherever possible."

Court Accepts One Case, Refuses Other

Washington—The Supreme Court last week agreed to review a lower court decision dismissing a suit by stockholder Edward S. Birn against Warners and various other groups, and appealed to the high court by his estate.

Challenged was a joint venture between Warner Brothers and United States Pictures, Inc., owned by Milton Sperling, Harry Warners' son-in-law. Birn claimed this deal permitted Sperling to become unjustly enriched at the expense of Warners stockholders. The lower courts found there had been no bad faith or fraud in the deal, and that, therefore, on technical legal grounds, Warner Brothers has been listed as a plaintiff rather than a defendant. When that change was made, the courts added, the suit lacked the "divirsity of citizenship" required for a suit in Federal Court, and therefore should be dismissed.

The high court refused to upset lower court decisions in a Wisconsin anti-trust case involving Sheldon Grengs, Wausau, Wis., exhibitor, who sued the eight major distributors and four theatre circuits formerly controlled by 20th Century-Fox. The Federal District Court and the Seventh Circuit Court of Appeals held that a private anti-trust suit is a suit to invoke penalties and so was subject to the Wisconsin law fixing a two-year time limit on penalty-type suits. This meant the case was dismissed against the four circuits and against RKO and Paramount.

Grengs appealed to the Supreme Court, arguing that a private anti-trust suit is a damage action and should be governed by the six-year time limit set in Wisconsin for damage actions. He said the decisions in the case conflicted with decisions of other courts.

In reply, the distributors argued that not only was the lower court decision correct, but that the issue had become much less important since Congress had recently established a uniform Federal time limit to govern all private anti-trust suits. The Supreme Court gave no reason for its decision not to review the lower court rulings in this case.

Exhibs Fight Daylight Time

Detroit — Milton London, president, Allied Theatres of Michigan, announced last week, following a board of directors meeting, that the group is taking steps against proposed daylight saving time here, and will present a petition to the courts for an injunction against the anticipated referendum in this city tentatively slated for balloting in the spring. He said that time control is generally a matter for state action, and not within jurisdiction of local city ordinance.

Wayne's Batjac Joins UA

Hollywood—John Wayne announced last week that Batjac, Inc., his independent company, has made a four picture production-distribution deal with United Artists.

Wayne, who suspended operation of the company last December, will star in the first scheduled production under the new set-up, "The Legend Of Timbuctoo," to be produced and directed by Henry Hathaway in partnership with Wayne.

TOA's Stellings Favors One Exhib Association

New York—Ernest G. Stellings, new president, Theatre Owners of America, stated at a press conference last week that "the TOA will meet anybody, anytime, anywhere in the interests of the industry" and suggested that the establishment of one national exhibitor group "would be favorable to the industry," with all branches, production, distributors, as well as exhibitors, benefiting thereby.

He said that TOA would urge that "more films come through" to alleviate the current product shortage, adding that TOA would urge its members to encourage more independent production by making it a point to book pictures turned out by indies.

TOA counsel Herman M. Levy said "several" prospects had been found who were "qualified" to fill the post of executive director, a post vacant since the resignation of Gael Sullivan in 1952, but that no final selection had been made as yet.

It was announced that the midwinter meeting of the TOA board will take place in the Blackstone Hotel, Chicago, on March 3-4-5. The 1957 TOA convention will be held in the American Hotel, Miami, on Nov. 17-21.

Mees Joins Skouras Circuit

New York—Spyros S. Skouras, president, Skouras Theatres Corporation, has announced the appointment of Curtis H. Mees as division manager of the northern New Jersey division of Skouras Theatres, with his headquarters to be in the Fox Theatre Building, Hackensack, N. J.

Mees recently joined the Skouras organization after lengthy service with Wilby-Kincey Theatres, a Paramount Theatres affiliate, in Atlanta.

Distribs Name Only 65 Pictures For Audience Award Consideration

New York—Only 65 pictures have been named by distributors for the Audience Awards nominating ballot, as against 192 last year, it was revealed last week by Robert W. Coyne, COMPO co-chairman.

The reason for the drop in the number, Coyne explained, is that this year distributors were asked to put into contention only those pictures which they themselves felt had a chance of winning the Audience Awards election.

One of the reasons for COMPO's request that the list be restricted, Coyne said, is that this year only one nominating ballot is being sent to exhibitors. Last year three nominating ballots were used. This caused some confusion, it was reported to COMPO.

The nominating ballot is being mailed through National Screen Service exchanges to more than 17,000 theatres. Exhibitors will be asked to nominate 10 in each of five categories: Best picture released in the year ended Sept. 30, best performance by an actor in that period, best performance by an actress, most promising new male personality, and most promising new female personality.

The public will vote on the exhibitors' nominations during the 10 days from Christmas Day through Jan. 3. Ballots will be cast in ballot boxes set up in theatre lobbies.

Besides the distributors' choice of 65 pictures, the nominating ballot will list performances by 56 actors and 50 actresses, 28 as the most promising new male personalities and 28 as the most promising new female personalities. Last year's three nominating ballots listed best performances by 236 actors and 195 actresses, 101 actors as promising new male personalities and 99 actresses as promising new female personalities.

The distributors who entered pictures and personalities for the nominating ballot, and the number of pictures listed by each, are Allied Artists, five; Columbia, six; MGM, 12; Paramount, 11; RKO, three; Republic, three; Trans-Lux, two; 20th-Fox, four; United Artists, three; Universal, 10; Warner Brothers, six.

NTA, 20th-Fox Discuss Sale Of 156 Films To TV

NEW YORK—It was reported last fortnight that negotiations were being held between National Telefilm Associates and 20th-Fox for the acquisition of 156 films for television distribution on a 10-year basis.

NTA was said to have offered 20th-Fox $12,000,000 in cash plus a split of the gross TV revenue after a given figure had been reached. Earlier this year, NTA acquired 52 films from 20th-Fox on rental terms. The purchasing price was reported at $2,300,000 plus a cut in the gross after a certain figure was reached.

Pioneer Fete Planned

New York—Efforts are being made to have the 18th annual dinner of the Motion Picture Pioneers different from any previous affair, according to general chairman Sol Schwartz, who is now completing several innovations for this gala tribute to R. J. "Bob" O'Donnell, selected "Pioneer Of The Year."

Schwartz indicated that for the first time in the history of the organization plans are underway to collect pictures of all Pioneers taken of themselves about 25 years ago, and that this array of veteran industry talent will be given an important spot in the decorative scheme at the Waldorf-Astoria Hotel on the night of the dinner, Friday, Nov. 30.

N. Y. Supreme Court Scene Of Test On Censorship Of "Lady Chatterley"

Albany—A petition to lift the Board of Regents ban on the French film, "Lady Chatterley's Lover," was filed last week in New York State's Supreme Court. The action is expected to provide a major constitutional test of the state's film censorship law.

The motion picture, based on the famous novel by D. H. Lawrence, was banned in May by the Motion Picture Division on the grounds that certain sequences were "immoral within the intent of our law." The Regents, which upheld the censorship on Sept. 28, broadened its condemnation of the film by charging, "In line after line and in sequence after sequence, this motion picture glorifies adultery and presents the same as desirable, as acceptable and proper."

Ephraim S. London instituted the court action for the Kingsley International Pictures Corporation, the American distributor of "Lady Chatterley's Lover."

In his petition, London contends that the film is a faithful translation of the expurgated version of the novel, "which version is freely sold and purchased at book stores and news stands in the State of New York"; that the Motion Picture Division and the Regents failed to consider the film's artistic merit and sincerity of purpose; that New York's Education Law provides for a system of licensing and prior censorship of communications—of which motion pictures are a part—and the press, and therefore contravenes the First and Fourteenth Amendments of the U. S. Constitution and Article I of the State Constitution; and that the law violates the First and Fourteenth Amendments, as well as the State Constitution in that it permits the suppression of moving pictures that present opinions unacceptable to the Motion Picture Division or the Board of Regents.

"The argument," London said, "is independent of the question of prior censorship. In substance, it is this: If I believe in free love, for example, I have a perfect right to publicize my belief via all media of communication available to me. No government agency may decree that if I do speak of love I must recommend matrimony."

Writer Sues Michael Todd

New York—Arthur James Poe filed suit in New York Federal Court last week against Michael Todd, producer, "Around The World In 80 Days" and Michael Todd Company, Inc., asking $250,000 damages and an injunction against exhibition of the picture until he is given screen play credit.

Poe charges in the suit that he had signed a contract in May, 1955, to work on the screen play and that he was guaranteed credit therein along with John Farrow and S. J. Perelman, as co-writer. When Todd refused to give Poe credit, the dispute was taken to the Writers Guild of America, West, which ruled that he was entitled to it. Poe charges Todd refused to abide by this ruling and that this has caused an "infringement of his right and serious damage to him."

Goldman Slaps Shubert Legit Chain With $2,100,000 Antitrust Action

PHILADELPHIA—An anti-trust suit was filed in U. S. District Court here last week by William Goldman on behalf of his Erlanger Theatre against J. J. Shubert, Lawrence Shubert Lawrence, Marcus Heiman, United Booking Office, Select Theatres Corporation, Select Operating Corporation, L.A.B. Amusement Corporation, and, as trustees of the estate of the late Lee Shubert, Milton Shubert, William Klein, and Sylvia W. Goode.

Treble damages of $2,100,000 plus counsel fees and costs, are asked, and the court is asked to enjoin the defendants from interfering with Goldman's "right to present theatre attractions in a free and untrammeled market" and to restrain the defendants from refusing to negotiate with Goldman for the presentation of legitimate attractions at the Erlanger."

Goldman, who operates a circuit of motion picture theatres as well as the Erlanger, filed his suit under his corporate name, Goldlawr, Inc. He accused the defendants of enforcing their "monopoly" in three ways which gave them control of legitimate show business in Philadelphia. First, he said, they operate all the legitimate houses, the Walnut, Forrest, Shubert, and Locust; second, they control bookings through the United Booking Office; and third, they produce attractions through their interest in the American Theatre Society, the Theatre Guild, and other producers.

For over four years, Goldman said, he sought to break through the tight monopoly unsuccessfully, "with few minor exceptions when the Shuberts' own theatres were already booked." The "conspiracy" had cost him $700,000 over this period, he claimed, adding that the Erlanger was "superior" to any of the legitimate houses operated by the defendants in this city.

Goldman also accused the Shuberts of exerting pressure on other producers to prevent Goldman from presenting their attractions, and charged the Shuberts with conspiring with "ticket brokers, others to restrain the sale of tickets at the boxoffices of their theatres at regular prices in order to compel patrons to purchase tickets from brokers and scalpers at exorbitant prices far in excess of regular boxoffice prices." He also claimed the Shuberts boosted their own boxoffice prices "higher than would otherwise have been charged the public" had they not enjoyed their favored position.

Six Paramount Films Acquired By NTA For TV

NEW YORK—Oliver A. Unger, executive vice-president, National Telefilm Associates, Inc., and Paul Raibourn, vice-president, Paramount, last week announced the signing of an agreement for the acquisition of Rainbow Productions by National Telefilm Associates. Rainbow Productions is a wholly owned subsidiary of Paramount and is the owner of a group of motion pictures and story properties.

The acquisition includes six motion pictures and two story properties for the sum of $775,000. The films include the Bing Crosby-Ingrid Bergman "Bells Of St. Mary"; "Good Sam," starring Gary Cooper and Ann Sheridan; Somerset Maugham's "Encore" and "Trio"; and the Max Fleischer Technicolor "Gulliver's Travels" and "Mr. Bugs Goes To Town."

Rainbow has also developed two screen properties which National Telefilm Associates acquires and intends to market. They are "Private Property" by Robert Russell and "One More Tomorrow" by Stewart Jones and Anthony Ellis.

The agreement specifies that National Telefilm Associates receives negative rights to "Bells Of St. Mary," "Good Sam," "Gulliver's Travels," and "Mr. Bugs Goes To Town." They also get western hemisphere distribution rights to "Encore" and "Trio."

National Telefilm Associates intends to reissue "Bells Of St. Mary" for worldwide theatrical release subsequent to the release of the Ingrid Bergman film, "Anastasia." It is expected that the public acceptance of this feature and the Bing Crosby "High Society" film will enhance the value of "Bells Of St. Mary."

National Telefilm Associates will release immediately three of the six features to the NTA Film Network, its wholly-owned subsidiary, for national presentation.

AA Income Rises; Backlog At New High

HOLLYWOOD—Steve Broidy, president, Allied Artists Pictures, reported last week that the net income of the company in the year ended June 30 was $371,875, as compared with $594,494 the year before.

The total gross income for the fiscal year amounted to $16,977,000, compared with $12,670,000 in 1955, an increase of 35 per cent. Domestic and Canadian film rental income last year increased to $13,854,000 from $9,144,000 in 1955, while foreign film rentals increased to $2,946,000 from $2,601,000.

The net income before Federal income taxes was $801,875. This compares with $1,064,494 in 1955. Included in 1955 income, however, was an item of $461,557 received from the sale of fully amortized pictures. If this item was excluded, the 1955 net income before taxes would have been $602,937, compared with the 1956 figure of $801,875, Broidy pointed out.

Current and working assets as of June 30 exceeded current liabilities by $5,432,000, and inventories reached a record level of $9,219,000 as compared with $5,432,000 on July 2, 1955. The increase was said to be due to AA's enlarged program of major pictures, the company having at the present time the largest backlog of completed, unreleased pictures in its history. To finance the inventory, bank loans were increased to $3,609,000 at June 30, from $1,700,000 on July 2, 1955.

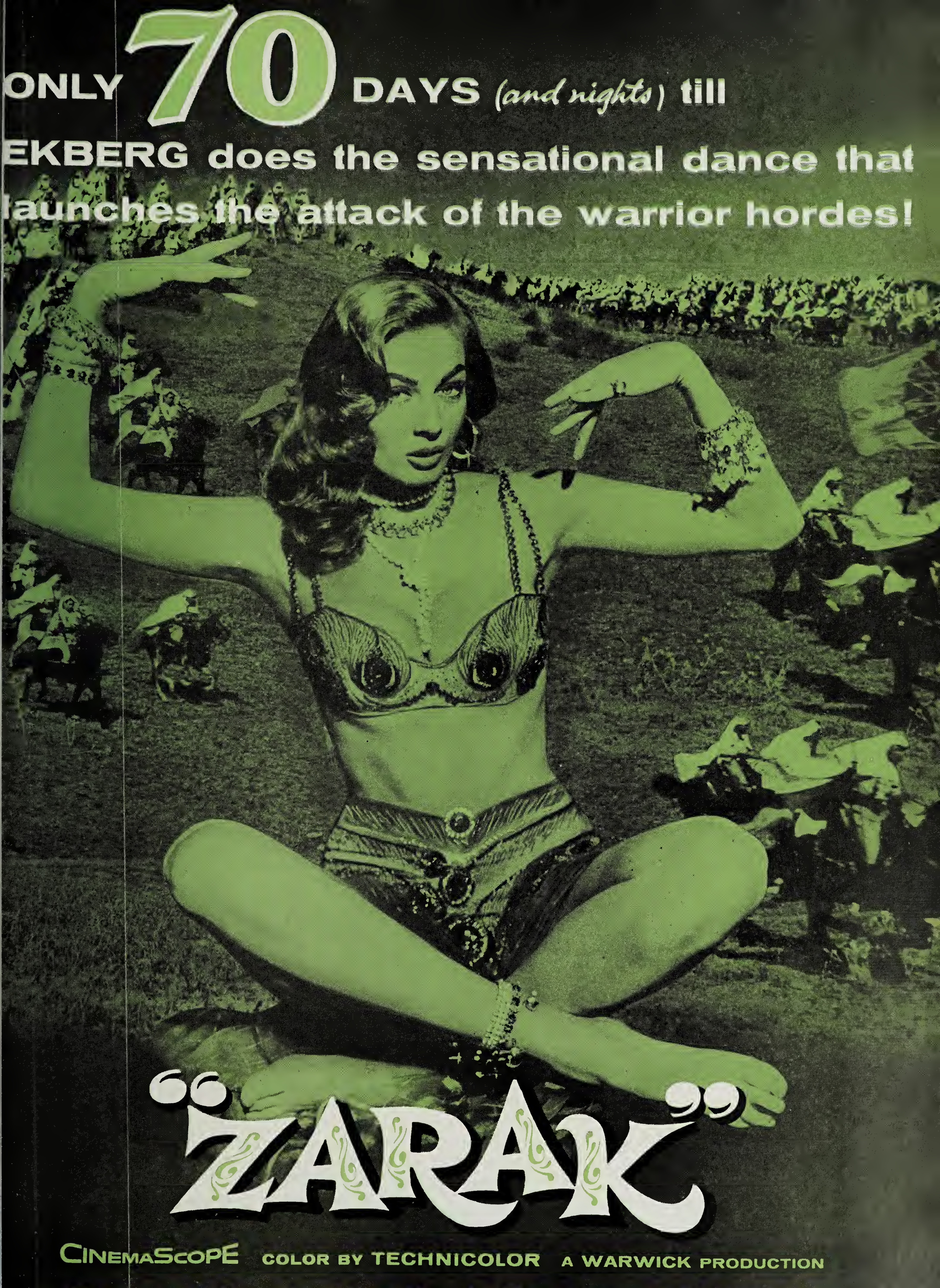
Net earnings for the year were equal after preferred dividends to 27 cents per share on 1,100,093 common shares outstanding on June 30, against 59 cents per share on 871,563 common shares outstanding at the end of the 1955 fiscal 12 months.

In his report to stockholders, Broidy said that 162,250 common shares have been issued out of 172,200 shares approved under the employees stock purchase plan approved at the annual meeting of stockholders on Nov. 9.

Broidy said activities of AA's Interstate Television Corporation subsidiary had expanded last year and have been on a profitable basis. He added that various possibilities of producing pictures expressly for TV are under consideration.

The annual meeting of AA stockholders will be held here on Nov. 14 to elect nine directors and transact other business. Management's proxy committee for the election of directors consists of Broidy, G. D. Burrows, H. J. Mirisch, and Herman Rifkin.

Seen at the recent world premiere of Warners' "Giant," Roxy, New York, for the benefit of Muscular Dystrophy Associations of America, Inc., were, left to right, Benjamin Kalmenson, Moe Silver, and J. L. Warner; Mr. and Mrs. Samuel Rosen; Major and Mrs. Albert A. Warner; Mr. and Mrs. Roy Haines, and Mr. and Mrs. Jules Lapidus; and producer George Stevens, Mrs. and Mr. Rock Hudson.



ONLY **70** DAYS *(and nights)* till

EKBERG does the sensational dance that launches the attack of the warrior hordes!

"ZARAK"

CINEMASCOPE COLOR BY TECHNICOLOR A WARWICK PRODUCTION

Reserve It Now for New Year's Eve...from COLUMBIA!

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 69

George Nonamaker
Editor

Automobile Giveaway Aids Sagging Boxoffice

PHILADELPHIA—The detailed account of how he tied up with local merchants on an automobile giveaway at a time when his boxoffice was greatly in need of a stimulant won for Leon Williams, Thompson, Hawkinsville, Ga., $100 in this week's SHOWMANSHIP SWEEPSTAKES.

WINNING ENTRY

SPORTS CAR GIVEAWAY

Submitted by Leon Williams
Thompson, Hawkinsville, Ga.
800 seats • 50 cents top admission
General patronage.

At a time when business was off and I was greatly in need of a boxoffice stimulant, I promoted an unusual giveaway on a cooperative basis with 10 merchants and it proved to be the biggest boost to business I had in a long time.

The giveaway was an adult sports car; and I have never seen anything create as much interest as this little car did. This car has a six H.P. gasoline engine; it is 76 inches long, 36 inches wide, and 30 inches high.

It wasn't at all difficult to sell the merchants on this deal. I had the car before attempting to sell them; and drove it up to their places of business. Whenever I stopped the car, crowds gathered around it; and the merchant could see how popular it was. I let the merchant drive the car himself. The cost to each merchant was $74.50 and for this amount they received about $2,500 worth of advertising. They had their ad on the theatre screen for four weeks prior to the giveaway date saying you could get tickets on this car at their store; they had their ad on the heralds which we distributed; their ad on a banner on the car and on a banner in front of the theatre; their ad was carried in all the newspaper and radio advertising; and they were furnished with window cards with a picture of the car on them for their store. I furnished each merchant with a supply of the giveaway tickets and checked with him every few days to make certain his clerks were giving out the tickets with each purchase. The merchants were well pleased with the results of this campaign; and said it greatly increased their business.

As for the theatre, well, we did a normal week's gross on the night of the giveaway! The money collected from the merchants for the ads took care of the cost of the car and the advertising expense, so the extra business was clear profit.

I manage a conventional theatre and a drive-in located about two and one-half miles from town; and I advertised that you could either be at the regular house or the drive-in to win. I had a special telephone hook-up from the stage of the down-town house to the drive-in, whereby the number drawn could be relayed to the drive-in and called out over the speakers. We had more than a capacity crowd at both spots and, incidentally, the winner was at the drive-in.

I had also given away tickets at the boxoffice with each admission. The success of the giveaway was in seeing that the giveaway tickets were given out, because everyone in town was talking about the car and hoping to win it.

For those interested in following a similar promotion, providing local laws permit it, it is important to follow these five easy suggestions: LET THE PEOPLE SEE THE CAR—have it on display and on the streets at all times; GET THE CAMPAIGN OFF TO A GOOD START. Have everything set and ready before you swing into action. FOLLOW THROUGH. The importance of this cannot be overestimated. Interest should build up. Keep the car before the public. Keep after cooperating merchants. Make sure giveaway tickets are getting into the hands of the public, etc. WIND-UP OF CAMPAIGN: Interest may be profitably increased if the public is advised by both theatre and merchants several days before the giveaway that the value of tickets on these days has been doubled. That is, if the merchant and the theatre has been giving away one ticket with each $1.00 purchase, the last two days before the giveaway to advertise specials and give away two tickets with each $1.00 purchase. ADVERTISE WIND-UP. During the final week of the promotion radio and newspaper advertising should be stepped up. All unused tickets should be picked up. This is very important, since the temptation is strong for a merchant to give somebody all the remaining tickets and the public's confidence will be destroyed if they see large numbers of tickets being deposited at the last minute. SUMMARY: To keep interest sustained in the campaign throughout, it is most important to see that the public gets the tickets and deposits the stubs. Keep in touch with the merchants, their clerks, and assist them in realizing the maximum benefits from the promotion.

"Alexander" Contest Over; $750 Winner To Be Named

PHILADELPHIA—Today (Oct. 24) marks the expiration date of the $750 prize offer United Artists had posted in SHOWMANSHIP SWEEPSTAKES for the best campaign on "Alexander The Great."

Announcement of the winner will be made in the next issue of MOTION PICTURE EXHIBITOR.

RUNNER-UP NUMBER 1

ALEXANDER THE GREAT

Submitted by Roy H. Metcalfe
Times, Cedar Rapids, Iowa
700 seats • 65 cents top admission
General patronage.

Making tieups on a film are not as easy for a second run situation as they are for a first run for whom the national advertising is hot—and about all he has to do is let the merchant take a look at the press book on the picture and he is sold at once.

Consequently, I used as my weapon three great universal appeals: heart appeal, sense appeal and mind appeal.

I had a friend in Iran send me a bunch of postcards, which were addressed by my cashier, who also wrote a personal message on them, to a list of forthcoming brides obtained from following marriage license notices in the local newspaper. The finished cards were wrapped and sent to my friend in Iran, one of the parts of the world that Alexander knew, and he stamped them and mailed them back individually. The personal message read: "Dear .... Congratulations from this distant land that has known great men like Alexander. I know your .... is the greatest guy in the U.S.A. and I don't know when I have heard of an engagement that is so perfect. When you return from your wedding trip be sure to see 'Alexander The Great' at the Times Theatre (date)."

We have 42 barber shops and one barber's college in town; and "guest slips" reading: "To my clean-shaven friend. Did you know that Alexander The Great started the fashion of being clean-shaven? He said a beard gave the enemy a handle to catch one by, particularly in hand to hand fighting. As your barber who thinks that you are GREAT, and only he can give you the kind of shave you like—be my guest at the Times Theatre to see 'Alexander The Great'." (Signed). These were given to their steady shave customers. The individual barber settled for the ones that came into the boxoffice bearing his signature.

Even a pest control company got into the act. They have their office on the main drag, and we garnered a window display reading: "Like Alexander The Great We Never Lost A Battle," etc.

Another interesting window display was obtained in a gift shop with gifts from all parts of the world displayed from private collections and labeled "Alexander-ama."

Coe College is a few blocks from our theatre so we held an "Alexander The Great" quiz contest with entry blanks printed in their campus weekly, and extra blanks printed by the college printing office. All entries were mailed to the theatre. Passes for prizes.

A television tieup for children was effected with KCRG's "Karnival Klub"

Lucy
...Her husband's
oney couldn't buy her,
or another man's love
ake her unfaithful!

FOUR
STAR
PERFORMANCES...
ONE
DARING
MOTION PICTURE...
UNIVERSAL'S

Written on the WIND

TECHNICOLOR®

Mitch
...Who gave
his best friend the
woman he wanted
for his own!

Kyle...Who hid
is secret behind a
ottle and a hundred
illion dollars!

Marylee
...Who
couldn't have Mitch—
so she sought love
when and where she
could get it.

Universal-International Picture starring

OCK HUDSON **LAUREN BACALL**
OBERT STACK **DOROTHY MALONE**

Robert Keith Grant Williams Directed by DOUGLAS SIRK Screenplay by GEORGE ZUCKERMAN Produced by ALBERT ZUGSMITH

AVAILABLE DECEMBER 25TH

and "Uncle Herb." This was a coloring contest with a free bike, promoted free of charge from a dealer, as a prize. Plenty of plugs resulted.

Yet another tieup, this one with local ice cream concern, resulted in them making up some frozen malteds which were sold at our concessions stand a week in advance. The same kind of gag was used for the Manhattan Cafe down town. This was along the line of "Try Our Gaugamela" milk shake inspired by "Alexander The Great," etc.

Another window display, this one in a jewelry shop, had all kinds of old medals, some dating back to 1839, on display. Tiein sign read: "These rare medals of merit awarded to Europe's great men. Special Parent's Magazine 'Medal Of Special Merit' awarded to 'Alexander The Great,' etc."

Yet another in a sporting goods store was on ancient coins with card calling attention to the fact that the display was "inspired by Alexander The Great."

For street bally we had a man out in "Alexander" garb, and utilized the old telescope gag with sign reading: "Looking For New Worlds To Conquer," etc. It was amazing the interest that was shown in this with many, many people taking a look.

We got a good plug in for the film by having our "Alexander" bally man give out free Curtiss Candy "Munchies," promoted from the company, to kids at the Saturday matinee.

United Artists furnished a free radio spot record, and this was used through contact with a local disc jockey in return for passes.

We also had an attractive front and lobby display. Being able to do my own sign work, of course, helped a great deal and kept down expenses.

$600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

$500.00 on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

RUNNER-UP NUMBER 2

CO-OP ADS ALWAYS SPACE STEALERS

Submitted by W. (Buzz) Blondell
Capitol, Niagara Falls, Ontario, Canada
620 seats • 75 cents top admission
Family type patronage.

Co-op ads of the full page variety, or less, are always great space stealers and give a theatre either an extra ad off the usual amusement page, or a bigger ad than ordinarily taken due to budget limitations.

Here's a case of a fellow who had been trying to get two full co-op pages in a period of a week; and finally garnered two pages within three days at no cost to the theatre. The pictures he worked the deals on were "Guys And Dolls" and the British-made "Value For Money." These happened to be two films with adaptable titles; but there are many other features around that lend themselves just as readily to this type of merchant tieups.

On "Guys And Dolls" the cost of the page was split by six merchants and the theatre, which stole the page with a large center ad with cut showing the four stars "on their way to the theatre." The tie-in copy in the co-op ads read as follows: "There's a 'Guy' for every 'doll' who's outfitted at ...."; "Hey, Guys, Treat Your Favorite Doll To A Delicious Meal Or Snack At ...."; "You'll Be The Best Guy In The World If You Let Your Doll Join The Magic Pantry Food Service"; etc.

On "Value For Money," a Diana Dors feature, the title, of course, was a natural for a co-op ad, merely being set to read "Value For Money. Capitol Car Sales Offers You The Greatest Value For Money In Town. See The Hilarious Comedy Today At The Capitol." No less than seven illustrations of the sexy star adorned the space, interspersed with copy on car bargains and about the film, with a most attractive large size negligee clad figure of the charmer adorning the center of the ad.

In addition, fluorescent ushers' badges were worn four weeks to playdate on "Guys And Dolls"; rest room signs were changed to "Guys" and "Dolls"; a seven-foot standee was used for lobby display; window tieups were effected with a shoe store, a music and record store; records were promoted for playing at intermission breaks ahead of playdate; and radio time was taken and free plugs obtained on a family quiz program in return for a few passes.

On "Value For Money," 3,000 imprinted pieces of stage money were distributed; a Diana Dors life size standee was used in the lobby three weeks in advance; and later placed on the grille of a Buick car parked in front of the theatre. This drew a good deal of attention with copy reading: "Diana Dors Says You Will Receive Value For Money, etc., at the Capitol Motor Sales, etc."

RUNNER-UP NUMBER 3

"TOY TIGER"

Submitted by Jack Fink
Park, Tampa, Fla.
1360 seats • 65 cents top admission
General patronage.

Some unusual advertising angles were worked on our engagement for this U-I feature on which we also received more than our usual share of readers and art in the local newspapers.

One hundred Yellow cabs carried bumper strips; and 100 special cards carrying playdates and theatre name and reading: "Read a good book—then see 'Toy Tiger'," were placed on newsstands and counters in stores selling pocket editions. Distribution was made by the Hillsboro News Company, who also bannered their trucks with the posters. One hundred of the special newsstand cards were distributed.

A most attractive window display was arranged with a store handling large size stuffed tiger figures. This employed the use of a 40x60 plus tiger figures and stills from the film. It was an advance display and carried date snipe showing theatre and starting date. In addition, some of these "toy tiger" figures were borrowed and used decoratively behind our candy counter; and suspended from the ceiling. They created a most realistic effect as they appeared in many cases to be leaping through the air.

Two hundred covers of the sheet music "Toy Tiger" were obtained gratis from Keys Music, Inc. The song title was superimposed with a Park Theatre sticker and "wrapped around light poles." This proved to be a most effective and inexpensive operation since the cover happened to be an excellent ad for the film.

Paul Reynolds, WTVT-TV, conducts a teen age hour called "Open House"; and he used TV clips of the picture on his program. This was a gratis promotion used the day before opening.

On radio, Fat Chambers, disc jockey of WFLA, used the open end interview with Larraine Day on his "Gulf Coast Serenade" program; and, in addition, employed liberal use of the recording.

A series of want ads were run in the local newspaper before the film's opening. One of these read: "WANTED—Live Toy Tiger to advertise motion picture of same name starring Tim Hovey, Jeff Chandler, and Larraine Day. Apply to manager of the Park Theatre, 428 W. Lafayette St." We found this means of advertising effective and cheap.

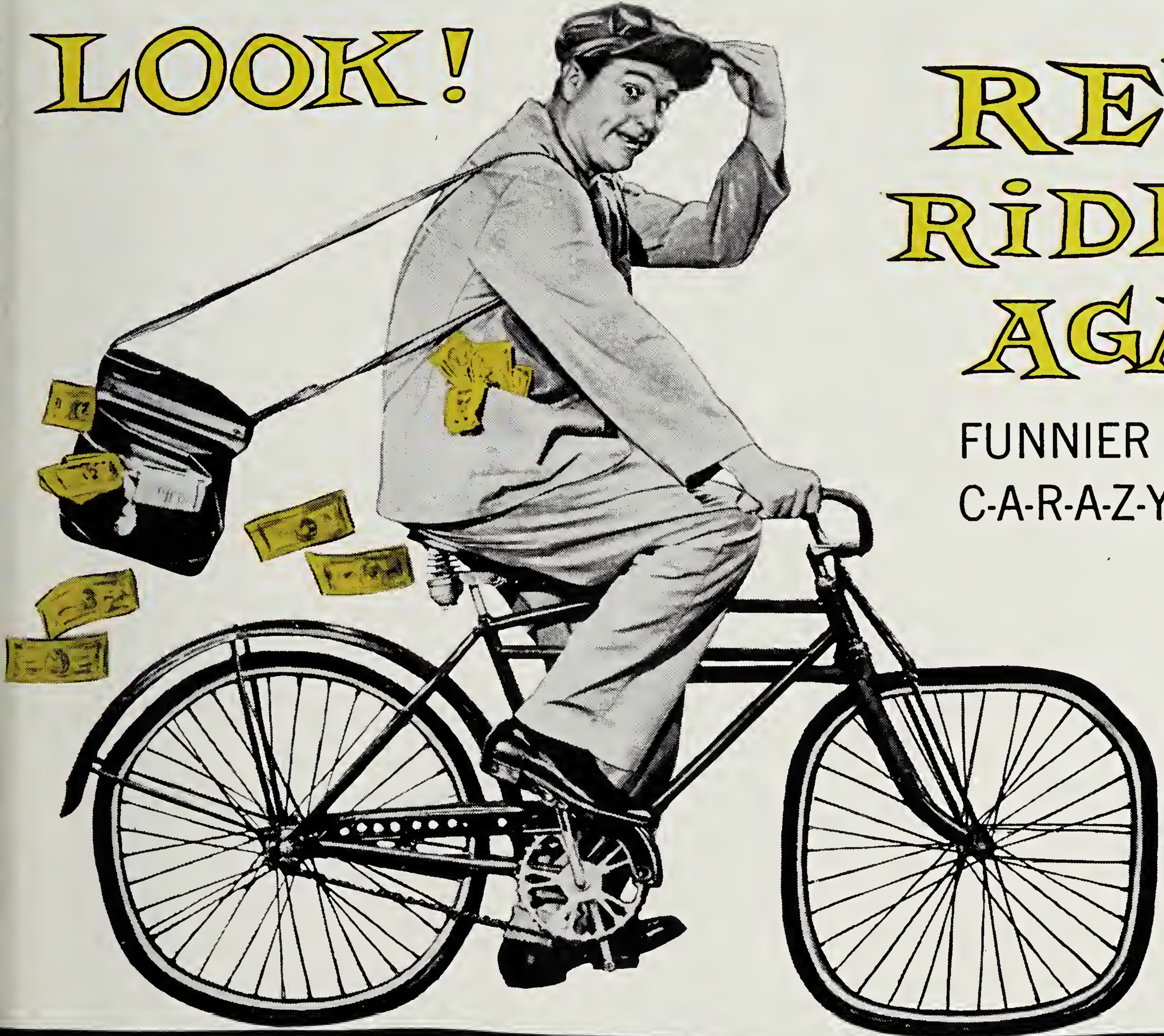
Continuing our off the amusement page ad plugging, we used the comic strip page with a special comic strip type of ad. This proved most effective.

In addition to regular advertising, we obtained an ad in exchange for passes in The Airman, official Air Force paper distributed at McDill Air Force base, Tampa. A smaller newspaper ad was likewise promoted for passes and used by the Tampa Labor Advocate, newspaper distributed to union employees.

(*Continued on page* 18)

HAPPY BOX OFFICE TO YOU FROM **RKO**!...
WITH THE BIG-LAUGH STAR IN THE BIG-LAUGH SHOW

LOOK!



RED RIDES AGAIN!

FUNNIER THAN EVER...
C-A-R-A-Z-Y AS CAN BE!

RKO Radio Pictures presents

PUBLIC ★ PIGEON ★ NO. 1

STARRING "RED" SKELTON ★ VIVIAN BLAINE

CO-STARRING JANET BLAIR

WITH JAY C. FLIPPEN · ALLYN JOSLYN

Screen Play by and Produced by HARRY TUGEND · Directed by NORMAN Z. McLEOD

TECHNICOLOR®

Distributed by
RKO
RADIO
PICTURES

ANOTHER PROFIT SHOW FROM THE **NEW RKO**...

NT's Ricketson Predicts Closing Of About 6,000 'B' And 'C' Houses

HOLLYWOOD—Frank H. Ricketson, Jr., vice-president and general manager, National Theatres, Inc., who recently completed a tour of 21 states in which the circuit operates 335 theatres, stated last week that, in his opinion, the motion picture exhibition business is still in "a period of transition" and the next three years may witness the closing of some 6,000 conventional theatres.

The closings, he said, would affect "B" and "C" theatres, located for the most part in small towns and in outlying neighborhood sections of metropolitan areas. In many instances, Ricketson declared, the conventional houses will be replaced by drive-ins.

He said television can have a "deadly" effect on theatres, but added that overseating in many parts of the country had also helped to create business problems.

Elmer C. Rhoden, president of the company, who participated with Ricketson in the interview, said National is spending about $2,000,000 a year in streamlining its houses.

He estimated that National annually "will lose through normal obsolescence about 10 per cent" of the houses it has in operation for the next several years, but that "normal rebuilding" would offset most of the shrinkage.

Rhoden said that the modern theatre would have about 1,200 seats with no proscenium arch to restrict the screen area, no balconies, and projection booths located at the rear of the orchestra since engineers have found that such projection helps eliminate distortion in wide screen showings.

SW Club Elects Officers

NEW YORK—The annual meeting of the board of directors of the Stanley Warner Club was held at the home office last week, and the following were elected officers for the ensuing year: president, Charles Kontulis; vice-president, Harriett Pettit; vice-president in charge of membership, Stanley Amster; vice-president in charge of welfare, Etta Rodoff; vice-president in charge of claims, Fred Stengl; vice-president in charge of social activities, Donald Sherwood; treasurer, John T. Holmes; and secretary, Stuart H. Aarons.

TV To Theatre Switch Studied In San Francisco

SAN FRANCISCO—The trade was watching with interest last week the test being made by producer David O. Selznick and exhibitor Mauri Schwarz to ascertain if films shown on television can be profitably exhibited in theatres later.

"Intermezzo" and "Bill Of Divorcement" were booked in Schwarz' Rio art house as a double bill with the expense of a special advertising campaign being split with Selznick.

People who have seen the pictures on TV were urged to see them again in a theatre and compare the two presentations.

Information Committee Formed By SMPTE

HOLLYWOOD—At the 80th semi-annual convention of the SMPTE last fortnight, Ralph H. Heacock, product manager of theatre equipment for RCA, was named chairman of a Projectionists Information Committee.

The new group, with Merle H. Chamberlin, MGM studio chief projectionist, as vice-chairman, was organized to increase the information available to projectionists on projection techniques.

Chamberlin said that Richard F. Walsh, president, IATSE, had volunteered the support and cooperation of the IA, and it was said that the IA Bulletin would be available as a means of disseminating information on the program.

Barton Kreuzer, new SMPTE head, announced that the spring meeting of the society would be held at the Shoreham Hotel, Washington, April 29 through May 3, and that Joseph Aiken, U. S. Naval engineer, had been named program chairman, with Keith Lewis, Kodak, Washington, heading the local arrangement group.

The delegates were shown demonstrations of the new MGM 65mm. system, 20th Century-Fox's CinemaScope 55, six-channel stereophonic sound, and were given a description of the reversed anamorphic projection lens.

The New York Scene

(*Continued from page 8*)

returns, with another million and a half due in March. RKO expects to realize some 12 millions from distribution of the film abroad from both the regular and roadshow versions.

THE METROPOLITAN SCENE: The first national film promotion by the F. W. Woolworth five-and-ten chain has been set for the Elvis Presley opus "Love Me Tender." . . . Fox screening "Teenage Rebel" for domestic relations personnel, judges, social service leaders, etc. . . . Sound track of "Rock, Rock, Rock," DCA release, to get the full treatment via radio for opening shortly. . . . Dorothy McGuire in town to promote "Friendly Persuasion." . . . Elvis will tower over Broadwawy when the Paramount erects a 40-foot likeness atop its marquee to plug the arrival of his first film, "Love Me Tender." . . . Twenty-four page pressbook in on "War And Peace." . . . Okay campaign books in on "The Last Wagon," "Bigger Than Life," "The Ambassador's Daughter," "The Solid Gold Cadillac," "The Boss," "Cha, Cha, Cha Boom," "Beyond A Reasonable Doubt," "Back From Eternity," "The Best Things In Life Are Free," "Between Heaven And Hell," "Attack," "Tension At Table Rock," "The White Squaw," "Man From Del Rio," "You Can't Run Away From It."

Oscar Awards Telecast Set

HOLLYWOOD—An agreement was reached last week between General Motors and NBC whereby the Academy Awards presentations ceremony from the Pantages Theatre will be telecast over the NBC network under Oldsmobile sponsorship.

The Academy nominations telecast, which Oldsmobile also sponsored for the past two years, will be eliminated this year.

Showmanship Sweepstakes

(*Continued from page 16*)

RUNNER-UP NUMBER 4

U. F. O.

Submitted by Sid Kleper
Loew's College, New Haven, Conn.
1410 seats • 80 cents top admission
General patronage.

We really went to town on this one—capitalizing on the letters and asking all over town what they meant. In other words—U.F.O. ? ? ? ? All mirrors were lettered; and we had flying saucers hanging from all chandeliers.

No charge radio included a letter writing contest and on television we had a salute to the Ground Observer Corps program. The GOC were guests of the theatre at a screening and this was good for a newspaper story.

We had a library tiein on books dealing with flying saucers, etc.

Tieups were effected with the Air Force on "A" boards at recruiting station, with their sound truck; and with the U. S. Ground Observers on a lobby display.

In addition to usual stunts, we stencilled sidewalks on this; tied in with toy stores featuring the flying saucer type toys; had an aide out on the street in space outfit as ballyhoo; and created plenty of excitement by launching flying saucers in the form of imprinted pie plates from the town's tallest building. Persons returning any to boxoffice received free tickets.

Other stunts included use of classified ad columns in an effort to find persons who have seen flying saucers; bannering of news trucks of Connecticut News Company; snipping all newsstands; snipping of all street barricades; imprinting of shopping bags; and flying kites from the roof. These were presented by the Gaby Kite Company. They were of nylon and were launched from theatre roof and a gas station. They attracted plenty of attention.

The Board of Education included mention of our showing of the film in their bulletin, which is issued to all principals and teachers by the superintendent. This stated "Department Of Audio-Visual Education: On (date) a most unusual film will open at the College Theatre. This film is titled U.F.O. (unknown flying objects) and tells the story of the unknown flying objects which have received so much publicity in the last few years. The film is in color and will play at regular prices."

The Yale Daily News likewise devoted a column to the film, in the form of an interview with its producer Clarence Greene, by a student journalist. Plenty of regular newspaper space was also garnered on the occasion of Greene's visit.

NEWS OF THE TERRITORIES . . .

Unusual Child Injury Damage Suit Settled

Albany—The second recent settlement in Supreme Court actions brought as the result of unusual injuries to children attending a local motion picture exhibition was reached when the father of Charles Antinucci, 12, Clinton Heights, N. Y., withdrew a $75,000 suit against Albany Royal Theatre Corporation. The terms of a compromise were not announced.

The complaint alleged that while the youngster was watching a motion picture in the south end house in March, 1954, he suffered serious burns as the result of being struck first with lighter fluid and then with a match. The boy allegedly ran to the rest room, with his clothes aflame; put the fire out with water. A large back burn required skin grafting, with several periods of hospitalization. The Royal is a Hellman property, currently dark.

Earlier, an $18,000 settlement was effected in an action instituted by the father of a 13-year-old boy who lost most of the vision in his right eye as the result of being hit with a paper clip in the Grand. That suit was against Fast Theatres, Fabian subsidiary. Grand, too, is now closed.

Atlanta

Sam Perloff, MGM office manager, and Grover Fuller, salesman, became fathers. . . . Ray McCulloch was named manager, Marshall Drive-In, Albertsville, Ala. . . . Waters Theatres, Birmingham, Ala., was experimenting with a revival of foreign films. . . . Production of the Waxmans' "The Cunning And The Hunted" started at Savannah, Ga. . . . Leo Mann joined the Howco inspection department. . . . Oscar Howell, Capital City Supply Company head, was improving in condition after suffering a cerebral hemorrhage while visiting in Nashville, Tenn. . . . The Rose, Forsyth, Ga., was reopened by owner R. E. Watson. . . . The City Council of Chickamauga, Tenn., issued a permit to the Liberty there for Sunday movies. . . . Mrs. Maude Smith has returned to Allied Artists after a leave of six months.

Residents Ready Fight Against New Drive-In

PROVIDENCE, R. I.—The proposed open-air theatre at the Shipyard Shopping Center for which permits have already been granted by the city councils of both Providence and Cranston, R. I., is due for considerable opposition.

Already irked by the hundreds of automobiles that traverse formerly quiet neighborhood streets, the property-owners and residents, immediatey adjoining the shopping center, are uniting in an effort to get the permits revoked. Pointing to the danger, especially to children, in this congested residential section, parents, teachers and citizens have been flooding local newspapers with letters of protest, and are planning mass meetings to halt construction on the new drive-in.

Albany

The Madison, Stanley Warner second run managed by Oscar Perrin, Sr., held a holiday program of Tom and Jerry cartoons. . . . The condition of MGM salesman Arthur Horn, in Albany Hospital, was reported very serious. . . . MGM salesman Ralph Ripps returned to the road after illness. . . . Elias Schlenger, Fabian division manager, planned 15 minute intermissions during the run of Paramount's "War And Peace" in the Palace. . . . Variety Club members coined a new word, "Gin-bingo-rama," for a Saturday night of games arranged by Norman Weitman, with the assistance of Al Kellert and Gene Teper. . . . The Palace, the Columbia exchange, and the local office of Bache and Company, investment brokers, held a letter writing contest to promote "The Solid Gold Cadillac," in which the entrants described why they would like to own a share of General Motors stock. The film was considered ideal to back up Bache's slogan, "Dividends Are A Girl's Best Friend." Bache donated the share of stock for the project, which attracted a record number of entries. They are cooperating in similar contests in other cities.

The newly elected national president of the Association of Women of the Motion Picture Industry (WOMPI), Mrs. Stella Poulnot, Atlanta, is seen above with her supporting national officers, left to right, Lois Evans, Memphis, eastern regional director; Mrs. Anna Oliphint, New Orleans, treasurer; Mildred Castleberry, Atlanta, corresponding secretary; Mrs. Poulnot; Jean Gerbase, Denver, vice-president; Mrs. Lorena Cullimore, Dallas, recording secretary; and Olive Copleton, Toronto, Canada, western regional director. The elections took place at the third national WOMPI convention in Atlanta.

DeMille Wins Award For Film Activities

Boston—Cecil B. DeMille, producer and director of Paramount's "The Ten Commandments" was the guest of honor last week in the Oval Room of the Sheraton Plaza Hotel at a luncheon sponsored by Mayor John B. Hynes. The mayor presented DeMille with a Paul Revere silver bowl bearing the inscription, "For his contributions in serving faith in God and advancing brotherhood among men through his motion pictures."

DeMille is the sixth dignitary to receive the bowl from the city of Boston, others going to men of international prominence. They are King Paul and Queen Fredericka of Greece; Ben Gurion, prime minister of Israel; General Douglas MacArthur; Emperor Haile Selassi of Ethiopia; and a direct descendant of Paul Revere in Perrigoux, France.

An invitational screening of "The Ten Commandments" was held in the Astor the week before. Every seat in the 1320-seat theatre was taken by exhibitors, clergymen, prominent Boston dignitaries, and people in all walks of life. The invitational list was compiled by Paramount in an effort to attract a widely varied group representing a cross-section of public opinion. The film will open in the Astor on Nov. 20.

Boston

Worthington Holt has been appointed house manager at the newly-decorated Saxon, where "Oklahoma!" is in its sixth week. Holt has managed drive-ins for Lockwood and Gordon Enterprises, resigning a year ago to take over the managership of the Den Rock Drive-In, North Andover, Mass. When that theatre closed for the season, he transferred to the Saxon to work with Sam Richmond, managing director. . . . Bob McNulty, owner, Warwick, Marblehead, Mass., was a patient at the Mary Alley Hospital there for major surgery. . . . The Rialto, Everett, Mass., closed for several months, has reopened under the managership of George Hodgdon, a newcomer to the business.

In Vinal Haven, Maine, Vinal Conway, owner and operator, Gem, was recently elected mayor of the island. . . . United Artists branch manager Harry Segal has accepted an appointment on the Boston committee for President Eisenhower's Committee of the Physically Handicapped. . . . Samuel Pinanski, president, American Theatres, was recently reelected board chairman, Lowell Technological Institute. . . . Sympathy was extended to William Cliggott, office manager, Massachusetts Theatre Equipment Company, in the death

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of his mother, Mrs. William Cliggott, Sr., Medford, Mass.

PROVIDENCE, R. I., NEWS—The Rhode Island premiere of "Wages Of Fear" was held in the Avon Cinema. . . . Once again, local moviegoers were given very little choice of entertainment when some 13 drive-ins and neighborhood theatres presented "Bus Stop" simultaneously, following the down town run. . . . It has been reported that the C and F interests have sold the Majestic to Stanley Warner organization. . . . George Norton, formerly with the Lee, Lee, Mass., has been appointed student assistant manager, Loew's State.

Buffalo

Cecil B. DeMille was to be here this week for promotion of his latest Paramount release, "The Ten Commandments," slated to open in the Century on Dec. 21. A luncheon was to be tendered him in the Hotel Statler with Mayor Steven Pankow acting as host. Century manager Robert T. Murphy issued invitations for two advance screenings of the film in the Amherst. . . . Carl J. Rindcen, manager, Shea's Buffalo, announced that the theatre had booked the Dr. Silkini "Asylum Of Horrors" stage show. . . . Elmer F. Lux, Variety Club chief barker and chairman for the Nov. 27 National Brotherhood Citation Banquet, announced that those purchasing tickets for the affair would be urged to invite as their guests any friends who can carry the theme of the drive back to the community level. . . . The Schine circuit's Madison and Liberty, Rochester, N. Y., have eliminated Tuesday and Wednesday operation for an indefinite period, according to city manager Joseph DeSilva. . . . The old Roxy is being completely remodeled for a November openings as the Fine Arts. . . . Glenn E. Matthews, technical editor, Kodak Research Laboratories, Rochester, and Norwood I. Simmons, chief engineer of the Kodak west coast division, were elected SMPTE vice-presidents at the recent Los Angeles meeting of the group.

Chicago

David Wallerstein, B and K vice-president, was appointed member of a new civic committee engaged in plans for redeveloping the Loop. . . . Percy H. Hays reopened the Cozy, Nebo, Ill., which had been closed for several months. . . . Bruce C. Kixmiller is preparing to reopen the Colonial, Bicknell, Ind. . . . Henry Boehm resigned as Englewood manager to take over the Halfield. . . . The only theatre at Hurst, Ill., formerly operated by T. E. Bracken, was taken over by the Lions Club. . . . Roy Topper, 49, veteran newspaper amusement editor and columnist, died of a heart attack.

The Princess, Percy, Ill., closed for several months, was relighted through sponsorship by the Boosters Club. . . . W. J. Rodell relighted his Alvin, Athens, Ill.... John Balaban's first venture into picture production will be "Saint Christopher." He left for Hollywood with David Wallerstein, B and K vice-president, to complete the script and make preliminary arrangements for a start on the film. . . . The government started proceedings here to deport Paul Ricca, who served a term in the penitentiary for his participation in the million dollar extortion from film executives. . . . Ben L. Pennell, Idaho operator, Sumner, Ill., leased the Granada, West Salem, Ill., from Luther R. Ausbrook. . . . Abe Teitel, head, A. Teitel Film Company and World Playhouse owner, announced that he has conferred more management upon his son, Charles, to facilitate his eventual retirement. . . . Tom Halbecher took over and reopened the Roxy, Stonington, Ill.

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"C" Films At Drive-Ins Draw Churchman's Fire

BUFFALO — The Very Reverend Monseigneur Edward S. Schwegler, director of the Legion of Decency in the Diocese of Buffalo, issued a statement recently in which he deplored the showing by two area drive-ins, the Sheridan and Boulevard, of films rated "C" or "condemned" by the Legion.

Schwegler said priests in all parishes of the diocese would identify the offending drive-ins in the announcement period during all masses. He also said that Catholics would be reminded of their Legion of Decency pledge and of their promise not to attend theatres showing condemned pictures. They also will be advised not to patronize the offending drive-ins for six months.

Should the drive-ins close for the season before the six-months period has elapsed, Schwegler said, Catholics will be reminded of the matter in the spring when they reopen.

B-K Circuit Launches Straw Ballot Drive

CHICAGO—Due to the enterprise of John Balaban, B and K president, Chicago and the surrounding suburbs will get an indication of how the vote will go in the presidential race. Boxes marked "Ike" and "Adlai" have been placed in the 31 lobbies of the B and K Circuit, and patrons are asked to deposit their ticket stubs in the box of their choice.

Each night, the stubs are taken to the Chicago for tabulation and then sent to the Chicago Daily News for immediate publication. Organizations of both political parties are urging adherents to attend the shows, and to vote the straw ballots to make the best possible showing in the poll.

Theatres Sue City Over License Fees

Pittsfield, Mass.—Five local motion picture theatres have filed a bill in equity against the city of Pittsfield, charging that the city's proposed fee schedule for Sunday film showings is too high. They also seek to enjoin the mayor, who has full authority in the issuance of Sunday entertainment licenses and in the setting of license fees, from putting his schedule into effect and from refusing to issue Sunday licenses.

Mayor Lake stated last fortnight that the subpoena, which was served on him, came as a surprise. He said he announced the schedule on Aug. 6 and that it was to go into effect as of Oct. 1. He and other city officials have been ordered to appear in Superior Court to answer the theatre owners' petition for a restraining order. The theatres concerned are the Capitol, Palace, State, Union Square, and Berkshire Drive-In, represented by attorney Albert S. Silverman, who owns an interest in the drive-in.

Sunday license fees were suspended in July, 1955, after the State Supreme Court handed down a decision which prohibited local municipal officials from imposing arbitrary authority over Sunday entertainment licensing, particularly in reference to movie theatres. Because of a broad interpretation of the court's decision, all Sunday fees were suspended at the suggestion of the Commissioner of Public Safety. Earlier this year, however, the Legislature enacted a law which spelled out the authority of local officials in the handling of such Sunday licenses but clearly prohibited them from exercising arbitrary authority or from using the license law as a form of censorship.

In accordance with the law this year, Mayor Lake set up a new schedule for Sunday licenses. For the Capitol, Palace, State, Union Square, and Berkshire Drive-In, he set an annual fee of $350, or $7.50 per Sunday. For the Tyler, a neighborhood house which does not operate all week, he set a Sunday fee of three dollars per week, or $150 a year. He said this was a "drastic" reduction in rates from those which were in effect before the suspension in 1955.

Charlotte

Roy Rowe, Burgaw, N. C., theatre operator and a member of the North Carolina State Legislature, has been appointed a member of an advisory group for agricultural extension work in the state. . . . Rita Gam was here recently to attend a fashion show given by the Junior Women's Club. . . . The Plaza held a special screening of MGM's "Tea And Sympathy" prior to the film's opening. Exploiteer Tom Baldridge was in to arrange advertising programs for the attraction.

Cincinnati

Cecil B. DeMille was scheduled in for the advance promotion of Paramount's "The Ten Commandments," booked into the downtown Grand for a reserved-seat

In Cincinnati recently for the world premiere of MGM's "Julie," RKO Albee, star Doris Day is seen reading the good news about the film and her activities with Emery Austin, left, MGM exploitation head, and Martin Melcher, her husband and producer of the feature.

run. . . . James Frew, U-I district manager, was in. . . . Robert Keyes, owner, Victory, Dayton, O., sat in on the premiere of Warners' "Giant" in New York. . . . H. J. Gilbert, Princeton, W. Va., has sold the Mercer to W. W. Baker, and closed the Royal. . . . Joe Blum, owner, Mt. Healthy Drive-In, is replacing the screen which was damaged by a recent fire. . . . Midwest Theatre Supply is installing CinemaScope equipment at the State Hospital, Athens, O. . . . George Bauer, manager, Majestic, Springfield, O., was recuperating from a heart attack. . . . Frank Collins, general manager, Chakeres Circuit, was in New York for a reunion of his class at the Junior Executives School, Harvard University. . . . New on Film Row are Wilma Guedo, billing clerk, Allied Artists, and Edwina Erwin, RKO biller.

COLUMBUS, O., NEWS—Robert Horton, manager, RKO Grand, for the past 18 months, has been named manager, Hollywood, Mid-States circuit unit in suburban College Hill. No successor had been named at the Grand, according to manager Ed McGlone, RKO Palace. . . . Local theatres, which have slim audiences when Ohio State football games are played, face additional competition when closed-circuit telecasts of the remaining Ohio State home games are shown to 7000 persons at each game in the new St. John Arena, north of Ohio Stadium. . . . Frank Marzetti inaugurated a student admission rate at the Linden, designed primarily for Ohio State University students. . . . Gus Sun, veteran Springfield, O., showman, was feted on his 88th birthday by family and friends.

Cleveland

Cecil B. DeMille is scheduled to be here Oct. 31 in advance of the opening of "The Ten Commandments" in Loew's Ohio on Nov. 15. A luncheon for civic, industrial, and clerical leaders was being planned by Loew's Theatres division manager Frank Murphy. . . . In a move to concentrate sales efforts, Ted Levy, Buena Vista district manager, now is handling only Cleveland and Detroit. . . . Elmer DeWitt, general manager in charge of the Defiance, O., theatres owned by Mallers Brothers, Fort Wayne, Ind., is reopening the Strand, Defiance, late this month. . . . Jack Share resigned from the Buena Vista sales force. He has not announced his

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Br. Mgr.: W. E. "Bill" Finch. Sales: W. Burl Lovelace, Ben C. Graham, David Shipp. Bookers: Miss Bennie Lynch, Laroy Sharrow. Field Exp.: George Bannan. Emerg. Phone: PRospect 2722.
(Southwest Div. Mgr. in residence: Jas. A. Prichard)

ASTOR, 302½ S. Harwood St.—RIverside 7-2408
Br. Mgr.: O. K. Bourgeois. Sls. Mgr.: Mrs. John Jenkins. Sales: Earl Elkins, O. K. Bourgeois. Emerg. Phone: DIxon 5920, JUstin 8883.

BUENA VISTA (Disney), 2017 Young St.—RIverside 8-5306
Br. Mgr.: Sebe Miller. Office Mgr.: Parke Agnew. Booker: Bill Shaw. Emerg. Phone: WHitehall 8-6073.

COLUMBIA, 1900 Young St.—RIverside 3541
Br. Mgr.: A. M. Whitcher. Office Mgr.: Ross Morgan. Sales: Joe Lyne, Joe Beckham, Jack Haynie. Bookers: Paul Rozenburg, Albert Flores. Cashier: Katherine Brown. Field Exp.: John Newfield. Emerg. Phone: RIverside 1-3541. *(Southwestern Div. Mgr. in residence: J. B. Underwood)*

CONTINENTAL, 4300 Druid Lane—LOgan 6729 Br. Mgr.: Ray Jones. Emerg. Phone: None.

DOMINANT, 310 S. Harwood St.—RAndolph 8889 Br. Mgr.: Walter Penn.

EXHIBITOR, 304 S. Harwood St.—STerling 2504, RAndolph 5896
Br. Mgr.: Robert M. Hartgrove. Booker: Conrad Dreher. Cashier: H. A. Wortham. Emerg. Phone: FEdral 9517.

I.F.E., 2013½ Young St.—PRospect 1911
Br. Mgr.: Glenn Fannin. Office Mgr.: Peggy Smith. Emerg. Phone: FAirdale 2552, FLeetwood 7-2509.

LIPPERT, 2011 Jackson St.—RIverside 8055
Br. Mgr.: Robert R. O'Donnell. Sls. Mgr.: Herman R. Beiersdorf. Office Mgr.: D. J. Grierson, Jr. Sales: W. J. Cammer, Fred Beiersdorf. Booker: Gem Reagan. Cashier: Leta Riley. Emerg. Phone: RIverside 2-8055.

METRO-GOLDWYN-MAYER, 2013 Jackson St.—RIverside 1-4171, PRospect 4951
Br. Mgr.: Leroy Bickel. Ass't Br. Mgr.: L. J. Weber. Sls. Mgr.: Vernon Smith. Office Mgr.: A. V. Lhilbin. Sales: Ed Brinn, Bob Davis, Roland Taylor. Bookers: LeRoy Whitington, Ora Dell Lorenz, Marie Powers, Chuck Clark, Dayle Moorman, Carl Higby, Dan Hulse. Cashier: Carl Svenson. Field Exp.: E. B. Coleman. Emerg. Phone: RIverside 1-4171. *(Southwestern Div. Mgr. in residence: John S. Allen)*

PARAMOUNT, 401 N. Pearl Expressway—RIverside 5565
Br. Mgr.: Frank Rule. Sls. Mgr.: Wayland Lillard. Office Mgr.: L. Watson. Sales: Dick Bond, Jerry Hayle, Paul Chapman, Ralph Fry. Bookers: Bob Williams, James Broiles. Field Exp.: Bob Bixler. Emerg. Phone: RIverside 5565. *(Div. Mgr. in residence: Tom W. Bridge)*

RKO, 376 Merchandise Mart Bldg.—RAndolph 6174
Br. Mgr.: Jack Walton. Sls. Mgr.: Tom Luce. Office Mgr.: E. K. Dalton. Sales: Don Morris, E. Harrington, Paul Backus, Ed Laird, Murphy Armstrong. Bookers: Clara Sawyer, Bernice Moore, Bonnie Porter, Mable Guinan, L. Hancock. Field Exp.: Ed Terhune. Emerg. Phone: None. *(Dist. Mgr. in residence: S. M. Sachs)*

REPUBLIC, 412 S. Harwood St.—RIverside 2-4127
Br. Mgr.: Bernard Brager. Office Mgr.: Johnny W. Kitts. Sales: W. S. (Lew) Waid, William P. Bond, F. E. Meyers. Bookers: Loeda Crawford, Kenneth Robinson. Emerg. Phone: RIverside 2-4127.

SACK, 213 S. Pearl Expressway—STerling 3069
Br. Mgr.: Alfred N. Sack. Office Mgr.: Lester J. Miller. Emerg. Phone: STerling 3069.

SONNEY, 1710 Jackson St.—RIverside 8-3839
Bookers: Dorothy K. Sonney, Jan Baskette. Field Exp.: Dorothy K. Sonney, Jan Baskette. Emerg. Phone: LAkeside 6-6598.

TOWER, 310 S. Harwood St.—RAndolph 7736
Br. Mgr.: Fred Meyers. Sls. Mgr.: Herman Craver. Emerg. Phone: None.

20TH CENTURY-FOX, 1803 Wood St.—RIverside 1501
Br. Mgr.: Bill Williams. Office Mgr.: C. E. Davidson. Shipper: Chick Layfield. Emerg. Phone: ED 2-7621.

UNITED ARTISTS, 2020 Jackson St.—RIverside 1363
Br. Mgr.: James E. Clemens. Sls. Mgr.: Gene Goodman. Office Mgr.: J. D. Heximer. Sales: R. J. Pedreddty. Bookers: Jim McFall, J. W. Sharman. Cashier: B. Shellgren. Field Exp.: A. Affison. Emerg. Phone: RIverside 1363.

UNIVERSAL, 810 S. St. Paul St.—RIverside 3164
Br. Mgr.: W. E. Armbruster. Sls. Mgr.: E. C. Elder. Office Mgr.: Roy E. Smith. Sales: Stanley Willbur, C. M. Miller, Russell Brown. Bookers: Lewis H. Dreisbach, Dean Goldman. Cashier: Bertha Brennan. Field Exp.: Julian W. Bowes. Emerg. Phone: TRavis 9383. *(Dist. Mgr. in residence: R. N. Wilkinson)*

WARNER, 508 Park Ave.—RIverside 2-8726
Br. Mgr.: H. C. Vogelpohl. Sls. Mgr.: J. C. McCrary. Office Mgr.: Robert E. Helms. Sales: H. A. Clark, B. T. Buraside, J. H. Black, W. R. Pitturger. Bookers: J. C. Smith, Wm. Crump, J. R. Motley, Forest Baker, Dora Grace, Carl Smus, B. Shearm. Field Exp.: Kevin Gunther. Emerg. Phone: None.
(Dist. Mgr. in residence: Grover Livingston)

• *Supply Dealers*

HARDIN THEATRE SUPPLY, 714 S. Hampton Road—WOodlawn 2235 Emerg. Phone: WOodlawn 2235
HERBER THEATRE EQUIP., 408 S. Harwood St.—RIverside 3553
MODERN THEATRE EQUIP., 1916 Jackson St.—RIverside 5009 Emerg. Phone: WH 6-2547.
NATIONAL THEATRE SUPPLY, 300 S. Harwood St.—RIverside 8-2135
S. W. THEATRE EQUIP., 965 Slocum St.—RIverside 7-3571

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Br. Mgr.: Paul Short. Sls. Mgr.: Alfred J. Delcambre. Office Mgr.: Walter A. Steadman. Sales: Russell Baker, Milton Lindner, Whit Boyd.

• *Signs, Advertising and Printing*

DUNCAN POSTER SERVICE, 2029½ Jackson St.—RIverside 2-3173
EVANS PRINTING & POSTER CO., 2308 Live Oak St.—RIverside 6353
NATIONAL SCREEN SERVICE, 2012 Jackson—RIverside 7-8315
S. W. POSTER SERVICE, 2029½ Jackson—STerling 1857

• *Messenger Services*

FILM EXPRESS AGENCY, 1904 Young St.—PRospect 4361
FILM FORWARDING AGENCY, 2024 Jackson St.—RIverside 3807
LIBERTY FILM LINES, 2024 Jackson St.—RIverside 3807, PRospect 7600
NEWS FILM AGENCY, 2024 Jackson St.—RAndolph 8191
MORGAN EXPRESS, 2021 Young St.—PRospect 1594
TEXAS FILM SERVICE, 1808 Canton St.—EMerson 2117
G. A. WHITE EXPRESS, 1904 Young St.—PRospect 6603

• *Service Companies*

ALTEC SERVICE CO., 2008 Jackson St.—STerling 2534
RCA SERVICE CO., 1907-11 McKinney Ave.—RIverside 1371

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Exhibs Face Arrest For "Fast Buck" Shows

Dayton, O.—A print of "Garden Of Eden" was confiscated on the fourth night of the showing at the Sunset Cruise-In here and three men were charged with violation of the year-old state law which provides stiff penalties for the showing of "obscene" films. Warrants were issued for the arrest of Sylvan Rothschild, trustee and general manager; Gary Gammell, manager; and John Holokan, projectionist, after Detective William R. Thompson, of Sheriff Bernard L. Keiter's office, stopped the show and confiscated the print.

Some 800 persons were in the audience when Thompson stopped the show, and it was estimated that 8000 had seen the picture in the first three nights of the run. Maximum penalty is $5000 and six months in jail.

Holokan was released on $2500 bond. Attorneys for Rothschild and Gammell were to arrange bonds for their clients. This is the second arrest under the new law. Richard Kline, manager, Lorain Drive-In, Lorain, O., was fined $500 for exhibiting "Teaserama" last fall.

At Massillon, O., Frank J. Nemeti, manager, Stark Drive-In, was charged with violation of the same law following confiscation of a print of "Elysia" and a short subject, "Nature Girl." Bond of $1500 was posted by Skirball Brothers, owners of the drive-in. "Elysia" was described as a "semi-documentary account of life in a California nudist colony."

Texas Film Producers Ready Studio Facilities

DALLAS—The new Film Corporation of America, a Texas corporation formed to produce motion picture and television films and headed by Felix C. Tanco, formerly of Hollywood, has set up temporary offices here pending completion of its main studios sometime next year. Plans are going ahead for the building of complete studio facilities here for 16mm. and 35mm. black and white and color processing.

Chairman of the company's board of directors is Leo Carrillo. Other associates in the company include Ed Tanco, E. A. Hicks, Harry Preston, Tom Sample, and Tony Halachoulis.

Florida Exhib Group Prepares Convention

Jacksonville—Highlighting the eighth annual convention of the Motion Picture Exhibitors of Florida here at the Hotel Roosevelt next week will be talks by industry leaders Si H. Fabian, TOA treasurer, New York; Sam Pinanski, COMPO presiding officer, Boston; Herman Levy, TOA general counsel, New Haven; Ernest Stellings, TOA president, Charlotte; Irving Mack, Filmack Trailer Company, Chicago; Carl Mabry, MPA president; and regional leader Louis J. Finske, of this city, president, Florida State Theatres; Mitchell Wolfson and Van Myers, Wometco Theatres, Miami; Georgians Tommy Thompson, Nat Williams, and Ronnie Otwell; Judson Moses and Fred Hull, MGM; and MPEOF president Elmer Hecht of Miami.

Headline entertainer at the convention will be George Jessel and music will be supplied by the Johnny Jelinek Orchestra. The program will consist of four business sessions, including forums and workshops on concession sales and buying, advertising, promotion programs for new motion pictures, and theatre public relations and publicity.

Sponsoring leading events on the program are the Coca-Cola Company, Nehi Bottling Company, Filmack Trailer Company, Alexander Film Company, Motion Picture Advertising Company, Benton Brothers Film Express, National Theatre Supply, Southeastern Theatre Supply, United Theatre Supply, Joe Bornstein, Inc,. Wil-Kin Theatre Supply, and Dixie Theatre Service and Supply.

Convention chairman is Horace Denning, local TOA vice-president, who has been assisted by exhibitors Sheldon Mandell, Bill Beck, Betty Loop, Tom Kelly, Carl Carter, Jesse Marlowe, George Krevo, Bob Heekin, Bob Cornwall, Danny Deaver and Clint Ezell, and by MGM branch manager Fred Hull. The social program will feature three cocktail parties, two luncheons, a buffet dinner, and a president's banquet, in addition to dances and a free tour of the Jacksonville Fair at the Gator Bowl, sponsored by the Variety Club and the WOMPI.

Denning said that the MPEOF gatherings will constitute the most lavish industry convention ever held in Florida. MPEOF is now the largest affiliate of TOA, he stated.

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future plans. . . . John and Bill Selby, Selby Industries, Akron, O., were in to attend the metal industry convention. . . . Manny Stutz relinquished his lease on the Standard, where he was presenting exploitation pictures. The theatre is now closed. . . . Nate Schultz, head, Selected Theatres, confirmed the sale of the Maple Heights Theatre Building, containing the theatre, two stores, and a suite of rooms, to the Janda Furniture Company, which will remodel the property for a furniture store.

Dallas

The Midway has been closed. It was in operation for the past 35 years, originally having been opened by the late R. D. Suddurth and later sold to the late C. R. McHenry, who disposed of his interests to the Robb and Rowley Circuit. . . . C. D. Leon's Hampton Road Drive-In which lost its marquee in a recent storm, has replaced it with a new one. . . . Tom Caraway, owner and operator, Valley Film Service, has purchased the Texas Film Service from Paul Dahlman. S. A. Lacy has been named general manager of both companies. . . . Altec Service Corporation has closed its offices here, according to C. J. Zern, southwestern division manager. All billing and accounts will be handled out of the New York office. Zern will remain here and all Altec sound engineers will remain at their present addresses. . . . Ronald Martin, who heads Liberty Film Lines here, has moved his operation into new offices at 1808 Canton. Martin will serve as general manager of the Texas Film local office at the same address, with J. C. Housewright as office manager and A. B. Murphy as traffic manager. . . . Ernest F. Herber, operator, Herber Equipment Company, celebrated his 35th year in the business. . . . Reconstruction on the South Loop Drive-In screen tower has been started, and work was expected to be complete last week. Adelman and Sachs, owners, completed arrangements with National Theatre Supply.

Des Moines

The Elma, Ia., Commercial Club has voted to reopen the Elma there. The former manager, Neal Mullineaux, will operate the house until other arrangements are made. . . . Pat Elliott, Hastings, Neb., has been named manager, Ingersoll, Des Moines. . . . Bob Gray, Des Moines, has reopened the Dows, Dows, Ia.

Detroit

Allied Theatres of Michigan announced the abolishment of the paid office of executive secretary, held by Ernest Conlon. Conlon, it was said, would continue his association with the exhibitor group as a consultant on legal and legislative matters on a free basis. . . . Theatre Equipment Company, Toledo, O., closed its offices in the Film Exchange Building here. . . . Charles Lenenschmidt sold the Cheboygan Drive-In, Cheboygan, Mich., to John McClelland. . . . Al Light, Jam Handy, sustained a heart attack and was recovering in Ford Hospital.

Houston

Leon Corning has been appointed by Manley, Inc., to represent the firm in the south Texas area, including Houston and the Rio Grande Valley. . . . Harry Ballance, southwest division manager, 20th-Fox, and Mark Sheridan, southwest district manager, were visitors. . . . Services were held in Greggton, Tex., for Mrs. Mamie Griffith, mother of Harold Griffith, Tidwell Drive-In. Mrs. Griffith had assisted her son in the operation of the drive-in since its opening. . . . Mrs. Jackie Drews has replaced Maureen McKay as secretary to office manager Bill Keith, 20th-Fox. New biller at the exchange is Mary Lou France. . . . Jewel Godwin has been named cashier, Wayside, according to L. E. Newton, manager. Miss Godwin was formerly candy girl and replaces Lucille Gremillion, who has moved to the local city office of the Interstate Circuit. . . . Local Interstate theatres, in conjunction with the Houston Press, Columbia Pictures, and KGUL-TV, Galveston, Tex., will hold a Houston Golden Girl Contest in conjunction with the opening of Columbia's "The Solid Gold Cadillac" in the Majestic.

Jacksonville

Paul Harrison, RKO executive, Atlanta, came in to call at circuit booking offices and to confer with R. Cam Price, RKO branch manager. . . . A farewell party for FST's Margaret Haddaway was held in Winter Park, Fla., before she left for Oakland, Cal., to wed William Stokes. . . . An A. C. Lyles Day was planned at Jackson High School for the assistant producer at Paramount's "The Mountain," who was formerly an usher in the local Florida. . . . Concurrent with the first run of 20th-Fox's "Between Heaven And Hell" in the Florida, Terry Moore spent a day here.

STUDIO SURVEY

The Editor Speaks

WITH "War And Peace," "Giant," "The Ten Commandments," and "Raintree County" the day of the marathon motion picture is upon us. It therefore becomes important whether to "capture" the audience via the grind showings, or "captivate" them via the road show principle.

PAUL MANNING

I SAT THROUGH the first two named above without an intermission. My personal reaction was that of having been someone's captive for too long a stretch. Even though both pictures engrossed, it is too much to expect of the average eyes, mind, and emotion. To sit in one seat from three to four hours is a h--- of a long time!

AT THE PRESS showing of "The Ten Commandments," Paramount wisely allowed an intermission of 10 minutes. This break could have easily been stretched to 15 or 20 minutes to allow for the purchase of much needed refreshments, illustrated programs, etc. This in itself could provide high extra income which the grind policy precludes.

"GONE WITH THE WIND" set quite a precedent as a road show. This two-a-day lends prestige to the show, thus the attending of such a film seems like an occasion. The intermission affords the patron a "breather" to refresh himself and recover comfortably, so that the remaining portion of the picture will be more enjoyable.

"GONE WITH THE WIND" and the current phenomenon, "Cinerama," have both done just great on the two-a-day deal, with intermissions. This, then, may be the way to keep the public coming longer, and going away happier. The latter is the keynote of any success story.

Paul Manning

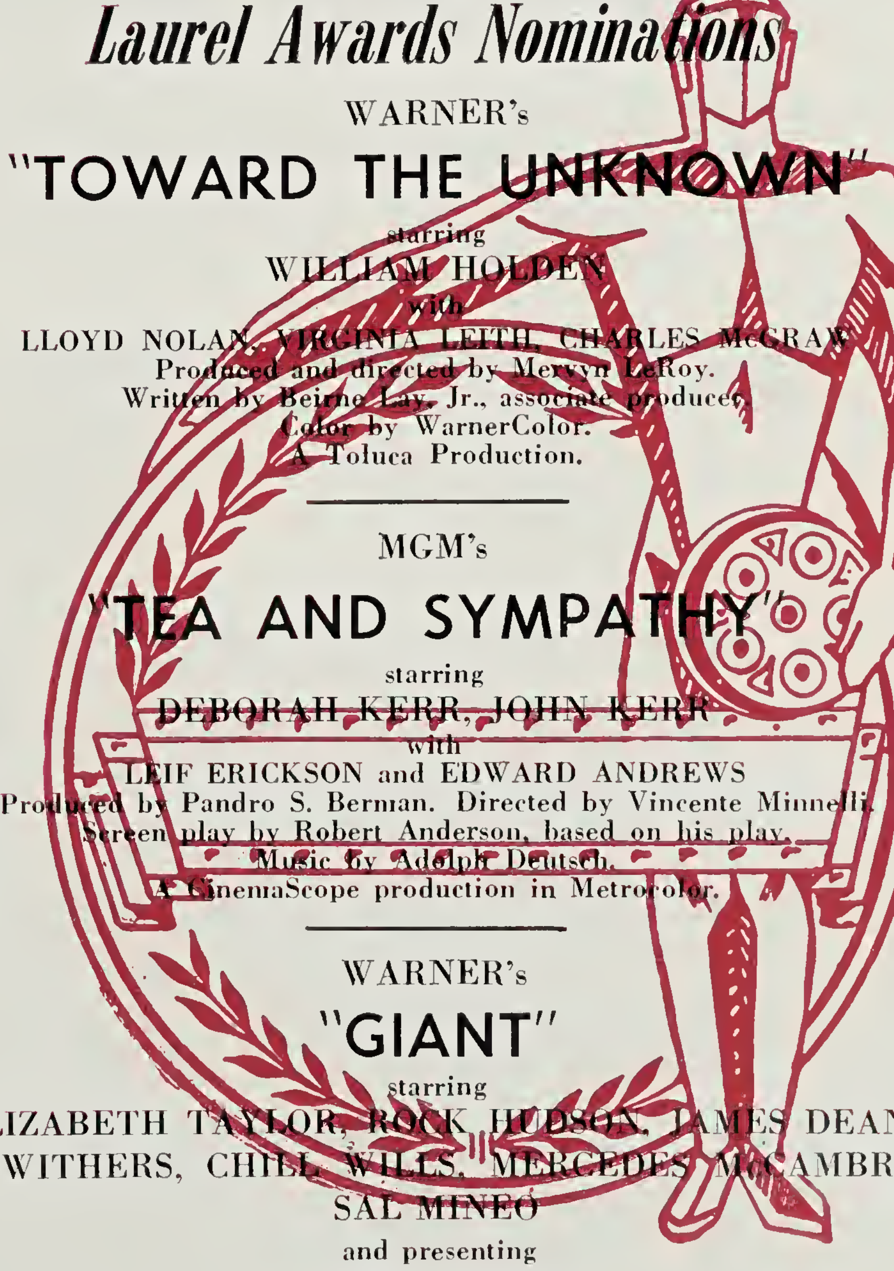
STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 11 **October 24, 1956**

Motion Picture Exhibitor Laurel Awards Nominations



WARNER's

"TOWARD THE UNKNOWN"

starring
WILLIAM HOLDEN
with
LLOYD NOLAN, VIRGINIA LEITH, CHARLES McGRAW
Produced and directed by Mervyn LeRoy.
Written by Beirne Lay, Jr., associate producer.
Color by WarnerColor.
A Toluca Production.

MGM's

"TEA AND SYMPATHY"

starring
DEBORAH KERR, JOHN KERR
with
LEIF ERICKSON and EDWARD ANDREWS
Produced by Pandro S. Berman. Directed by Vincente Minnelli.
Screen play by Robert Anderson, based on his play.
Music by Adolph Deutsch.
A CinemaScope production in Metrocolor.

WARNER's

"GIANT"

starring
ELIZABETH TAYLOR, ROCK HUDSON, JAMES DEAN,
JANE WITHERS, CHILL WILLS, MERCEDES McCAMBRIDGE,
SAL MINEO
and presenting
CARROLL BAKER
Produced by George Stevens and Henry Ginsberg. Directed by George Stevens.
Screen play by Fred Guiol and Ivan Moffat, from the novel by Edna Ferber.
Music composed and conducted by Dimitri Tiomkin.
Color by WarnerColor.

SIX REASONS for our claim that . .*

There have been some change

1 • **MOTION PICTURE EXHIBITOR** *alone* **showed an INCREASE in *"Average Total Paid Circulation"* with 117 MORE than six months ago.**

(Publication "A", 214 LESS; Publication "B", 753 LESS; Publication "C", 110 LESS)

2 • **MOTION PICTURE EXHIBITOR** *alone* **showed an INCREASE in *"Theatrical Exhibition-A" (Theatres and Theatre Executives)* with 80 MORE than six months ago.**

(Publication "A", 340 LESS; Publication "B", 431 LESS; Publication "C", 291 LESS)

3 • **MOTION PICTURE EXHIBITOR** *alone* **showed an INCREASE in *"Total Theatrical Exhibition" (All kinds)* with 82 MORE than six months ago.**

(Publication "A", 301 LESS; Publication "B", 319 LESS; Publication "C", 328 LESS)

4 • **MOTION PICTURE EXHIBITOR** *alone* **showed an INCREASE in *"Total Paid Circulation in the United States"* with 39 MORE than six months ago.**

(Publication "A", 384 LESS; Publication "B", 801 LESS; Publication "C", 217 LESS)

P. S. We thank the Theatremen whose READERSHIP made the abov

made in Trade Paper Readership!

5 • MOTION PICTURE EXHIBITOR *was tops*

during the past six months with 56.7% of all Net Paid Subscriptions purchased at *"Basic Authorized Prices" or "Prices Higher Than Basic" (as compared to special 50% discounts, etc.).*

(Publication "A", 54.8%; Publication "B", 19.7%; Publication "C", 30%)

6 • MOTION PICTURE EXHIBITOR *was nearly tops*

during the past six months with 94% of all Net Paid Subscriptions purchased directly *"By Mail to the Publisher" (A voluntary method as compared to the possible high pressure of agents, field selling staffs, and other personal solicitations).*

(Publication "A", 74.9%; Publication "B", 96.8%; Publication "C", 81.2%)

*All of the above are mathematical conclusions drawn by the clerical staff of MOTION PICTURE EXHIBITOR from a contrast study of all pertinent A.B.C. Publisher's Statements, for the six month period ending June 30, 1956 as compared to the preceding six month period ending December 31, 1955. We are prepared to justify them, by delivering a set of all A.B.C. releases specified, and by spot-checking the results, at the desk of any qualified inquirer.

DON'T ACCEPT THESE "SIX REASONS" ON FAITH. MAKE US PROVE THEM!

REASONS" an actuality! — JAY EMANUEL PUBLICATIONS, INC., 246 N. Clarion St., Phila. 7, Pa.

Meet Jessie Royce Landis

THE NAME of Jessie Royce Landis on the credits of a motion picture always assures us of at least one distinguished performance.

MISS LANDIS, soon to be seen in the new RKO comedy feature, "I Married A Woman," with George Gobel and Diana Dors, possesses that brilliant type of personality which projects itself mightily from the screen. Her smash role in Hitchcock's "To Catch A Thief" won for her the coveted Laurel Award. The film buyers of the nation selected her as one of the five best supporting actresses of the year. She was accordingly presented with the handsome bronze Laurel Plaque which annually goes with this honor.

SOME OF THE PICTURES which have boasted Miss Landis as a star have been "Mr. Belvedere Goes To College," "It Happens Every Spring," "Mother Didn't Tell Me," "My Foolish Heart," "The Swan," and the forthcoming "The Girl He Left Behind."

THIS EDITOR has found Miss Landis superbly fitted to each role she has played, which is one way of saying that the talents of this fine actress have enabled her to fit herself into any required characterization. The director fortunate enough to have her services for a picture, or stage play, can depend on that particular role being filled to his complete satisfaction. This lady has what it takes to make a simple word, gesture, or glance take on dramatic meaning. And, when it comes to comedy, broad, narrow, or what have you, just wait 'til you see "I Married A Woman."

BORN IN CHICAGO one bright November day, Jessie Royce Landis trained originally for a singing career. Although she did develop a fine soprano voice, she felt that acting on the legitimate stage was her forte. However, her father, a musician, was determined that she concentrate on a singing career. Torn between dutiful obedience to her parent and her ever increasing love for play acting, she worked hard at both. It was all happily settled when Broadway producer John Golden brought a play to Chicago and selected her for the understudy, not only for the female lead, but for every female role in the show. Such a demonstration of talent, enegry, and enthusiasm broke down her father's objections and won his blessing! So, little Jessie was on her way to become an internationally celebrated actress.

MISS LANDIS is a gypsy at heart, and between engagements she hops a plane, train, automobile, or steamship for whatever spot on the globe that may beckon her at the moment. Being a stay-at-home isn't what makes a great actress, thinks she. Mingling with many different kinds of people, from all corners of the globe, knowing them and understanding their way of life, this is what makes a person grow.

IN SUMMING UP, we are indeed happy that Jessie Royce Landis chose the theatre as a life's work, that she comes to Hollywood every now and then for a choice part, and that she is a gypsy, which continues to make her a more attractive personality—P. M.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Paramount's "The Ten Commandments"

The story of "The Ten Commandments" has been told for over two thousand years, by every tongue, by every race, color, and creed. It is the judgment scale of God.

Human reasoning states that when a person reaches a summit of achievement, a work which benefits all mankind, that this is what "he was born to do!" This must, and undoubtedly will be now said of Cecil B. DeMille, whose untiring genius has brought to the world one of its greatest motion pictures, "The Ten Commandments."

From this day forth, the hundreds of millions of human beings throughout the civilized world who will be privileged to see this screen miracle will see, for the first time, the sight, sound, and greatness of God's handiwork, as depicted by His humble worker, Cecil B. DeMille. The opening up of the Red Sea becomes a monumental experience which will never be erased from memory. The Exodus of the Jews from over 400 years of bondage presents a scene of magnitude which turns back the pages of time so effectively that one feels an "on-the-scene" observer.

It is no secret that "The Ten Commandments" called for the expenditure of some $13,500,000, making this the most expensive motion picture ever made. But, to make a motion picture of God's greatest message, DeMille knew he must make his greatest picture. This, in our opinion, has been done.

It would take many reams of space to accord deserved recognition to the many superb actors, actresses, cameramen, art directors, writers, researchers, technical workers of all departments, etc. A huge Laurel to them all! We know that, with the passing years, they will come to regard their participation in "The Ten Commandments" as more than just a job: as an uplifting spiritual inspiration.

Everyone must, and will, see Cecil B. DeMille's "The Ten Commandments," which is indeed Paramount's pinnacle of pinnacles, the fulfillment of their honored trademark!—P. M.

Seen above are three scenes from Paramount's Technicolor-VistaVision spectacle, "The Ten Commandments," and the man whose dream culminated in this entertainment achievement of a lifetime, producer-director Cecil B. DeMille.

New Drive-In Opened By Arizona Company

PHOENIX, ARIZ.—The Tab Drive-In, 4227 West Indian School, opened last week. The spot is owned and operated by Hi-Plains Picture Company, in which Wayne Arnold, Everett Toomey, and Marvin Bell are partners.

The new ozoner is equipped with a wide screen and the latest sound equipment. Six playground units for children are being built and a snack bar is included in plans.

Milwaukee

Balaban Brothers, Chicago, will take over local radio station WRIT before the end of this year. . . . Gran's Oriental installed a new screen, while the circuit's Tower is getting a new roof. . . . George Levine was reported planning to close Fox's Grace. Levine also operates the Pearl and Layton. . . . Walter A. Baier, Fort Theatres, Fort Atkinson, Wis., was reported ill. . . . Irving J. Vincent, 45, operator, Grand, Oconton Falls, Wis., died after a long illness. . . . Marcus Theatres president Ben Marcus was understood to be one of four Wisconsin business men joining a $50 million syndicate which will build a new city near West Palm Beach, Fla. . . . C. C. Noecker, operator of the city-owned Auditorium, Durand, Wis., has asked rental reduction from the city. Poor film patronage caused him to close the theatre in September. . . . Al Frank, Fox Wisconsin division manager, and Al Camillo, buyer and booker, attended the National Theatres annual convention at Phoenix, Ariz.

Minneapolis

Ted Mann., operator, World Theatres in the Twin Cities, is spending $75,000 to remodel his Orpheum, Dubuque, Ia. Work is being supervised by Liebenberg and Kaplan, Minneapolis theatre architects. . . . Marvin Maetzold, head booker, Columbia, was one of four men chosen in the state by Royal Arch Masons for outstanding work in their respective lodges. He was given a citation. . . . Dick Shack is the new assistant in the advertising department, Minnesota Amusement Company. . . . D. B. Stoner, Paramount central division sales manager, was in for a sales meeting. . . . Ben Marcus, Columbia midwest district manager, was in on a routine visit.

New Haven

Latest information regarding the new National Film Service Building in Hamden, Conn., is that it may be ready for occupancy in the spring. . . . The Strand, Seymour, Conn., had Columbus Day show, with T. V. Tomlin on stage for the kiddies. Sponsors included the Seymour Trust Company, Seymour Distributors, and the Seymour Appliance Center. . . . Tony Masella, manager, Loew's Palace, Meriden, Conn., was elected president, Unison Club, Meriden, which is composed of civic, business, and professional people.

SUNDAY
PILLARS OF THE SKY
PILLARS OF THE SKY
DOROTHY
LER-MALONE

Charley Pincus, manager, Esquire, Stockton, Cal., recently donned full Indian regalia to help call attention to his opening of U-I's "Pillars Of The Sky."

HARTFORD, CONN., NEWS—Albert M. Pickus, owner, Stratford, Stratford, Conn., and a vice-president, TOA, opened a new refreshment stand in his theatre, with orchids going to first 100 ladies and cigars to first 100 men. . . . Livio Dottor, manager, Plainville Drive-In, will be married to his cashier, Joan Scricca, in February. . . . Charlene Landers has joined Bercal Theatres, Inc., Hartford, as executive assistant. She will assist Bernie Menschell and John Galvocoressci. . . . Anthony Masella, manager, Loew's Palace, Meridian, Conn., has been elected president, Unison Club there.

New Orleans

Allied Artists held a special screening of "Friendly Persuasion" in the Imperial. . . . Eddie P. DuGuisson acquired ownership of the Rose, Franklinton, La., from W. P. Mulina and renamed it the Hollywood. . . . Mississippi Secretary of State Heber Ladner issued a certificate of incorporation to Ripley Amusements Corporation, Ripley, Miss., which listed capital at $12,000. . . . Starlets Betty Uitti, Theona Bryant, and Marjorie Hellen were in to boost "The Opposite Sex" prior to its opening in the Joy. . . . Center cashier Anna Schenck returned to her post following major surgery.

New York

Eight months after reorganizing his own production company, Gerald Auerbach, president, Gerald Productions, has had to take over the entire sixth floor at 421 West 54th Street in order to accommodate his mushrooming production schedule. When alterations are completed, the enlargement will have tripled editorial facilities and executive offices. Also under construction is a large shooting stage and provision has been made for a client's room. . . The Criterion is closed and being prepared for the Nov. 9 world premiere of Cecil B. DeMille's "The Ten Commandments." Charles B. Moss, executive director, said over $100,000 is being spent on the remodeling job.

Excelsior Pictures president Walter Bibo announced acquisition of the Linda Darnell starrer, "Daughters Of Darkness," for immediate naticnal release. . . . Funeral services were held in Morristown, N. J., for Thomas J. Madden, brother of Matt Madden, Loew's Theatres assistant treasurer. . . . Pathe Pictures forthcoming News Magazine of the Screen will feature pictures of the derelict Andrea Doria lying beneath the sea off Nancuket, Mass., it was announced by the company. . . . Producer Sam Spiegel returned from Ceylon, where he supervised initial production of "The Bridge Over The River Kwai." . . . Ladislao Vajda, European

New Orleans Variety Elects Plitt Chief

New Orleans—Henry G. Plitt, president, Paramount Gulf Theatres, Inc., was elected chief barker, Variety Club, Tent 45, at a meeting in the club's headquarters recently. Other officers named include Harold F. Cohen, president, Harold Cohen Enterprises, first assistant; George Nungesser, Allied Artists field representative, second assistant; Carl Mabry, MPA president, dough guy; and William Briant, 20th-Fox branch manager, property master.

Elected to the board at large were Maurice Barr, vice-president, Paramount Gulf Theatres; Joel Blustone, president, Films Afloat, Inc.; Roy Nicaud, southeastern representative, Distributors Corporation of America; Irwin Poche, professor of Athletics, New Orleans Athletic Club; Dan Branden, general manager, Transway, and president, Film Inspection Service; and Don Stafford, president, Dixie Theatres Corporation. The new officers will assume their duties Jan. 1, 1957.

It was announced at the meeting that a goal of $160,000 will be set for the Cerebral Palsy Drive, the principal civic activity sponsored by the club. Plans for the International Variety Club convention to be held here April 3-6, 1957, were discussed also.

CLOSED TODAY!
FOR
PRESS PREVIEW
(INVITATION ONLY)
GEORGE STEVENS
GIANT
EDNA FERBER
WARNER BROS
MOBY DICK
RESUMES TOMORROW
FRIDAY at 9:30 A.M.

Among those attending the recent press and exhibitor preview of Warners' "Giant" at the Criterion, New York, were, left to right, Jules Lapidus, Warners eastern and Canadian division sales manager; Ed Hyman, vice-president, UPT; Charles Smakwitz, SW zone manager in New Jersey; John Berke, buyer, Skouras Theatres; Ben Abner, Warners metropolitan district manager; Henry Ginsberg, associated with George Stevens in the production of the film; and Roy Haines, Warners general sales manager.

Drive-In Show Halted On Obscenity Charges

Scranton, Pa.—State Police and County authorities last week raided the Ideal Drive-In, Newton Lake, Pa., halted the show, seized some alleged obscene films, and arrested the manager, Martin Blumenstein, who was released on $500 bail. Herbert Nitke, Binghamton, N. Y., is said to be operator of the outdoor theatre, but he was not present when the raid was made. Blumenstein is charged with violating provisions of Section 528, Pennsylvania Penal Code, covering "obscene or sacrilegious exhibitions." Conviction can bring a fine of $500, or a one-year prison sentence, or both.

Eight reels of film were confiscated as evidence. The show consisted of three advertised subjects, "Undercover Girls," "Blondes For Sale," and "Bare Facts." The raid took place at 10 p.m., and it was stated that 152 paid admissions had been recorded at that time. Police charged that although "Adults Only" was used to advertise the show, there were juveniles in attendance.

District Attorney C. M. O'Malley said the raid was the result of complaints about the type pictures shown this summer at the Ideal. During the investigation, authorities conferred with the Scranton Catholic Diocese, whose newspaper, The Catholic Light, had placed the drive-in on its index on nine different occasions during the summer.

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director, was here for the premiere of his Spanish-made "Marcelino" in the Fine Arts.

Philadelphia

The Stanley Warner 69th Street and Terminal, to get acquainted with newcomers in the surrounding communities, are issuing cards bearing a map showing location of the theatres and surrounding parking area, inviting the recipient to be their guest. . . . Irving Blumberg, Warner press representative, took Jerry Gaghan, Daily News; Barbara Wilson, Inquirer; and Wayne Robinson, Evening Bulletin, to the premiere of "Giant" in the Roxy, New York, along with six newspaper people from Washington, Richmond, Va., and Baltimore, Md. . . . Jack Jaslow is area distributor for the French-made "Rififi." . . . Harry Brillman, Screen Guild, is confined to Presbyterian Hospital. . . . Motion Picture Associates of Philadelphia held the annual election of officers at 250 North 13th Street, at which time a fund raising drive, to terminate with the premiere of Paramount's "The Ten Commandments" in the Randolph, Nov. 25, was launched.

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500-seat Topton in Topton, Pa. Only theatre in town of 2500 population. Complete in every detail with air conditioning, CinemaScope screen, modern new front. Apartment in theatre building also available with lease. Perfect for family type operation. For details write

EARLE THEATRE, Allentown, Pa.

Steve Allison, Philadelphia's favorite radio night-owl commentator, recently interviewed William Holden in connection with Warners' "Toward The Unknown."

The Wheatland Building, Lancaster, Pa., which includes the Earle Hotel and the SW Hamilton, has been sold and may be razed. The theatre is scheduled to close on Dec. 12. . . . Warners division manager William Mansell is in Chestnut Hill Hospital as a result of a lawn mower running over his foot. He has three fractures.

SCRANTON, PA., NEWS—Al Frangelli, manager, Circle Drive-In, made arrangements to hold two benefit performances with proceeds turned over to the current Lackawana County United Fund Drive.

Pittsburgh

The Friday Family nights were reinstated by the Variety Club, with the Bill Burnses and the Ray Scotts as hosts. . . . Tom Hickes, Jr., managing the family's Aldine, Saxon, Pa., said that his father is under treatment for ulcers. The senior Mrs. Hickes died last November. . . . The new Route 40 bridge at Sunset Beach Drive-In, east of Claysville, Pa., has been opened to traffic. The span replaced the bridge washed out by flash floods early this year. . . . Mrs. Ray Ayrey, wife of the SW contact manager, underwent surgery in St. Francis Hospital. . . . Cecil B. DeMille will be here in advance of the opening of "The Ten Commandments," probably in the Nixon. . . . Ruth Gorcynsky, Stanley chief of service for 15 years, now is the SW circuit's assistant shorts subject booker. . . . Jay Michael, WCAE deejay, presented a disk jockey stage show in the State, Uniontown, Pa., and Regent, Beaver Falls, Pa.

Two Exhibs Protest Five Per Cent Tax

McKeesport, Pa.—Two theatre operators recently asked the city to take no encores on its five per cent amusement tax next year. Louis Fordan, SW Memorial and Victor, and William Weiss, Capitol and Liberty, pleaded for repeal of the levy with the warning that McKeesport soon will be reduced to two motion picture houses on partial operation.

To bolster the request, Fordan reminded city officials that the federal government, in an effort to revive theatre patronage, lowered taxes on tickets up to 90 cents in price. He added that Clairton, Pa., removed its amusement tax a year ago, and that Duquesne, Pa., has sought no revenue by this method. "Our expenses have gone up continuously, and we've been dealt a double blow by television and drive-in theatres. Weiss is giving up his lease on one theatre . . . and I'll be closing the doors of another next month. Where once you had eight theatres in town, you'll soon have only two, and we'll be forced to operate those only from six p.m. on," said Fordan.

McKeesport has collected $11,500 this year and controller John L. Ludie said that this count is below normal for this time of year and blamed it in part on bad weather during the summer. The council made no commitment to the theatre men to lift the levy, but said that they would be called in later this year when the budget talks begin.

St. Louis

Missouri-Illinois Theatre Owners will hold next year's annual convention in the Kingsway Hotel here, Sept. 16-17, it was announced by president L. J. Williams. The 1957 convention chairman is Eddie Clark, Metropolis, Ill. . . . The management and operation of the Home, Oblong, Ill., has been taken over by Ben L. Pannell. . . . Recent reports to the effect that Doby B. Stout sold his Midway Drive-In, Fulton, Mo., to E. B. Fritts were erroneous. The Midway Drive-In sold by Stout is located at Fulton, Ky. . . . The Sunset Drive-In, Morganfield, Ky., has been sold by J. S. Corbett and the estate of the late J. A. Van Cleave to Edwin G. Johnson and William P. Humphrey. . . . Emmett Barton was named Times manager, Jack-

RIDE THE BUS
MARILYN MONROE
BUS STOP
NOW FOX
SHOPPERS SPECIAL
ARROW SHIRTS

Eye-catching banners calling attention to 20th-Fox's "Bus Stop," Fox, Philadelphia, are currently adorning some of the bus fleet of the Philadelphia Transit Company as a result of a tieup set with the film company. In addition to banners strategically placed on the sides, front, and back of busses, film crediting cards have been posted at bus stops and intersections as shown on the right.

—Goldman photos.

U-I St. Louis Manager Retires After 28 Years

St. Louis—Harry Hynes, Universal branch manager for the past 10 years and with that company for a period of 28 years, is returning and will be succeeded this week by Tommy Dunn, who has been in the company's sales organization at New Orleans.

Hynes, 66, has been in the film business in various capacities since he started as a theatre usher. Through the years he has a very broad experience, serving in such posts as poster boy, shopping clerk, salesman, booker, district booker, and exchange manager. District manager Robert N. Wilkinson was expected here to introduce Dunn to the sales staff and other personnel of the exchange upon Hynes' withdrawal.

Hynes was guest of honor at a testimonial dinner given by his fellow workers at Rugger's Restaurant, internationally known for its steak dinners. Some 31 persons attended the gathering. Among other gifts, he received an engraved watch.

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sonville, Ill., by Ben H. Montee, El Fran Theatres head, succeeding J. V. Walker, transferred to Marion, Ill.

San Antonio

Johnny Blocker has opened the Circle 81 Drive-In, located on the Laredo Highway. . . . The Twin Screen Drive-In, first of its kind here, was opened by Bob Otwell. It has a 1,200 car capacity. A Serv-O-Matic stainless steel concession stand was installed by Neil Houston, Sr., of Manley. . . . James Bates has been named manager, Circle 81 Drive-In. He formerly was manager of the Trail Drive-In. . . . Funeral services were held here for Daniel C. Quinones, 64, president of the projectionist's local. . . . Rory Calhoun and Victor Orsatti were among the Hollywood stars in for the two-day opening of "Flight To Hong Kong" in the Texas. . . . Ramiro Ayala, projectionist, National, was married to Inez Pachecho. . . . Construction has begun on the new 700 car Fiesta Drive-In, Gainesville, Tex. It will be owned and operated by Gene Hughes, Denton, Tex., who is owner and operator of the Texas, Sanger, Tex. . . . Cliff Lance is the new owner, Palace, Burkburnett, Tex. . . . Doug Naylor, manager, Woodlawn, and Bill Blankenship, manager, Josephine, now are sharing the general manager's duties for the Tom Sumners Theatres, following the recent resignation of Bob O'Donnell.

Joe H. DeAtley has been named manager, Don Drive-In, Port Arthur, Tex., according to L. H. McKibbon, city manager, Jefferson Amusement Company. DeAtley replaces Bentley Davis. . . . A new 80 by 40 screen has been installed at the Kilgore Drive-In, Kilgore, Tex., according to Benton Bazer, manager. Knox Lamb is city manager of the three theatres, Grim, Texan, and the drive-in operated there by the Kilgore circuit. . . . Fred Smith, Houston, has been named general manager, Crescent and Tower Twin Drive-In, Abilene, Tex., owned by Rudy Erickson.

Sherman L. Hart has been named manager, Town and Country Drive-In, Abilene. Hart was manager of the Starlite, Tyler, Tex.

FUNLAND
FUNLAND

Taking advantage of an unusual opportunity recently to plug MGM's "High Society" in St. Louis, Loew's State manager Frank Henson and MGM field representative Bernie Evens set up this display at the main entrance of the Mid-American Jubilee.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

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CIRCUIT POSITION WANTED as assistant office manager, booker or buyer. Age 30, 10 years' experience all phases. Manager two theatres, assistant to owner. Best references. **BOX B1010, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

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Motion Picture Exhibitor
246 N. Clarion St., Philadelphia 7, Pa.

Arthur Enterprises Sets New Operations

St. Louis—Harry G. Arthur, Jr., president, Fanchon and Marco, Inc., Hollywood, arrived here last fortnight to confer with his brothers, Edward B. Arthur, James H. Arthur, and David G. Arthur, concerning the operation of the local theatres which were to pass shortly from Fanchon and Marco to Arthur Enterprises, Inc., which was in the final phases of its formation.

In the reorganization of the circuit, Marco Wolff and his sister, Fanchon Simon, vice-presidents, and their families will sell their stock holdings to the corporation which, in turn, is to transfer to Wolff and Mrs. Simon the Baldwin and Paramount, Los Angeles, who acquire also the use of the name Fanchon and Marco. Wolff is selling also his interest in the Cabart Theatres Corporation, Long Beach, Cal., to Arthur Enterprises. Milton B. Arthur is president and James H. Arthur secretary of Cabart, which operates convention and outdoor theatres in Southern California.

Arthur Enterprises, Inc., will be wholly owned by the Arthur brothers and members of their families. In this city, the new corporation will replace Fanchon and Marco as the parent company of the St. Louis Amusement Company and other subsidiaries of F and M which hold leases on the Fox, St. Louis, Missouri, and Ambassador first-run houses and 26 other situations. The ovevrall pattern of F and M operation of the circuit will be followed and no major changes in personnel were anticipated.

Tex Ritter and Preston Foster were highlights at the West Texas Fair at Abilene, Tex. . . . Louis Novy, head, Trans-Texas Theatres, announced that he is closing the Bell, Temple, Tex. . . . Frank Zimmerman has announced that the King Drive-In, San Marcos, Tex., is being closed. . . . The brick screen tower at the Elmwood Drive-In has been widened and a new screen installed, according to Mrs. Ruth Likins, owner.

San Francisco

The National Film Service depot here will do backroom work for Paramount, it was announced recently by NFS president James P. Clark in New York. . . . Mervyn Le Roy, producer-director of Warners' "The Bad Seed," emphasized the industry's need for new talent in the course of recent interviews here. . . . Elisabeth Mueller was to be here to exploit her first American-made film, MGM's "The Power And The Prize."

Seattle

John B. McCullough, director of technical services, Motion Picture Association of America, was in from New York inspecting branches for Eric Johnston. . . . Mrs. B. F. Shearer entertained the Women of Variety Club Auxiliary, at a tea in her home. . . . Patricia Spear is the new receptionist, 20th-Fox, replacing Sonja Johnson, who has been transferred to the billing desk. . . . Patricia Bonnell, formerly biller, 20th-Fox, has been moved to be assistant cashier, replacing Joanne Peterson, resigned. . . . Robert Fitzhough, has been named assistant manager, Sterling's Gateway, Kirkland. John Adams, whom he replaces, has returned to teaching. . . . Pat Flink, assistant manager, Sterling's Northgate, has returned to private business and the spot is filled by Earl Wisner, Jr. . . . Foster Blake, district manager, Universal, was in for several days, accompanied by his wife. . . . Mrs. Pauline Hevel, Empire, Tekoa, was on The Row with her daughter for some buying and booking.

MGM recently held a special showing of "Lust For Life" at the Academia, Washington, and among the notables in attendance were, left to right, Gerald G. Wagner, general manager, Lopert Washington Theatres; Mrs. Archibald G. Wenley and her husband, who is director, Freer Gallery of Art; Eric Johnston, president, MPA; G. L. Metha, Ambassador of India; Mrs. John Walker and her husband, who is director, National Gallery of Art; and Mrs. Leonard Carmichael and her husband, who is secretary, Smithsonian Institute.

Tax Reduction Hailed By Tacoma Exhibitors

TACOMA, WASH.—This Puget Sound city received a financial shot in the arm earlier this month when the City Council voted to abolish the five per cent tax, in favor of a three and one-third per cent tax, on gross admissions.

The action was expected to reduce the city's income from that source from $60,000 this year to $38,000 next year. Will J. Conner, John Hamrick Circuit, a spokesman for the delegation of theatreowners who had been pleading for tax relief, said the cut probably would permit many theatre owners to survive another year. Conner pointed out that King County has voted to abolish the tax and Pierce County may do so shortly.

MOTION PICTURE EXHIBITOR SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Val. 56, No. 26

OCTOBER 24, 1956

Allied Artists

(1954-55 releases from 5501;
1955-56 Releases from 5601)

AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles far better reactlan—81m.—see Dec. 14 Issue Page 4069—(Technicolor)—(CinemaScope). (5531)

ATOMIC MAN, THE—MD—Gene Nelson, Falth Domergue, Joseph Tomelty—Okay pragrammer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

BIG TIP OFF, THE—MD—Richard Conte, Constance Smlth, Bruce Bennett—Far the lower half—78m.—see Jan. 25 issue Page 4089. (5512)

BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay pragrammer far the duallers—66m.—see Jan. 25 issue Page 4089. (5532)

CALLING HOMICIDE—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 Issue Page 4225. (5624)

COME ON, THE—MD—Anne Baxter, Sterling Hayden—Pragrammer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bawery Boys nonsense far usual audience—62m.—see May 2 issue Page 4149. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denlse Alexander—Suspenseful stary of delinquency and squolor needs selling—91m.—see May 2 issue Page 4149 (5614)

DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—Far the lawer half—77m.—see March 21 issue Page 4121—(English-made). (5601)

DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Bays entry—61m.—see Jan. 11 issue Page 4085. (5541)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

FRIENDLY PERSUASION—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Harrar meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

INVASION OF THE BODY SNATCHERS—SFD—Kevln McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue Page 4089—Leg.: B—(Superscope). (5602)

JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Bays entry—61m.—see Nov. 2 issue Page 4053. (5529)

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Gaod pragrammer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

NAKED HILLS, THE—MD—David Wayne, Keenan Wynn, James Borton, Marcia Henderson—Off beat pragram meller—73m.—see Oct. 3 issue Page 4229—(Pathe-Color). (5605)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Camedy has angles—83m.—see June 27 issue Page 4181. (5611)

NO PLACE TO HIDE—D—David Brian, Marsha Hunt, Hugh Corcoran—Far the lawer half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made In The Philippines). (5603)

PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue Page 4085—Leg.: B—(Color by DeLuxe). (5534)

RETURN OF JACK SLADE, THE—OD—John Ericson, Marl Blanchard, Neville Brand—Actlonful, well made western—80m.—see Nov. 2 issue Page 4053—(SuperScope). (5528)

SCREAMING EAGLES—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail ta help program meller—80m.—see Dec. 14 issue Page 4069—Leg.: B. (5535)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interestlng programmer—65m.—see Jan. 11 issue Page 4085. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvln—Heavy lave drama far lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

TOUGHEST MAN ALIVE—MD—Dane Clark, Llta Milan, Anthony Caruso—Lawer half filler—72m.—see Nov. 16 issue Page 4061. (5533)

WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—Far the lower half—75m.—see March 21 Issue Page 4121—(English-made). (5606)

WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelsan Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

YAQUI DRUMS—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lawer half western—71m.—see Sept. 19 issue Page 4225. (5625)

TO BE REVIEWED OR IN PRODUCTION

BRINGING UP JOEY—Huntz Hall, Stanley Clements, Jol Lansing, Bowery Boys.

CANYON RIVER—George Montgomery, Marcia Henderson. (5620)

CRUEL TOWER, THE—John Ericson, Mari Blanchard. (5629)

DRAGOON WELLS MASSACRE -- Barry Sullivan, Mona Freeman, Dennls O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).

FIGHTING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys—Leg.: B. (5623)

HIGH TERRACE—Dale Robertson, Lois Maxwell, Derek Bond.

HOLD THAT HYPNOTIST—Huntz Hall, Stanley Clements, Bowery Boys.

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France).

JEANNIE—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

NOT OF THIS EARTH—Paul Birch, Beverly Garland.

OKLAHOMA, THE—Joel McCrea, Barbara Hale, Glorla Talbott—(Color)—(CinemaScope).

STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Hardina—82m. (5619)

BLONDE SINNER—Diana Dors, Michael Cralg, Yvonne Mitchell. (5635)

YOUNG GUNS, THE—Russ Tamblyn, Glorla Talbatt, Scott Marlowe—Leg.: B. (5622)

Associated

BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediacre meller for the lawer half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue Page 4077. (5502)

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issuel Page 4077. (5501)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lawer half—75m.—see May 30 Issue Page 4165—(Made In England).

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in port (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Camedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Castume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historicol dramo
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdaor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhordt—Ingrid Bergman starrer far art and specialty spats—82m.—see Dec. 28 issue Page 4077—(Mode in Germony)—(English dubbed).

MEN OF SHERWOOD FOREST—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program fiiller—80m.—see May 30 issue Page 4165—(Made in England).

TO BE REVIEWED OR IN PRODUCTION

BLACK TIDE—John Ireland.

HOUR OF DECISION—Jeff Morrow.

UNINVITED, THE—Alex Nichal.

Buena Vista

(Walt Disney)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty af push—81m.—see July 25 issue Page 4189—(Technicolor).

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have ta be sald—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

LITTLEST OUTLAW, THE—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live actlan entry—75m.—see Jan. 11 issue Page 4085—(Color by Technicolor)—(Made in Mexico).

SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Bosket—Reissue shauld da okay—94½m.—see Jan. 11 issue Page 4086—(Technicolor)—(Buena Vista-Disney).

TO BE REVIEWED OR IN PRODUCTION

IF ALL THE GUYS IN THE WORLD—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).

SECRETS OF LIFE—True Life Adventure—(CinemaScope In part).

WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

Columbia

(1955-56 Releases from 801;
1956-57 Releases from 101)

AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 Issue Poge 4149—Leg.: B. (104)

BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue Page 4097. (828)

BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western far the lower half—76m.—see May 2 issue Page 4150. (831)

CHA-CHA-CHA BOOM—MU—Perez Prado and Orchestra, Mory Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in actian—97m.—see Feb. 22 issue Page 4109—(Color by Technicolor)—(English-made). (813)

CROOKED WEB, THE—MD—Frank Lovejoy, Marl Blanchard, Richard Denning—Satisfactary pragrammer—77m.—see Nov. 30 issue Page 4065. (816)

EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemoScope). (101)

FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue Page 4089. (817)

GAMMA PEOPLE, THE—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild Impart far lawer half—79m.—see Sept. 19 Issue Page 4225—(Filmed In England).

HARDER THEY FALL, THE—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

HE LAUGHED LAST—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

HELL'S HORIZON—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue Page 4065. (823)

HOT BLOOD—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

HOUSTON STORY, THE—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Page 4086—Leg.: B. (821)

INSIDE DETROIT—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue—Page 4069. (815)

JOE MACBETH—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue Page 4090—Leg. B—(Made in England). (822)

JUBAL—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

LAST TEN DAYS, THE—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles).

LAWLESS STREET, A—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue Page 4065—Leg.: B—(Technicolor). (814)

LAST FRONTIER, THE—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue Page 4077—(Technicolor)—(CinemaScope). (812)

MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the dualers—73m.—see Sept. 5 issue Page 4197. (106)

1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

ODONGO—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

OVER-EXPOSED—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue Page 4117. (835)

PAPA, MAMA, THE MAID, AND I—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue—(French-made)—(English titles and narration).

PICNIC—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue Page 4069—Leg.: B—(Technicolor)—(CinemaScope). (826)

PORT AFRIQUE—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco).

PRISONER, THE—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 1 4issue Page 4070—(English-made). (825)

REPRISAL—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

ROCK AROUND THE CLOCK—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

SILENT WORLD, THE—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made).

SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

SPIN A DARK WEB—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue Page 4197. (108)

STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

THREE STRIPES IN THE SUN—D—Aldo Ray, Phil Carey, Camille Janclaire—Well-made, interesting entry—93m.—see Nov. 2 issue Page 4053—(Filmed in Japan). (820)

URANIUM BOOM—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue—Page 4117. (837)

WALK A CROOKED MILE—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue Page 4065. (818)

WEREWOLF, THE—MD—Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

WHITE SQAW, THE—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue.

YOU CAN'T RUN AWAY FROM IT—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor).

TO BE REVIEWED OR IN PRODUCTION

BEYOND MOMBASA—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

CUNNING AND THE HAUNTED, THE—Sal Mineo, James Whitmore.

DON'T KNOCK THE ROCK—Bill Haley and His Comets.

END AS A MAN—Ben Gazzara, James Olsen.

FAMILY WAY, THE—Judy Holliday, Richard Conte, Salvatore Baccaloni.

FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad).

GARMENT CENTER—Lee J. Cobb, Kerwin Mathews, Valerie French.

GUNS OF FORT PETTICOAT—Audie Murphy, Kathryn Grant.

INTERPOL—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy).

LAST MAN TO HANG, THE—Tom Conway, Elizabeth Sellars, Eunice Gayson—(English-made).

MAN WHO TURNED TO STONE, THE—Victor Jory, Ann Doran.

NIGHTFALL—Aldo Ray, Anne Bancroft, Frank Albertson.

PHANTOM STAGECOACH, THE—William Bishop, Kathleen Crowley, Richard Webb.

7th CAVALRY. THE—Randolph Scott, Barbara Hale.

RUMBLE ON THE DOCKS—James Darren, Jerry Janger.

SEVEN WAVES AWAY—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England).

SHADOW ON THE WINDOW, THE—Betty Garrett, Phil Carey, John Barrymore, Jr.

STORY OF ESTHER COSTELLO, THE—Joan Crawford, Rosanno Brazzi—(Made in England).

SUICIDE MISSION—Leif Larsen.

TALL T, THE—Randolph Scott, Maureen O'Sullivan.

TOWN ON TRIAL—John Mills, Charles Coburn, Barbara Bates—(Made in England).

27TH DAY, THE—Valerie French, Gene Barry.

UTAH BLAINE—Rory Calhoun, Susan Cummings, Angela Stevens.

WICKED AS THEY COME—Arlene Dahl, Herbert Marshall.

ZARAK—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

Continental

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue Page 4100—Leg.: C—(French-made)—(English titles).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Miachael Wager—Highly interesting, well made Import—100m.—see Nov. 30 issue Page 4073—(Israeli-made)—(English Language).

LADY-KILLERS, THE—C—Alec Guiness, Cecil Parker—Highly amusing import—94m.—see March 21 issue Page 4124—(English-made).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry 94m.—see Dec. 28 issue Page 4081—(English-made).

SECRETS OF THE REEF—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue—(Eastman-color).

SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made).

TO BE REVIEWED OR IN PRODUCTION

SNOW WAS BLACK, THE—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

DCA

(Distributors Corporation Of America)

FRISKY—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue Page 4066—Leg.: B—(Italian-made)—(English titles).

JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

PLEASE MURDER ME—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue Page 4109—Leg.: B.

PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing Import—96m.—see Sept. 5 issue Page 4214—(English-made).

IFE

LEASE OF LIFE—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue Page 4090—(Color by Eastman Color)—(English-made).

MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made).

RETURN OF DON CAMILLO, THE—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles).

Lippert

(1954-55 releases from 5401)

GLASS TOMB, THE—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue Page 4109—(English-made). (5409)

LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons Lower half filler—78m.—see May 30 issue Page 4166—(English-made).

Metro

(1955-56 Releases from 602)

ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

BILLY, THE KID—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue Page 4061—(Technicolor). (611)

BOOM TOWN—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue. (704)

CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

DIANE—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue Page 4078—Leg.: B—(Eastman Color)—(CinemaScope). (616)

FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

FORBIDDEN PLANET—SFD—Walter Pidgeon, Anne Francis, Leslie Nielson—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

FOREVER DARLING—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue Page 4097—(Eastman Color)—(Print by Technicolor). (620)

GABY—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

GUY NAMED JOE, A—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue Page 4061. (609)

GUYS AND DOLLS—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue Page 4054—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 ssue Page 4190—(Leg.: B—(Color by Technicolor—(VistaVision). (637)

HONKY TONK—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue Page 4061. (612)

I'LL CRY TOMORROW—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue Page 4078—Leg.: B. (615)

INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor).

JULIE—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

KISMET—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue Page 4078—(Eastman Color)—(CinemaScope). (613)

LAST HUNT, THE—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue Page 4110—Leg.: B—(Eastman Color)—(CinemaScope). (621)

LUST FOR LIFE—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

MEET ME IN LAS VEGAS—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue Page 4097—Leg.: B—(Eastman Color)—(CinemaScope). (622)

NORTHWEST PASSAGE—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue Page 4110—(Technicolor). (623)

OPPOSITE SEX, THE—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg.: B—(CinemaScope)—(MetroColor). (705)

POWER AND THE PRIZE, THE—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)

RANSOM!—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue Page 4086. (617)

SOMEBODY UP THERE LIKES ME—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

STRATTON STORY, THE—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue Page 4110. (619)

SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

TEA AND SYMPATHY—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(Metrocolor). (702)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue Page 4054—Leg.: B Eastman Color)—(CinemaScope). (608)

THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provacative theme—91m.—see July 25 issue Page 4190. (636)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue Page 4061—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue Page 4110—(Technicolor). (618)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 Issue Page 4122—(Eastman Color)—(CinemaScope). (626)

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film shauld do okay as reissue—128m.—see Feb. 22 issue Page 4110—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Calor)—(CinemaScope)—(Made in England).

DESIGNING WOMAN—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

EDGE OF THE CITY—John Cassavetes, Sidney Poitier, Kathleen Maguire.

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

HAPPY ROAD, THE—Gene Kelly, Michael Redgrave, Barbara Laage—(Made in France).

HARVEST THUNDER—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

HOT SUMMER NIGHT—Leslie Nielsen, Coleen Miller.

IRON PETTICOAT, THE—Bob Hope, Katherine Hepburn—93m.—(Technicolor)—(VistaVision)—(English-made).

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LIZIE—Eleanor Parker, Richard Boone, Joan Blondell, Hugo Haas.

RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

SLANDER—Van Johnson, Ann Blyth, Steve Cochran.

SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan)—123m.

TEN THOUSAND BEDROOMS—Dean Martin, Eva Bartok, Anna Marie Alberghetti—(CinemaScope)—(Color).

WINGS OF THE EAGLES, THE—John Wayne, Dan Dailey, Maureen O'Hara—(Color).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue Page 4090—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue Page 4062—leg.: B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gabel screen debut should aid moderate camedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue Page 4098—(Color by Technicolor)—(Vista-Vision). (5512)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

MOUNTAIN, THE—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaiVsoin)—(Technicolor)—(Made in France). (5603)

PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof af western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue Page 4062—Leg.: B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Caral Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer Introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

SEARCH FOR BRIDEY MURPHY—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg.: B—(VistaVision).

TEN COMMANDMENTS, THE—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One af the top entertainments af all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hape comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

VAGABOND KING, THE—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 Issue Page 4215—(Technicolor)—(VistaVision).

WAR AND PEACE—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary wark rates high on all counts—208m.—see Sept. 5 Issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy).

TO BE REVIEWED OR IN PRODUCTION

BEAU JAMES—Bob Hope, Paul Douglas, George Jessel—(VistaVision).

BUSTER KEATON STORY, THE—Donald O'Connor—(VistaVision).

DELICATE DELINQUENT, THE—Jerry Lewis, Darren McGavin—(VistaVision).

FEAR STRIKES OUT—Anthony Perkins, Karl Malden, Norma Moore.

FLAMENCA—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson — (Technicolor) — (VistaVision) — (Made In France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

RKO

(1954-55 releases from 501;
1955-56 releases from 601)

BACK FROM ETERNITY—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227.

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue Page 4158. (662)

BEYOND A REASONABLE DOUBT—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227.

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Impart meller for the lower half—82m.—see Feb. 22 issue Page 4110—(English-made). (609)

BRAVE ONE, THE—Michel Ray—Highly attractive entry af a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231 — (CinemaScope) — (Technicolor) — (Filmed in Mexico). (706)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue Page 4091—Leg.: B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue Page 4185. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor)—(CinemaScope). (610)

FINGER OF GUILT—MD—Richard Basehart, Mary Murphy, Constance Cummings—Okay dualler—84m.—see Oct. 17 issue Page 4238—(English-made). (705)

FIRST TRAVELING SALESLADY, THE—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, lighthearted offering has goad name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)

FLYING LEATHERNECKS—MD—John Wayne, Robert Ryan, Janis Carter—War show reissue shauld do okay—102m.—see Sept. 5 issue Page 4215—(Technicolor). (761)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlatte Greenwood—Gaod programmer has angles—10m.—see Jan. 25 issue Page 4091—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for explaitation spots—69m.—see July 11 issue Page 4185. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue Page 4186. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue Page 4167. (663)

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue Page 4158—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued faotage should do well—69m.—see Nov. 30 Issue—Page 4066—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue Page 4054—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 Issue Page 4111. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue Page 4098—(English-made) (606) 31 issue—Leg.: B. (5537)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdaor drama has action and offbeat appeal—87m.—see April 18 Issue Page 4135. (5507)

THUNDER OVER ARIZONA—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Rautine programmer—70m.—see May 16 issue Page 4158. (5536)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue Page 4111—Leg.: B—(Technicolor)—(Superscope). (608)

TENSION AT TABLE ROCK—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdaor drama shauld have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Goad program entry—86m.—see Nov. 30 issue Page 4066—(Technicolor)—(Superscope). (603)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue Page 4135—(English-made).

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)

TO BE REVIEWED OR IN PRODUCTION

BRAVE TOMORROW—John Beal, Augusta Dabney, Shepperd Strudwick.

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Eastman Color). (807)

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Eastman Color).

DEATH OF A SCOUNDREL—George Sanders, Yvonne de Carlo, Victor Jory. (707)

GIRL MOST LIKELY, THE—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson—(Eastman Color).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

LADY AND THE PROWLER, THE—Diana Dors, Rod Steiger, Tom Tryon—(Color).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NO. 1—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Rod Steiger, Sarita Montiel—(Eastman Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made)—96m.

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;
1955-56 releases from 5500)

CIRCUS GIRL—MD—Kristina Soderbaum—Lawer half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly In rural situations—92m.—see Feb. 8 issue Page 4098—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue Page 4078—(English-made). (5441)

DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—Gaod programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

DANIEL BOONE, TRAIL BLAZER—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western for lower half—76m.—see Oct. 31 issue—(Trucolor). (5513)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue Page 4111—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—Far the lower half—70m.—see Dec. 14 issue Page 4070. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay pragrammer—90m.—see Dec. 24 issue Page 4070—Leg.: B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—Far the lower half—70m.—see Nov. 2 Issue Page 4055. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 Issue. Page 4122. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 Issue Page 4151—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue Page 4071. (5442/

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec 14 issue Page 4071—Leg.: B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue Page 4071—(English-made). (5443)

STRANGE ADVENTURE, A—MD—Joan Evans, Ben Cooper, Marla English—For the lower half—70m.—see Oct. 31 issue—Leg.: B. (5537)

VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue Page 4066 (5501)

WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marjie Millar, John Hudson—For the lower half—70m.—see March 7 issue Page 4118. (5535)

ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

ABOVE US THE WAVES—John Mills, John Gregson, Donald Sinden.

ACCUSED OF MURDER—David Brian, Vera Ralston, Sidney Blackmer—(TruColor)—(Naturama).

AFFAIR IN RENO—John Lund, Doris Singleton, John Archer.

CONGRESS DANCES, THE—Rudalf Prack, Johanna Matz—(Trucolor).

DUEL AT APACHE WELL—Anna Maria Alberghetti, Ben Cooper—(Wide screen).

HELL'S CROSSROADS—Stephen McNally, Peggie Castle—(Naturama).

HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

IN OLD VIENNA—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

MAN IS ARMED, THE—Dane Clark, May Wynn, William Talman—70m. (5538)

SCANDAL, INC.—Robert Hutton, Paul Richards, Patricia Wright—79m. (5514)

TEARS FOR SIMON—David Farrar, David Knight, Julia Arnall—(Trucolor).

WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor)—88m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mai Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue Page 4100—(Eastman Color)—(English-made)—(Minter).

LA STRADA—D—Anthony Quinn, Richard Basehart, Guilietta Masina—One af the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue Page 4155.

TO BE REVIEWED OR IN PRODUCTION

DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;
1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made In Egypt)—see June 27 issue Page 4182. (613)

BAREFOOT BATTALION—D—Maria Costi, Nicos Fermas—Realistic offering may appeal to art ar Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

BEST THINGS IN LIFE ARE FREE, THE—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625

BETWEEN HEAVEN AND HELL—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).

BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have ta carry sermon against drink—88m.—see Feb. 8 issue Page 4098—(Color by DeLuxe)—(CinemaScope). (602)

BUFFALO BILL—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

BUS STOP—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

CRASH DIVE—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198 (665)

D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue Page 4067—(Color by DeLuxe)—(CinemaScope). (528)

HALLS OF MONTEZUMA—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Mareno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

LAST WAGON, THE—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by Deluxe)—(CinemaScope). (619)

LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rtia Moreno—Highly amusing comedy—99m.—see Jan. 11 issue Page 4086—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Page 4067—Leg.: B—(English-made). (526)

MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Flemyng—Highly interesting suspense drama—103m.—see Feb. 22 issue Page 4111—(Color by DeLuxe)—(CinemaScope).

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lawer half filler—76m.—see June 13 issue Page 4175—(Ansco Color)—(Made In Mexico). (614)

MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 Issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue Page 4079—(Calor by DeLuxe)—(CinemaScope). (529)

RAWHIDE—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should da akay as reissue—129m.—see Sept. 5 Issue Page 4216—(Selznick).

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Maorehead—Calorful drama has provacative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

STAGECOACH TO FURY—W—Forrest Tucker, Mari Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope).

THIRD MAN, THE—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m. see Oct. 31 issue.

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 Issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization af the best seller—97m.—see Nov. 2 issue Page 4055—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Calor)—(CinemaScope)—(Made in Europe).

BLACK WHIP—Hugh Marlowe, Coleen Gray, Struther Martin—(CinemaScope).

BOY ON A DOLPHIN—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55).

GIRL CAN'T HELP IT, THE—Tom Ewell, Jayne Mansfield, (CinemaScope)—(Color by DeLuxe).

HEAVEN KNOWS MR. ALLISON—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in Tobago).

ISLAND IN THE SUN—James Mason, Joan Fontaine, Dorothy Dandridge.

LOVE ME TENDER—Richard Egan, Debra Paget, Elvis Presley—(CinemaScope).

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

OUTLAWS ARE IN TOWN, THE—Rabert Arthur, Kathy Nolan, Rex Reason.

SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made In Jamaica).

TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

THREE BRAVE MEN—Ray Milland, Ernest Borgnine, Diane Jergens—(CinemaScope).

TRUE STORY OF JESSE JAMES, THE—Robert Wagner, Jeffrey Hunter, Hope Lange—(Color)—(CinemaScope).

WOMEN OF PITCAIRN ISLAND—James Craig, John Smith, Lynn Bari, Arleen Whelan—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—See July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

ATTACK—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word af mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made In Mexico)—(Nassour).

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

BOSS, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue Page 4112—(Bel-Air).

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 Issue Page 4123—(Bel Air).

EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

FLIGHT TO HONG KONG—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg: B—(Sabre).

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 Issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue Page 4079—(Sunrise).

GUN BROTHERS—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

HEIDI AND PETER—D—Cute entry to' younger trade—89m.—see Dec. 14 Issue Page 4071—(Swiss-made)—(English-dubbed)—(Praesens).

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 Issue Page 4175—(Kramer).

HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

HUKI—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made In the Philippines)—(Collier Young).

INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should da akay—88m.—see Dec. 28 issue Page 4079—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 Issue Page 4099—(Crown).

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue Page 4168—Leg.: B—(Harris-Kubrick).

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue Page 4091—(Eastman Color)—(English-made)—(Wilcox).

MAN FROM DEL RIO—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety af patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks).

MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue Page 4079—Leg.: B—(Preminger).

MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue Page 4112—(Leg.: B—(Color by DeLuxe)—(Wilder).

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made In Mexico)—(Russ-Field).

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

SINS OF THE BORGIAS—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m. —see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace --Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe) —(Stross).

STORM FEAR—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue Page 4080—(Theodora).

THREE BAD SISTERS—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue Page 4091—Leg.: B—(Bel-Air).

TIMETABLE—MD—Mark Stevens, Felicia Farr, King Calder Well made, interesting meller—82m.—see Feb. 8 issue Page 4099—(Stevens).

TOP GUN—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue Page 4072—(Fame).

TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

UNIDENTIFIED FLYING OBJECTS—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

TO BE REVIEWED OR IN PRODUCTION

AROUND THE WORLD IN 80 DAYS—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—(Todd-AO).

BACHELOR PARTY, THE—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).

BIG BOODLE, THE—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

BIG CAPER, THE—Rory Calhoun, Mary Costa—(Pine-Thomas).

BRASS LEGEND, THE—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

BUCKSKIN LADY, THE—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).

CRIME OF PASSION—Barbara Stanwyck, Sterling Hayden —(Goldstein).

DANCE WITH ME HENRY—Bud Abbott, Lou Costello—(B. G.)

DRANGO—Jeff Chandler, Joanne Dru—(Earlmar).

ENEMY FROM SPACE—Brian Donlevy, Sidney James, John Longden—(Hinds).

FIVE STEPS TO TERROR—Ruth Roman, Sterling Hayden —(Grand).

FOUR BOYS AND A GUN—William Hinnant, Diana Herbert—(Security)—Leg.: B.

GAMBLING MAN—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).

GIRL IN THE BLACK STOCKINGS, THE—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air).

GUN THE MAN DOWN—James Arness, Angle Dicklsan Robert Wilke—(Morrison-McLaglen).

HALLIDAY BRAND, THE—Joseph Cotton, Vlveca Linfars, Betsy Blair—(Collier Young).

HIDDEN FEAR—John Payne, Conrad Nagel, Natalle Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

KING AND FOUR QUEENS, THE—Clark Gable, Eleanor Parker — (Color by DeLuxe) — (CinemaScope) — (Russ Field).

KRAKEN, THE—Tim Holt, Audrey Dalton, Hans Conreid (Levy-Gardner-Laven).

MEN IN WAR—Robert Ryan, Aldo Ray—(Security).

MONTE CARLO STORY, THE—Marlene Dietrich, Vittarlo De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope—(Made in Monaco)—(Titanus).

PHARAOH'S CURSE—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

PISTOLERO—Jack Palance—(Philip Waxman).

PRIDE AND THE PASSION, THE—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

REVOLT AT FORT LARAMIE—John Dehner, Frances Helm, Gregg Palmer — (CinemaScope) — (Technicolor) — (Bel-Air).

RIDE BACK, THE—Anthony Quinn, Lita Milan—(Associates & Aldrich).

RUNNING TARGET—Doris Dowling, Arthur Franz, Richard Reeves (Color by DeLuxe)—(CinemaScope)—(Canyon).

SAVAGE PRINCESS—Dilip Kumar, Nimmi—(Indian-made) —(Print by Technicolor)—(Mehboob).

SHARKFIGHTERS, THE—Victor Mature, James Olson—(Color)—(CinemaScope)—(Made in Cuba)—(Goldwyn, Jr.).

SPRING REUNION—Dana Andrews, Betty Hutton—(Bryna).

TIGER BY THE TAIL—Larry Parks, Constance Smith—(Canyon).

TO A SHOWDOWN—John Derek, John Smith, Carolyn Craig—(Goldstein).

TOMAHAWK TRAIL—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

TROOPER HOOK—Joel McCrea, Barbara Stanwyck—(Fielding).

12 ANGRY MEN—Henry Fonda, Lee J. Cobb—(Orion-Nova).

WAR DRUMS—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

WILD PARTY, THE—Anthony Quinn, Arthur Franz, Carol Ohmart—(Security).

Universal-International

(1954-55 releases from 501;
1955-56 releases from 5601;
1956-57 releases from 5701)

ALL THAT HEAVEN ALLOWS—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue Page 4055—(Print by Technicolor). (5609)

AWAY ALL BOATS—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160 —(Technicolor)—(VistaVision). (5626)

BACKLASH—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue Page 4119—(Technicolor). (5616)

BEHIND THE HIGH WALL—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)

BENNY GOODMAN STORY, THE—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue Page 4080—(Technicolor). (5611)

CONGO CROSSING—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

CREATURE WALKS AMONG US, THE—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)

DAY OF FURY, A—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

EDGE OF HELL—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

FRANCIS IN THE HAUNTED HOUSE—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry —80m.—see July 25 issue Page 4191 (5625)

I'VE LIVED BEFORE—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)

JOHNNY STOOL PIGEON—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue Page 4062. (700)

KANSAS RAIDERS—W—Audie Murphy, Brian Donlevy, Marguerite Chapman — Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

KETTLES IN THE OZARKS, THE—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)

KILLERS, THE—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227.

KISS THE BLOOD OFF MY HANDS—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue Page 4062. (681)

LARCENY—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)

LIGHT TOUCH, THE—See Touch and Go

NEVER SAY GOODBYE—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—86m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5613)

OUTSIDE THE LAW—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)

PILLARS OF THE SKY—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

PRICE OF FEAR, THE—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)

RAW EDGE—W—Rary Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

RAWHIDE YEARS, THE—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

RED SUNDOWN—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—Page 4112—(Print by Technicolor). (5614)

RUNNING WILD—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue Page 4062—Leg.: B. (5604)

SHAKEDOWN—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

SHOWDOWN AT ABILENE—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

SIMON AND LAURA—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

SLEEPING CITY, THE—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227.

SPOILERS, THE—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller-84m.—see Dec. 14 issue Page 4072—(Technicolor). (5607)

SQUARE JUNGLE, THE—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program enrty—86m.—see Dec. 14 issue Page 4072. (5608)

STAR IN THE DUST—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

TAP ROOTS—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

TARANTULA—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)

THERE'S ALWAYS TOMORROW—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue Page 4091. (5610)

TOUCH AND GO (The Light Touch)—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)

TOY TIGER—C—Jeff Chandler, Laraine Day, Tim Hovey —Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)

UNGUARDED MOMENT, THE—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)

WALK THE PROUD LAND—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

WORLD IN MY CORNER—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue Page 4099. (5612)

WRITTEN ON THE WIND—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

TO BE REVIEWED OR IN PRODUCTION

BATTLE HYMN—Rock Hudson, Dan Duryea, Martha Hyer —(Technicolor)—(CinemaScope).

CURUCU, BEAST OF THE AMAZON—John Bromfield, Beverly Garland—(Color)—(Made in Brazil).

DEADLY MANTIS, THE—Craig Stevens, Alix Talton.

EVERYTHING BUT THE TRUTH—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

EYES OF FATHER TOMASINO—Tony Curtis, Gilbert Roland—Marisa Pavan—(CinemaScope).

FOUR GIRLS IN TOWN—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

GREAT MAN, THE—Jose Ferrer, Joanne Gilbert, Keenen Wynn, Julie London.

GUN FOR A COWARD—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

INCREDIBLE SHRINKING MAN—Grant Williams, Randy Stuart.

INTERLUDE—June Allyson, Rossano Brazzi—(CinemaScope) —(Technicolor)—(Made in Germany).

ISTANBUL—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

JOE BUTTERFLY—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn — (Technicolor) — (CinemaScope)—(Made in Japan).

KELLY AND ME—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

LAND UNKNOWN, THE—Jock Mahoney, Shawn Smith—(CinemaScope).

MAN AFRAID—George Nader, Tim Hovey, Phyllis Thaxter.

MISTER CORY—Tony Curtis, Martha Hyer—(Technicolor).

MOLE PEOPLE, THE—John Agar, Cynthia Patrick, Hugh Beaumont.

NIGHT PASSAGE—James Stewart, Audie Murphy, Dianne Foster—(Technirama).

NIGHT RUNNER, THE—Ray Danton, Colleen Miller, Willis Bouchey.

QUANTEZ—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

ROCK PRETTY BABY—John Saxon, Sal Mineo, Luana Patten.

TAMMY—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

TATTERED DRESS, THE—Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell—(CinemaScope).

Warners

(1955-56 releases from 501;
1956-57 releases from 601)

AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)

ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)

AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue —Page 4182—(German-made)—(Dubbed in English). (519)

BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)

BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)

COURT MARTIAL OF BILLY MITCHELL, THE—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue Page 4072—(WarnerColor)—(CinemaScope). (507)

CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)

DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran —Good western reissue—94m.—see May 30 issue Page 4169. (522)

DISTANT DRUMS—MD—Gary Cooper, Marl Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)

GIANT—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)

GOODBYE, MY LADY—Walter Brennan, Phil Harrls, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)

HELEN OF TROY — COSMD — Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue Page 4080—(WarnerColor)—(CinemaScope)—(Made In Italy). (510)

HELL ON FRISCO BAY—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue Page 4081—(WarnerColor)—(CinemaScope). (509)

LIFE OF EMILE ZOLA, THE—D—Paul Munl, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue Page 4087. (550)

LONE RANGER, THE—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles —86m.—see Jan. 11 issue Page 4087—(WarnerColor). (511)

MIRACLE IN THE RAIN—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue Page 4099. (512)

MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue Page 4112. (515)

REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue Page 4055—(WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE — MD — Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue Page 4113—(Made in Germany)—(Dubbed in English). (513)

SANTIAGO — AD — Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfit—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)

SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)

SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)

SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue Page 4056—(WarnerColor). (506)

STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue Page 4119. (514)

TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue Page 4067. (508)

TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)

TO BE REVIEWED OR IN PRODUCTION

BABY DOLL—Karl Malden, Carroll Baker, Eli Wallach.

BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).

FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.

GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalia Wood. (605)

MELVILLE GOODWIN, U. S. A.—Susan Hayward, Kirk Douglas, Paul Stewart.

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

SLEEPING PRINCE, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).

WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue Page 4056—(Pathe Color)—(American Releasing).

BAGDAD AFTER MIDIGHT—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue—(Sonney).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue Page 4063—(American Releasing).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue Page 4102—(Realart).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194 filmed In Puerto Rico)—(Tudor).

DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue Page 4092—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 Issue Page 4102—(Superscope)—(American Releasing).

FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carrodine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169—(American Releasing).

FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201—(American International).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 Issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(Pathe Color)—(American Releasing).

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201—(American International).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue Page 4102—(Made in Lapland)—(Arlan).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue Page 4125—(Premier).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope)—(American Releasing).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue Page 4081—(Eden).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue Page 4103—(American Releasing).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue Page 4103—(Gibraltar).

SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

UNTAMED MISTRESS—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue—(Color)—(Ron Armond Ent.).

VIOLENT YEARS, THE—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue Page 4103—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 Issue Page 4073—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 isseu Page 4100—(Dominant).

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue Page 4113—(Brenner).

IS YOUR HONEYMOON REALLY NECESSARY—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue—(English-made)—(Brenner).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision)—(Lopert).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. Feb. 8 issue Page 4100—(Italian-made)—(English titles)—(Carroll).

BORIS GODUNOV—OPD—Operatic Import for art and specialty houses—108m.—see Feb. 22 Issue Page 4113—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 Issue Page 4200—(Janus).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue Page 4101—(Sovvolor)—(Russian made)—(English titles)—(Artkino).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Page 4073—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing Import for the art spots—102m.—see Nov. 30 issue Page 4063—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue Page 4101—(Eastman Color)—(German-made)—(English titles)—(Casino).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue Page 4113 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Casino).

FRUITS OF SUMMER — C — Edwige Feuillere — Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue Page 4125—(French-made)—(English titles)—(Ellis).

LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue Page 4087—Leg.: C—(French-made)—(English titles)—(Tohan).

MARCELINO—D—Pablito Calvo—Interesting, charming import—90m.—(Spanish-made; English titles)—(UMPO).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferraniacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue Page 4101—Leg.: C—(Swedish-made)—(English titles)—(Times).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue Page 4074—(French-made)—(English titles and narration)—(Ellis).

PHANTON HORSE, THE—Well-made import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue Page 4087—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFIFI—MD—Jean Servais—High rating import could go inta some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed In English)—(Jacon).

SAMURAI—ACD—Qulity import for the art spots—93m.—see Dec. 14 issue Page 4074—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven Import for German-language houses—97m.—see Feb. 8 issue Page 4102—(German-made)—(English titles)—(Casino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue Page 4102—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue Page 4114—(Japanese-made)—(English narration by Paul Dubrow)—(Brenner).

TIGER'S CLAW—D—Inferior Import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica,—Highly amusing import—95m.—see Jan. 25 Issue Page 4092—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue Page 4074—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4208, 4209, and 4210 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

TWO REEL

COMEDIES

ALL-STAR (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4033
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4033
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zombie	F	17m.	4221

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1421	(Sept. 20)	Clunked In the Clink		16m.	
1422	(Oct. 18)	When the Wife's Away		17m.	

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	B	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Ajr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m	4177

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1431	(Oct. 11)	Scooper Dooper		18m.	

CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

1956-57

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
	(............)	Wonder of New Orleans			
	(............)	Wonder of Washington			

SERIALS

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	15ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

THE THREE STOOGES (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16½m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimin' Out Loud	F	16m.	4221
8408	(June 21)	Rumpus In The Harem	F	16m.	4194

1956-57 (8)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1401	(Sept. 6)	Hot Stuff		16m.	
1402	(Oct. 4)	Scheming Schemers			

ONE REEL

CANDID MICROPHONES (6)

(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10½m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10½m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	4194

1956-57 (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1551	(Sept. 20)	Series 3, No. 3		10½m.	

CAVALCADE OF BROADWAY (6)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
1951	(Sept. 6)	Cafe Society		11m.	

COLOR FAVORITES (15)

(Technicolor)
(Reissue)

Release No.	Release Data	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxey Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeayshun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6½m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	4194
8615	(July 12)	Woodman, Spare That Tree	F	7½m.	4194

1956-57 (15)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1601	(Sept. 6)	Leave Us Chose It		6½m.	
1602	(Oct. 4)	Topsy Turkey		6½m.	

CINEMASCOPE MAGOOS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6½m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo	G	6½m.	4221
8755	(June 21)	Magoo Beats The Heat	G	8½m.	4183
8756	(July 26)	Magoo's Puddle Jumper	E	7m.	4194

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1751	(Sept. 13)	Troil Blazer Magoo		6m.	
1752	(Oct. 18)	Magoo's Problem Child			

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057

CINEMASCOPE CARTOON SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115

SCREEN SNAPSHOTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10½m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10½m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime In Hollywood	G	10½m.	4224
8859	(June 14)	Mr. Rhythm's Holiday	F	9½m.	4183
8860	(July 5)	Fabulous Hollywood	G	10½m.	4195

THRILLS OF MUSIC (6)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelito Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Duton Long	E	6½m.	4082
8503	(May 31)	The Jaywalker	G	6½m.	4194

WORLD OF SPORTS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9½m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Turf Ploy	F	9m.	4224
8807	(May 24)	Nassau Holiday	P	9½m.	4183
8808	(June 21)	Rodea Dare-Devils	F	9½m.	4195
8809	(July 5)	Ten-Pin Wizards			

1956-57 (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1801	(Oct. 25)	Asphalt Playground			

MGM

THREE REEL

CINEMASCOPE SPECIAL

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A-801	(Oct. 5)	The Battle of Gettysburg			

One Reel

CINEMASCOPE CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-861	(Sept.28)	Polka Dot Puss (T-J)	F	8m.	4236
W-862	(Oct. 5)	The Bear And the Bean (B-B)	G	7m.	4235
W-863	(Oct. 26)	Heavenly Puss (T-J)	F	8m.	4235
W-864	(Nov. 9)	Bad Luck Blackie (T-A)		7m.	
W-865	(Nov. 30)	Cueball Cat (T-J)		7m.	
W-866	(Dec. 7)	Senor Droopy (D)		8m.	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)		6m.	

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-1	(Sept. 21)	Mice Meeting You	G	7m.	4235
S16-2	(Sept. 21)	Sock-A-Bye Kitty	G	7m.	4236
S16-3	(Sept. 21)	Casper's Spree Under The Sea	E	8m.	4235
S16-4	(Sept. 21)	One Quack Mind	F	7m.	4235
S16-5	(Sept. 21)	Mice Paradise	G	7m.	4235
S16-6	(Sept. 21)	Once Upon A Rhyme	G	8m.	4235
S16-7	(Sept. 28)	Hold The Lion Please	G	7m.	4235
S16-8	(Setp. 28)	Land Of Lost Watches	G	9m.	4235
S16-9	(Sept. 28)	To Boo Or Not To Boo	G	7m.	4236
S16-10	(Sept. 28)	As The Crow Lies	F	6m.	4235
S16-11	(Sept. 28)	Slip Us Some Redskin	G	7m.	4236
S-16-12	(Sept. 28)	Boo Scout	G	8m.	4235

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind To Animols	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	

GRANTLAND RICE SPORTLIGHTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	4195

HERMAN AND CATNIP CARTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Mousieur Herman	G	6m.	4095
H15-2	(Feb. 24)	Mouseum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	4194
H15-4	(Aug. 10)	Mousetro Herman	G	6m.	4241

NOVELTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo	F	6m.	4240

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P16-1	(Oct. 19)	Sir Irving And Jeames		7m.	

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Cops Is Tops	G	6½m.	4075
E15-3	((Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooing	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187
E15-7	(July 6)	Assault And Flattery	G	6m.	4240
E15-8	(Aug. 10)	Insect To Injury	G	6m.	4240

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E16-1	(Oct. 12)	Parlez Vous Woo		6m.	
E16-2	(Nov. 16)	I Don't Scare			

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	

VISTAVISION SPECIALS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
V15-1	(............)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m.	4240
V15-4	(Oct. 5)	VistaVision Visits Austria		11½m.	

RKO

TWO REEL

RKO-PATHE SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73101	(Sept. 7)	Alert Today, Alive Tomorrow	E	15½m.	4239
73102	(Oct. 12)	Born To Fight		15m.	

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73901	(Dec. 7)	Football Highlights			
73801	(Apr. 12)	Basketball Highlights			

ONE REEL

SCREENLINERS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74201	(Sept. 14)	The Dikes	G	10m.	4240
74202	(Oct. 12)	The Lonely Guardian			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74301	(Aug. 3)	Aqua Babes	G	9m.	4224
74302	(Aug. 31)	Ice Climbers	G	8m.	4240
74303	(Sept. 28)	Canoeman's Holiday	F	8m.	

WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
74101	(Aug. 3)	The Hockey Champ	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble		7m.	
74104	(Oct. 5)	The Purloined Pup		7m.	
74105	(Oct. 26)	Bill Posters			
74106	(Nov. 16)	Pluto's Playmate			

WILDLIFE ALBUM (2)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
73001	(Nov. 23)	World In a Marsh		22m.	

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041
5583	(............)	Manhunt Of Mystery Island (Reissue)	F	15ep.	4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	G	13ep.	4114
	(..............)	King of the Rocket Men (Reissue)	G	12ep.	4208
5682	(Oct. 15)	Federal Operator 99 (Reissue)		12ep.	

20th Century-Fox

ONE REEL
CINEMASCOPE
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Jan.)	Lady Of The Golden Door (DeLuxe)	G	9m.	4131
7602	(Mar.)	A Thoroughbred Is Born (DeLuxe)	G	9m.	4155
7603	(Feb.)	Adventure In Capri (DeLuxe)	F	9m.	4155
7604	(July)	Pigskin Pewees (DeLuxe)	G	9m.	4224
7605	(May)	Hunters Of The Sea (DeLuxe)	E	9m.	4194
7606	(Aug.)	Honeymoon Paradise (DeLuxe)	F	9m.	4224
7607	(June)	Cowboys Of The Maremma (DeLuxe)	F	9m.	4224

TWO REEL
CINEMASCOPE COLOR SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7608	(Apr.)	Land Of The Bible (DeLuxe Color)	E	18m.	4114
7609	(June)	Dark Wave (Technicolor)	E	23m.	4177

One Reel
CINEMASCOPE TERRYTOONS
(Technicolor)
1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5631	(Jan.)	Park Avenue Pussycat	G	7m.	4138
5632	(Feb.)	Uranium Blues	G	7m.	4155
5633	(Mar.)	Good Deed Daly In Scouts To The Rescue	F	7m.	4163
5634	(Apr.)	Oceans Of Love	G	7m.	4221
5635	(May)	Lucky Dog	G	7m.	4194
5636	(June)	Clancy The Bull In Police Dogged	G	7m.	4208
5637	(July)	The Brave Little Brave....		7m.	
5638	(Aug.)	Good Deed Daly In Cloak And Stagger		7m.	

TERRYTOONS
(Technicolor)
1955-56

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5601	(Jan.)	The Clockmaker's Dog	G	7m.	4155
5602	(Feb.)	Heckle And Jeckle In Miami Maniacs	F	7m.	4163
5603	(Mar.)	Hep Mother Hubbard	F	7m.	4163
5604	(Apr.)	Terry Bears In Baffling Bunnies	F	7m.	4224

(Technicolor)

TERRYTONE TOPPER REISSUES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5605	(May)	The Wolf's Pardon	G	7m.	4224
5606	(June)	Felix The Fox	G	7m.	4221
5607	(July)	The Lyin' Lion	G	7m.	4221
5608	(Aug.)	Paint Pot Symphony	G	7m.	4224
5609	(Sept.)	The Kitten Sitter	F	7m.	4221
5610	(Oct.)	Flying Cups And Saucers	F	7m.	4221
5611	(Nov.)	One Note Tony	G	7m.	4221
5612	(Dec.)	Mystery In the Moonlight	F	7m.	4221

Universal-International

Two Reel
SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2640	(Aug.)	A Time Out of War	G	22m.	4207

MUSICAL FEATURETTES (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m.	4075
2652	(Dec. 26)	Melodies By Martin	G	16m.	4095
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m.	4103
2654	(Feb. 27)	Tennessee Plowboy	F	13m.	4103
2655	(Mar. 19)	Around The World Review	G	16m.	4137
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m.	4177
2657	(May 21)	Cool And Groovy	F	15m.	4177
2658	(June 25)	Rhythms With Rusty	F	15m.	4203
2659	(July 23)	Mirth And Melody	F	15m.	4235
2660	(Aug. 26)	Bright And Breezy	G	16m.	4208
2661	(Sept. 24)	Mr. Black Magic	G	16m.	4235

SPECIAL CINEMASCOPE FEATURETTES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2600	(Dec.)	Nat King Cole Musical Story	E	18m.	4063
2601	(Oct. 24)	Mambo Madness	F	15m.	4075
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m.	4203

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m.	4105
2673	(Feb. 20)	Blue Coast	G	9m.	4115
2674	(Apr. 8)	Queens of Beauty	G	10m.	4138
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m.	4138
2676	(July 2)	Invitation To New York	E	9½m.	4177
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m.	4203

WALTER LANTZ CARTUNES
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2611	(Dec. 9)	Tree Medic	G	6m.	4082
2612	(Jan. 16)	Pigeon Holed	E	6m.	4095
2613	(Feb. 13)	After The Ball	G	6m.	4105
2614	(Mar. 12)	Get Lost	G	6m.	4115
2615	(Apr. 9)	The Ostrich Egg and I	G	6m.	4138
2616	(May 7)	Chief Charlie Horse	G	6m.	4138
2617	(June 4)	Room And Wrath	G	6m.	4177
2618	(July 2)	Woodpecker From Mars	G	6m.	4177
2619	(July 30)	Hold That Rock	G	6m.	4203
2620	(Sept. 24)	The Talking Dog	G	6m.	4211
2621	(Nov. 19)	Arts And Flowers	G	6m.	
2622	(Sept. 24)	Calling All Cuckoos	G	6m.	4235
2623	(Oct. 22)	Niagara Fools	G	6m.	4235

WALTER LANTZ CARTUNES (6)
(Reissue)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2631	(Feb. 20)	Dog Tax Dodgers	G	7m.	4171
2632	(Mar. 26)	Playful Pelican	G	7m.	4171
2633	(Apr. 23)	Wet Blanket Policy	G	7m.	4471
2634	(May 28)	Scrappy's Birthday	G	7m.	4171
2635	(June 25)	Wild And Woody	G	7m.	4171
2636	(July 30)	Drooler's Delight	F	7m.	4171

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2691	(Jan. 23)	Alert To Danger	E	9m.	4179
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m.	4138
2693	(Mar. 26)	Girl Meets Buoy	F	9m.	4203
2694	(June 25)	West Point Of The South	G	9m.	4211
2695	(July 23)	Everybody Dances	G	9m.	
2696	(Aug. 20)	Screwball Sports	F	9m.	
2697	(Sept. 24)	Brooklyn Goes to San Francisco	G	9½m.	4236

Warners

Two Reel

ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3211	(Sept. 1)	Journey To The Sea	E	16m.	4114
3212	(June 9)	Italian Memories	E	16m.	4171
3213	(Apr. 7)	Hero On Horseback	G	15m.	4171

WARNERCOLOR SCOPE GEMS
1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4101	(Oct. 6)	South Of The Himalayas..			
4102	(Dec. 29)	The Legend of El Dorado..			

SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3910	(Dec. 3)	24 Hour Alert	E	31m.	4074
3911	(May 12)	Down Liberty Road	F	41m.	4155

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4001	(Sept. 8)	East Is East			
4002	(Dec. 22)	All For Fun			

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic (Reissue)	G	19m.	4068
3002	(Nov. 5)	The Golden Tomorrow	G	17m.	4068
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m.	4063
3004	(Jan. 7)	They Seek Adventure	G	19m.	4095
3005	(Feb. 4)	Out Of The Desert	G	19m.	4114
3006	(Mar. 3)	'Copters And Cows	G	18m.	4114
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m.	4183
3008	(June 30)	The Wonders Of Araby	G	17m.	4228
3009	(Aug. 25)	Miracle In The Caribbean	G	17m.	4228
3010	(July 28)	Trailin' West			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m.	4088
3102	(Dec. 31)	It Happened To You	E	18m.	4095
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m.	4103
3104	(Mar. 24)	Picture Parade	F	20m.	4155
3105	(May 26)	Once Over Lightly			
3106	(Aug. 11)	Through The Camera's Eye	G	20m.	4240

One Reel
ANAMORPHIC SPECIALS
(WarnerColor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3220	(Sept. 1)	Heart Of An Empire	E	9m.	4114
3221	(Dec. 10)	Springtime In Holland	E	9m.	4114
3222	(Sept. 1)	Ski Valley	G	9m.	4114
3223	(Apr. 21)	Time Stood Still	G	9m.	4171
3224	(Aug. 25)	Viva Cuba			
3225	(June 23)	Thunder Beach			

BLUE RIBBON HIT PARADES (13)
(Reissue)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	The Rattled Rooster	F	7m.	4051
3303	(Nov. 5)	Fair And Wormer	F	7m.	4064
3304	(Nov. 26)	Mousemerized Cat	F	7m.	4064
3305	(Dec. 24)	The Foghorn Leghorn	G	7m.	4064
3306	(Jan. 21)	Bone, Sweet Bone	F	7m.	4088
3307	(Feb. 25)	I Taw A Putty Cat	G	7m.	4115
3308	(Mar. 31)	Two Gophers From Texas	G	7m.	4115
3309	(Apr. 21)	Kit For Cat	G	7m.	4177
3310	(June 2)	Scaredy Cat	G	9m.	4183
3311	(July 7)	Horse-Fly Fleas	G	7m.	4211
3312	(Aug. 4)	Little Orphan Airedale	G	7m.	4211
3313	(Aug. 18)	Daffy Dilly	G	7m.	4208

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4301	(Sept. 15)	Mouse Mazurka			
4302	(Oct. 20)	Paying The Piper...............			
4303	(Nov. 17)	Daffy's Duck Hunt			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare	F	7m.	4068
3724	(Nov. 12)	Roman Legion—Hare	E	7m.	4096
3725	(Jan. 14)	Bugs Bonnets	F	7m.	4105
3726	(Feb. 25)	Broomstick Bunny	G	7m.	4119
3727	(Apr. 28)	Rabbitson Crusoe	F	7m.	4126
3728	(June 16)	Napoleon Bunny-Part	F	7m.	4235
3729	(July 21)	Barbary Coast Bunny	G	7m.	4240
3730	(Aug. 18)	Half-Fare Hare	G	7m.	

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Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4723	(Sept. 15)	A Star Is Bored.................			
4724	(Oct. 27)	Wideo Rabbit			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m.	4076
3[illegible]2	(Dec. 17)	So You Want To Be A Policeman	G	10m.	4096
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m.	4126
3404	(Mar. 10)	So You Want To Be Pretty	G	10m.	4115
3405	(May 5)	So You Want To Play The Piano	F	10m.	4177
3406	(July 14)	So Your Wife Wants To Work	F	10m.	4240

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m.	4064
3804	(Feb. 11)	Carl Hoff And Band	F	10m.	4115
3805	(Apr. 14)	Borrah Minevitch	F	10m.	4177
3806	(July 14)	Henry Busse And Orch.	F	10m.	4211

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire	G	7m.	4068
3702	(Sept. 17)	Speedy Gonzales	G	7m.	4082
3703	(Oct. 15)	Two Scents Worth	G	7m.	4082
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m.	4126
3705	(Nov. 26)	Heir Conditioned	G	7m.	4095
3706	(Dec. 10)	Guided Muscle	B	7m.	4068
3707	(Dec. 17)	Pappy's Puppy	G	7m.	4105
3708	(Dec. 31)	One Froggy Evening	E	7m.	4105
3709	(Jan. 28)	Too Hop To Handle	G	7m.	4115
3710	(Feb. 11)	Weasel Stop	F	7m.	4115
3711	(Feb. 18)	The High And The Flighty	G	7m.	4115
3712	(Mar. 10)	Rocket Squad	G	7m.	4119
3713	(Mar. 24)	Tweet And Sour	G	7m.	4126
3714	(Mar. 31)	Heaven Scent	F	7m.	4125
3715	(Apr. 14)	Mixed Master	F	7m.	4126
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m.	4138
3717	(May 19)	Tree Cornered Twenty	G	7m.	4138
3718	(June 2)	The Unexpected Pest	F	7m.	4236
3719	(June 23)	Tugboat Granny	G	7m.	4228
3720	(July 7)	Stupor Duck	F	7m.	4228
3721	(Aug. 4)	Rocket-Bye Baby	G	7m.	4228
3722	(Aug. 25)	Raw! Raw! Rooster!	G	7m.	

1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4701	(Sept. 1)	Slap Hoppy Mouse			
4702	(Sept. 29)	Deduce, You Say!			
4703	(Oct. 13)	Yankee Dood It			
4704	(Nov. 10)	There They Go-Go-Go			
4705	(Nov. 24)	Two Crows From Tacos	G	7m.	

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal	G	10m.	4076
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m.	4126
3503	(Feb. 18)	Green Gold	G	10m.	4115
3504	(Mar. 17)	Crashing The Water Barrier	E	10m.	4138
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish	G	9m.	4228

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember	G	10m.	4082
3602	(Nov. 12)	Shark Hunting	G	10m.	4076
3603	(Jan. 21)	Faster And Faster	E	10m.	4126
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m.	4126
3605	(Apr. 28)	I Never Forget A Face	G	10m.	
3606	(June 16)	Smart As A Fox			
3607	(Aug. 18)	Animals And Kids			

WARNERCOLOR SPECIALS
1956-57

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4401	(Oct. 27)	Playtime Pals			

WARNERCOLOR SCOPE GEMS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
4501	(Sept. 22)	Crossroads Of The World..			
4501	(Nov. 3)	Magic In The Sun...............			

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
Ballet Girl (Brandon)	E	23m.	
Suez Canal—(Technicolor)—(deRochemont)	E	25m.	4221

RELEASE DATE GUIDE

so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

	A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
NOW IN GENERAL RELEASE	**Thunderstorm** (Spanish-made) Linda Christian, Carlos Thompson **Magnificent Roughnecks** Jack Carson, Mickey Rooney, Nancy Gates **Three For Jamie Dawn** Richard Carlson, Laraine Day, Ricardo Montalban **The First Texan** (CS—TC) Joel McCrea, Felicia Farr **Navy Wife** Joan Bennett, Gary Merrill, Shirley Yamaguchi **No Place To Hide** (DC) David Brian, Marsha Hunt **Hold Back The Night** John Payne, Mona Freeman **The Naked Hills** (Pathe Color) David Wayne, Marcia Henderson	**Miami Expose** Lee J. Cobb, Patricia Medina **The Solid Gold Cadillac** Judy Holliday, Paul Douglas **Port Afrique** (TC) Pier Angeli, Phil Carey **Spin A Dark Web** Faith Domergue, Lee Patterson **Cha-ChaCha Boom!** Perez Prado and Orch., Mary Kaye Trio **You Can't Run Away From It** (TC) Jack Lemmon, June Allyson **Odongo** (CS-TC) Rhonda Fleming, Macdonald Carey, Juma (Made in Africa) **Reprisal** (TC) Guy Madison, Felicia Farr	**Bhowani Junction** (CS-EC) Ava Gardner, Stewart Granger **The Catered Affair** Bette Davis, Ernest Borgnine **Annie Get Your Gun** (RE-TC) Betty Hutton **The Fastest Gun Alive** Glenn Ford, Broderick Crawford, Jeanne Crain **Somebody Up There Likes Me** Paul Newman, Pier Angeli **These Wilder Years** James Cagney, Barbara Stanwyck **Lust For Life** (CS-Metrocolor) Kirk Douglas, Anthony Quinn **Tea And Sympathy** (CS-Metrocolor) Deborah Kerr, John Kerr	**That Certain Feeling** (VV-TC) Bob Hope, Eva Marie Saint **The Proud And Profane** (VV) William Holden, Deborah Kerr **Pardners** (VV-TC) Dean Martin, Jerry Lewis **The Vagabond King** (VV-TC) Kathryn Grayson, Oreste **War And Peace** (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements) **The Mountain** (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	**Murder On Approval** (English-made) Tom Conway **King Kong** (RE) **I Walked With A Zombi** (RE) **Citizen Kane** (RE) **The First Traveling Saleslady** (SS-EC) Ginger Rogers, Barry Nelson, Carol Channing **The Flying Leathernecks** (RE) John Wayne, Robert Ryan, Don Taylor **Beyond A Reasonable Doubt** Dana Andrews, Joan Fontaine **Back From Eternity** Anita Ekberg, Robert Ryan	**Circus Girl** (Trucolor) (European made) **Zanzabuku** (Trucolor) **The Maverick Queen** (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan **A Strange Adventure** Joan Evans, Ben Cooper, Marla English **Thunder Over Arizona** (Naturama-Trucolor) Skip Homeier, Kristine Miller **Lisbon** (Naturama-Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara **Dakota Incident** (Trucolor) Linda Darnell, Dale Robertson, John Lund	**Bus Stop** (CS-DC) Marilyn Monroe, Don Murray **Halls Of Montezuma** (RE) Richard Widmark **Crash Dive** (RE) Tyrone Power **Rebecca** (Selznick) (RE) Joan Fontaine, Laurence Olivier **The Last Wagon** (CS-DC) Richard Widmark, Felicia Farr **The Best Things In Life Are Free** (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine **Between Heaven And Hell** (CS-DC) Robert Wagner, Terry Moore	**Run For The Sun** (SS-EC) (Russ-Field) Richard Widmark, Jane Greer **Bandido** (CS-EC) (Bandido) Robert Mitchum, Ursula Theiss, Gilbert Roland **Gun Brothers** (Grand) Buster Crabbe, Ann Robinson **Attack** (Aldrich) Jack Palance, Eddie Albert, Robert Strauss **The Boss** (Seltzer) John Payne, Doe Avedon **Flight To Hong Kong** (Sabre) Rory Calhoun, Barbara Rush **Man From Del Rio** (Jacks) Anthony Quinn, Katy Jurado	**Walk The Proud Land** (CS-TC) Audie Murphy, Anne Bancroft **Raw Edge** (TC) Rory Calhoun, Yvonne De Carlo **I've Lived Before** Jack Mahoney, Ann Harding **Edge Of Hell** Hugo Haas, Francesca de Scaffa **Pillars Of The Sky** (CS-TC) Jeff Chandler, Dorothy Malone **The Killers** (RE) Burt Lancaster, Ava Gardner **The Sleeping City** (RE) Richard Conte, Coleen Gray **Showdown At Abilene** (TC) Jack Mahoney, Martha Hyer	**Moby Dick** (TC) Gregory Peck, Richard Basehart (Special Engagements) **Seven Men From Now** (WC) Randolph Scott, Gail Russell **The Burning Hills** (CS-WC) Tab Hunter, Natalie Wood **A Cry In The Night** Edmond O'Brien, Natalie Wood **The Bad Seed** Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckert **The Amazon Trader** (WC) John Sutton, Marie Fernanda **Toward The Unknown** (WC) William Holden, Lloyd Nolan, Virginia Leith	**The Three Outlaws** (SS) (Associated) Neville Brand, Alan Hale **Lovers And Lollipops** (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn **Fantasia** (RE-TC) (Disney) (Buena-Vista) **Female Jungle** (American Releasing) Lawrence Tierney, Jayne Mansfield **The Wild Dakotas** (Associated) Bill Williams, Coleen Gray **The Oklahoma Woman** (American Releasing) Richard Denning, Peggie Castle
PROMISED FOR EARLY RELEASE	**Canyon River** (CS-DC) Geo. Montgomery, Marcia Henderson **Strange Intruder** Ida Lupino, Edmund Purdom, Ann Harding **Fighting Trouble** The Bowery Boys **Calling Homicide** Bill Elliott **Yaqui Drums** Rod Cameron, Mary Castle **The Cruel Tower** John Ericson, Mari Blanchard **High Terrace** Dale Robertson, Lois Maxwell, Derek Bond **Blonde Sinner** Diana Dors (English-made) **Friendly Persuasion** (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	**White Squaw** David Brian, May Wynn **Suicide Mission** Leaf Larsen **Ten Tall Men** (TC) (RE) Burt Lancaster **Rogues Of Sherwood Forest** (RE) John Derek **To The Ends Of The Earth** (RE) Dick Powell **The Gamma People** (English-made) Paul Douglas **The Last Man To Hang** (English-made) Tom Conway **Rumble On The Docks** James Darren **The Seventh Calvary** Randolph Scott	**The Opposite Sex** (CS-Metrocolor) June Allyson, Ann Sheridan, Dolores Gray **The Power And The Prize** (CS) Robert Taylor, Elizabeth Mueller **The Iron Petticoat** (VV-TC) Bob Hope, Katherine Hepburn (English-made) **Julie** Doris Day, Barry Sullivan, Louis Jourdan, Frank Lovejoy **Boom Town** (RE) Spencer Tracy, Clark Gable **The Rack** Paul Newman, Wendell Corey, Anne Francis **The Tale Of Two Cities** (RE) **Marie Antoinette** (RE)	**The Search For Bridey Murphy** (VV) Teresa Wright, Louis Hayward **Hollywood Or Bust** (VV-TC) Dean Martin, Jerry Lewis **Cecil B. DeMille's The Ten Commandments** (VV-TC) (Made In Egypt) (Special Engagements)	**Finger Of Guilt** Richard Basehart, Mary Murphy (English made) **Tension At Black Rock** (TC) Cameron Mitchell, Richard Egan, Dorothy Malone **The Brave One** (CS-TC) Michel Ray **Death Of A Scoundrel** George Sanders, Yvonne De Carlo **Bundle Of Joy** (EC) Eddie Fisher, Debbie Reynolds	**Daniel Boone, Trail Blazer** (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young **A Woman's Devotion** (Trucolor) Ralph Meeker, Janice Rule, Paul Henried **The Man Is Armed** Dane Clark, May Wynn **Tears For Simon** (Trucolor) David Farrar, Julie Arnall **Above Us The Waves** John Mills **Scandal, Inc.** Robert Hutton, Paul Richards, Patricia Wright	**Stagecoach To Fury** (RegalScope) (Trucolor) Forrest Tucker, Mari Blanchard **The Third Man** (RE) Valli, Joseph Cotten, Orson Welles **Teenage Rebel** (CS) Ginger Rogers, Michael Rennie **Love Me Tender** (CS-DC) Richard Egan, Debra Paget, Elvis Presley **The Outlaws Are In Town** (RegalScope) Robert Arthur, Kathy Nolan **Anastasia** (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	**Running Target** (Canyon) (CS-DC) Doris Dowling, Arthur Franz, Richard Reeves **Men In War** (Security) Robert Ryan, Aldo Ray **Shark Fighters** (Goldwyn, Jr.) (CS-TC) Victor Mature, Karen Steele **Revolt At Fort Laramie** (Bel-Air) (CS-TC) John Dehner, Frances Helm **Tiger By The Tail** (Canyon) Larry Parks, Constance Smith **The King And Four Queens** (Russ-Field) (CS-DC) Clark Gable, Eleanor Parker	**The Unguarded Moment** (TC) Esther Williams, George Nader **The Mole People** John Agar, Cynthia Patrick **Curucu, Beast Of The Amazon** (Color) John Bromfield, Beverly Garland (Made in Brazil)	**Giant** (WC) Elizabeth Taylor, Rock Hudson, James Dean **The Girl He Left Behind** Tab Hunter, Natalie Wood	**Jedda The Uncivilized** (EC) (DCA) (Australian-made) **Frontier Gambler** (Associated) John Bromfield, Coleen Gray, Kent Taylor **La Strada** (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made) **Secrets Of Life** (TC) (Port CS) (Buena Vista) (Disney)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates Import.

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